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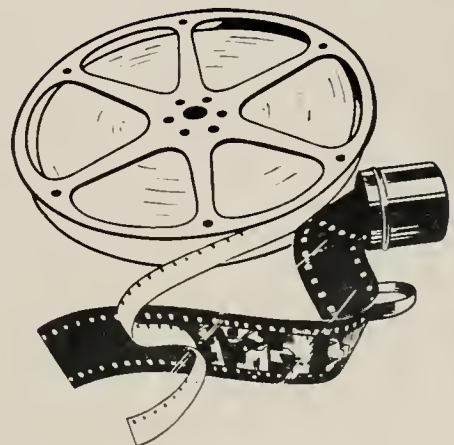
ANNUAL



PRODUCTION REVIEW • 1956

the buyer's guide
& index to qualified
business & television
film producers

no. 1-volume 17 1956



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BANANAS? SI, SENOR . . . *United Fruit Co.*

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. . . Richfield Oil Corporation

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THE DRAGON SLAYER

. . . E. I. duPont Company

Designed for presentation to employees and their families, this 19-minute Eastman-color graphically and concisely shows what the DuPont Industrial Relations Plans are, how they work, and their benefits to the Company's personnel. Nine different programs are presented in continuity with an entertaining story. ANIMATION

THE LIVING CIRCLE

. . . United Fruit Company

Stressing the importance of economic interdependence between countries of the Western Hemisphere through trade, communications and understanding, this 14½-minute motion picture graphically demonstrates that "peaceful trade and communications between nations is the law of survival." LIVE-ACTION & ANIMATION SEQUENCES

BEHIND YOUR TELEPHONE BILL

. . . American Telephone & Telegraph Co.

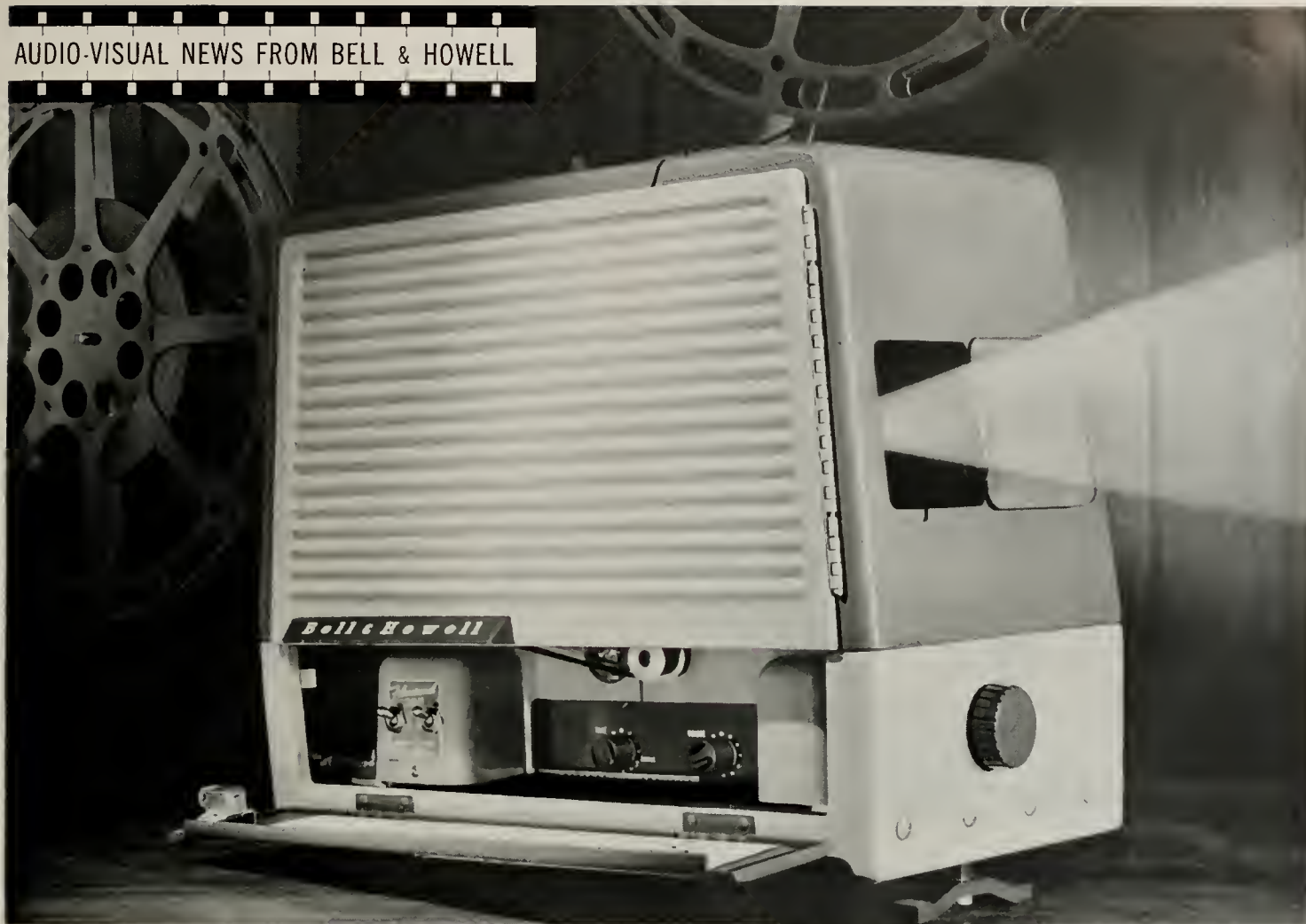
This 17-minute full-color film was designed to help AT&T solve a vital public relations problem and, at the same time, clearly explain the purpose, function and operating method of a new electronic development. An excellent example of the clarity with which an intricate process can be portrayed. ANIMATION & LIVE-ACTION

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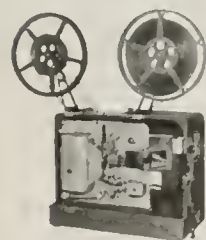
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BUSINESS SCREEN

(combined with See & Hear Magazine)

The Sixth Annual

PRODUCTION REVIEW

THE BUYER'S GUIDE FOR 1956

Issue 1 • Volume 17 • 1956

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PLUS: THE NATIONAL DIRECTORY OF AUDIO-VISUAL DEALERS

Office of Publication: 7064 Sheridan Road, Chicago 26

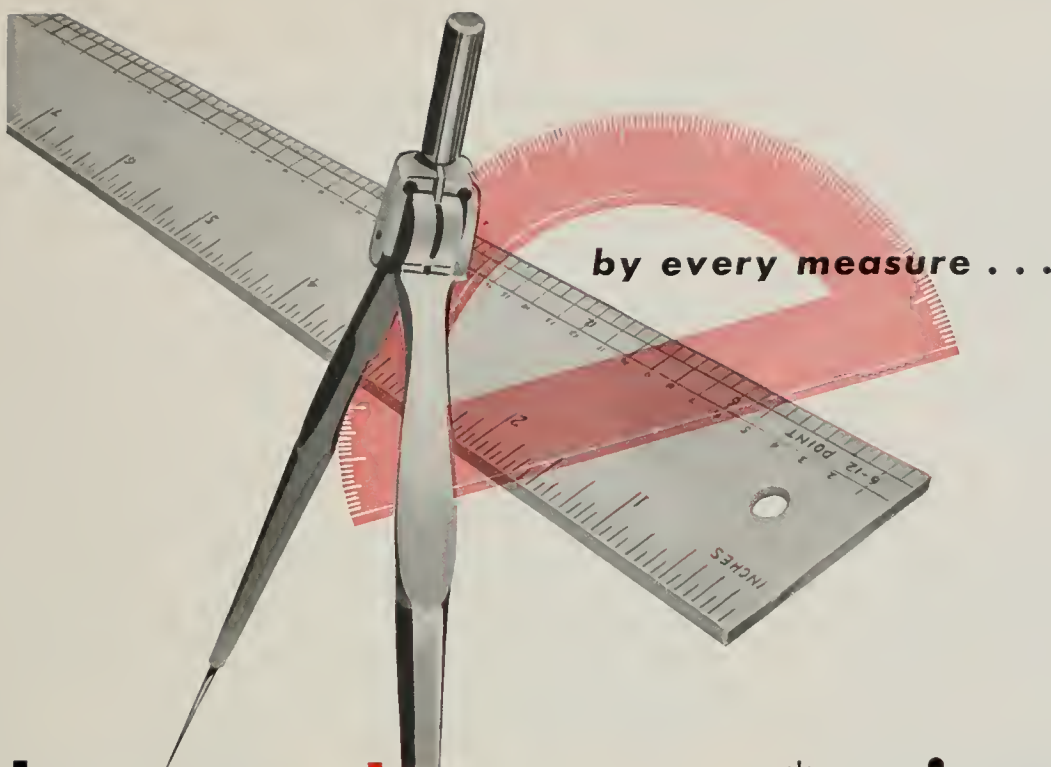
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What's New in Business Pictures

Management Job Stabilizing Record Told in New NAM Film

♦ Industrial management's long record of stabilizing employment is the subject of *Steady Work, Steady Pay*, a new sound motion picture released by the National Association of Manufacturers for television and adult community group showings. A discussion guide for community group programs has been prepared.

Efforts of individual managements to avoid lay-offs of workers have contributed to the high level and stability of the nation's employment record, the film states. It notes a number of techniques managements have used successfully over a period of many years to counter factors which formerly caused peaks and valleys in labor demand.

TV Studio Is the Setting

A television studio in which a nation-wide news-feature round-up is centered is the film's topical setting. Ed Fleming, the tv news commentator, calls on outlying stations in various sections, for reports which point up the film's theme.

Dr. Robert E. Wilson, chairman of the board, Standard Oil Company (Ind.) and NAM honorary vice-president, is interviewed in the film. He reviews the history of industrial progress in this aspect and offers an inside view of management thinking on the subject.

Individual stories of how companies have been able to keep workmen more steadily employed illustrate how widely problems and their solutions vary from industry to industry.

Beating the Seasonal Slump

As far back as 1830, a manufacturer of handseeds turned to making children's sleds to balance his summer product with a winter one. In 1907, another farm machinery manufacturer added a line of washing machines to extend his employment season. A shipbuilder whose yards faced long periods of idleness added a dozen new lines of products requiring skills his employees already possessed. The food industry has found ways to process food well beyond the peak harvest season by freezing raw material and by air conditioning its plants. Thus speaks the film.

Prints of this motion picture are being released for showings on tv and to adult discussion groups through the regional offices of the National Association of Manufacturers. These are: Detroit—2227

National Bank Building; Pittsburgh—530 William Penn Building; Ardmore, Penn.—34 Rittenhouse Place; Boston—80 Boylston Street; New York—2 East 43rd Street; Chicago—201 North Wells Street; St. Louis—25 South Bemiston Ave.; Atlanta—1261 Spring Street, N.W.; Houston—1304 Prudential Building; Los Angeles—3440 Wilshire Blvd.; Palo Alto, Calif.—532 Emerson Street; Portland, Ore.—831 Pacific Bldg.

"Virgin Island Vacation" Lure for Air Travel, Tourist Trade

♦ *Virgin Islands Vacation*, 14 minutes, sound and of course color, has been sponsored by the Caribbean Atlantic Airlines and the Chambers of Commerce of St. Croix and St. Thomas for free distribution to television stations.

Dream stuff pleasantly designed to make the viewer think warmly about checking flight schedules, *Virgin Islands Vacation* visually treats of the fairyland islands of the Caribbean. In keeping with the nature of the islands, the film's easy-going narration gives a casual but clear insight into the curious history of the islands.

Virgin Islands Vacation takes its audience on an eye-flight of sunny beaches, green mountains and long, curving beaches—for which many chambers of commerce might pine. It is a film fashioned to give viewers a sample vacation from weather troubles at home, the clatter of too many commercials, and from the sight of too many small stage-sets.

The film was arranged through Nigaglioni-Higley Advertising Agency of San Juan, Puerto Rico. It is being distributed through The Princeton Film Center, Inc., Princeton, New Jersey.

Tampa Films Pirate Festival

♦ The City of Tampa has recently produced a 23½-minute color film entitled *Buccaneer Conquest*, and picturing Tampa's famous Gasparilla Pirate Festival.

The annual Gasparilla Buccaneer Invasion of Tampa aboard the pirate ship, Jose Gasparilla, the only existing pirate ship in the world, makes for an interesting film. Musical background is largely from Gilbert and Sullivan's "Pinafore."

Sterling Television Co. is undertaking distribution of b/w prints over TV stations in the Northeastern quadrant of the U. S. Color prints are available from Ye Mystic Krewe of Gasparilla, P. O. Box 1514, Tampa, Florida.

"PRODUCTION 5118—ONE OF THE MOST UNUSUAL
PICTURES OF THIS AND ANY OTHER YEAR."

Business Screen



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WILDING

What is the secret of mutual understanding and cooperation? The answer is impressively illustrated in the Eastman Color motion picture "Production 5118" written and produced by Wilding and sponsored as a public service by The Champion Paper and Fibre Company. While the picture offers no easy cure-all for the many ills to which human relations are subject, it does make a constructive contribution to better understanding—between industry and public, between Management and Labor, and between individuals. The story presents a modern, progressive industrialist and some of the critical problems he innocently creates through failure to understand and be understood by his associates and employees. But, as the audience is advised from the screen: "You've got to realize that this picture is not only about Mr. Baxter and his corporation; it is about every person and every corporate entity, including you — no matter who you are or what you are."

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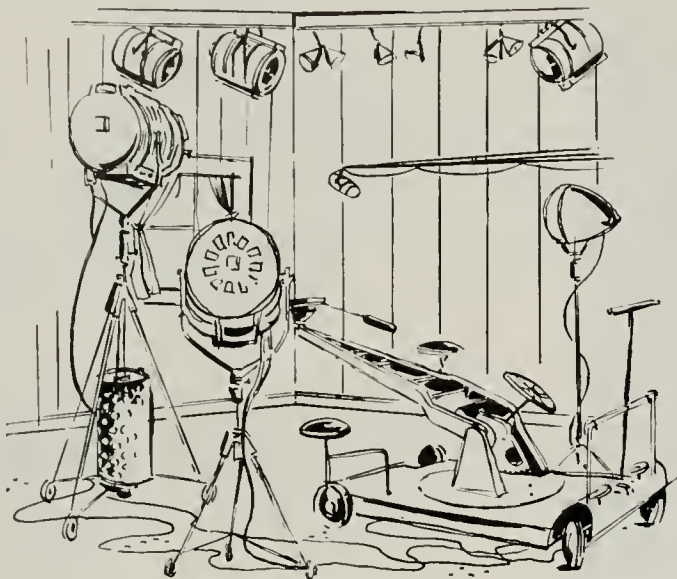
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People Make News

Name Dunn, Racusin to New Posts at RCA Custom Records

♦ Two major administrative changes in the RCA Victor Record Division have been announced.

Emmett Dunn, Controller for the record company since 1951, has been named Manager, Custom Records Administration, a newly created post. James P. Davis will continue as manager, Custom Record Division. Norman Racusin, formerly Manager, Financial Operations, has been appointed Controller to succeed Mr. Dunn.

Mr. Dunn, a graduate of Temple University and a Certified Public Accountant, joined RCA Victor in 1941 as an accountant. Mr. Racusin was graduated from Penn State in 1941 and later attended the Harvard Graduate School of Business. He came to RCA Victor in 1950 as a budget analyst.

Eastman Kodak's Henry Hood Honored by Standards Assn.

♦ Henry J. Hood, Eastman Kodak Company, Rochester, N. Y., was honored by the American Standards Association recently in recognition of his accomplishments in the development of American Standards.

He represents the Society of Motion Picture and Television Engineers on the Standards Council, responsible for the technical program of the ASA. The Council works to assure that all standards projects are national in scope and representative of all groups concerned.

Hood is one of some 30 representatives of national technical societies, trade associations and consumer groups holding membership on the council. His citation read:

"The American Standards Association presents this certificate in recognition of contributions to the establishment of voluntary standards and in appreciation of sound advice and devotion of energy to the furtherance of the standards movement as a means of advancing the national economy."

Buckeye A-V Dealers Elect Officers at Columbus Meet

♦ Mahlon Martin of the M. H. Martin Company, Massillon, Ohio, was elected president of the Buckeye Audio-Visual Dealers Association at its meeting in Columbus, Ohio, January 7, the National Audio-Visual Association has announced.

Other officers elected by the Buckeye group include Vernon Birdsell, Birdsell Audio-Visual Co., Cincinnati, vice-president; and Vere Smith of Vere Smith's Audio-Visual Service, Athens, secretary.

Some 13 a-v dealers from the State of Ohio have membership in the Buckeye Audio-Visual Dealers Association, which meets regularly every other month. Activities of the two-year-old group include joint advertising, audio-visual service standards and cooperation with the state audio-visual program.

Chrysler Appoints Howard Back Supervisor of Television News

♦ Appointment of Howard K. Back as Supervisor of Television News for the Public Relations Department of Chrysler Corporation was announced recently by James Cope, Vice-President in charge of Public Relations.

Mr. Back, former news editor of Telenews in New York, will have the responsibility of serving the needs of television network news programs and theatre newsreels. He will work under the direction of Thomas P. Marker, manager of the corporation's Motion Picture Section.

In his Telenews post, Mr. Back for four years had charge of plan-



Howard K. Back

ning national newsfilm coverage by 300 staff and free-lance cameramen. Previously, he held reporting, editing and broadcasting positions with WERC, Erie, Pa.; WOHI, East Liverpool, Ohio; WBNS-TV, Columbus, Ohio, and the Erie, Pa., Dispatch.

A native of Orange, New Jersey, Mr. Back was born December 21, 1927. He is a graduate of Pennsylvania State University and received a master's degree in journalism from Ohio State University. He is a member of the Radio-Newsreel-Television Working Press Association of New York; Sigma Delta Chi, national journalism fraternity, and the National Press Photographer's Association.

Extra Copies of Production Review Now Available

♦ Additional copies of the 6th Annual Production Review may be obtained, while the supply lasts, at \$2.00 each, postpaid. Order from BUSINESS SCREEN, 7064 Sheridan Road, Chicago 26, Illinois.

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Sight and Sound of the News



Dingwall, New York publishing executive, who held the Information Agency post for over a year and who resigned to return to private business.

The Agency's Office of Private Cooperation, which Reynolds heads, encourages private American groups, business firms, labor organizations, communities, civic associations, non-profit groups and individuals in activities that further international understanding and goodwill. These projects include letterwriting, overseas advertising, mail inserts, exhibits, town affiliations, tourist orientation, and the collection of books and magazines for overseas distribution.

In announcing the new appointment, Streibert said: "We are more than gratified that the Information Agency is to have the services of a man with such long experience and broad contacts in the business field. His background and standing will, I am sure, prove most valuable in stimulating increased cooperation between private organizations and the government in support of the United States overseas informational program."

Reynolds is a founder of the journalism department of the Uni-

versity of Iowa and began his career as a newspaperman in Des Moines. He served as a press officer with the AEF in World War I, was managing editor of the Paris Edition of The Chicago Tribune in 1920, and later worked on New York newspapers. From 1922 to 1929, he was a career U.S. Foreign Service officer at Halifax, Nova Scotia, and Stuttgart, Germany. He joined Standard Oil in 1929.

In 1948, Reynolds received the national award of the predecessor organization of the Public Relations Society of America, of which he is a director in the Chicago chapter. He was chairman of the national Oil Industry Information Committee in 1949, and received the degree of doctor of laws and letters from Carthage College in 1952.

* * *

Ford Slidefilm Wins Award from Suggestion Systems Assn.

♦ Ford Motor Company and E. I. du Pont de Nemours Corporation each earned a top award from the National Association of Suggestion Systems at the recent NASS Convention in Cincinnati.

The awards were made in recognition of the excellence of the Ford

and du Pont suggestion system promotional campaigns.

The Assistant Supervisor, a sound slidefilm produced by the Ford Suggestion Programs Section and the training department of the Industrial Relations staff, won the award for Ford.

The award-winning slidefilm is in use throughout the Ford Company as supervisory training material.

* * *

Modern Moves Midwestern Film Booking and TV Offices

♦ The Midwest regional sales office of Modern Talking Picture Service, Inc., national distributors of business-sponsored and television films, has moved to Chicago's new Prudential Building.

Client contact and service will be handled out of the new office by Richard M. Hough and Arthur R. Bach. The Midwest regional office address is: Prudential Plaza, Chicago 1, Illinois. The telephone number is: DElaware 7-3252.

The Chicago Division also has announced that Modern's regional (Chicago) 16mm film library has moved to 216 East Superior Street, Chicago 11, Illinois. The telephone number is: SUperior 7-0588.

Modern's Television Division branch remains at 420 North Michigan Avenue, Chicago 11, Illinois. The telephone number is: DElaware 7-3761.

The regional film library distributes sponsored films to schools and 16mm audiences of all types. The television branch is Modern's Midwest hub for tv films, trafficking contact and service to advertising agencies.

* * *

Theodore H. Markovic Named Manager of NBC Film Exchange

♦ Theodore H. Markovic has been named manager of the NBC Film Exchange Services, Frank C. Lepore, NBC Film Division's manager of film and kinescope operations announced recently.

Markovic will manage the newly completed NBC Film Exchange, in Englewood Cliffs, New Jersey, embracing distribution, storage and inspection of tv film and kinescope prints. The normal traffic at the NBC Film Exchange now is upwards of 1,200 prints a week — including NBC Film Division syndicated programs, kinescopes of live NBC television network film shows.

A former film editor for Fox Movietone News and film manager for WPIX, Markovic joined NBC in 1953. Under his supervision, the NBC Film Library was developed to its present stature as the "largest tv film library in the industry."

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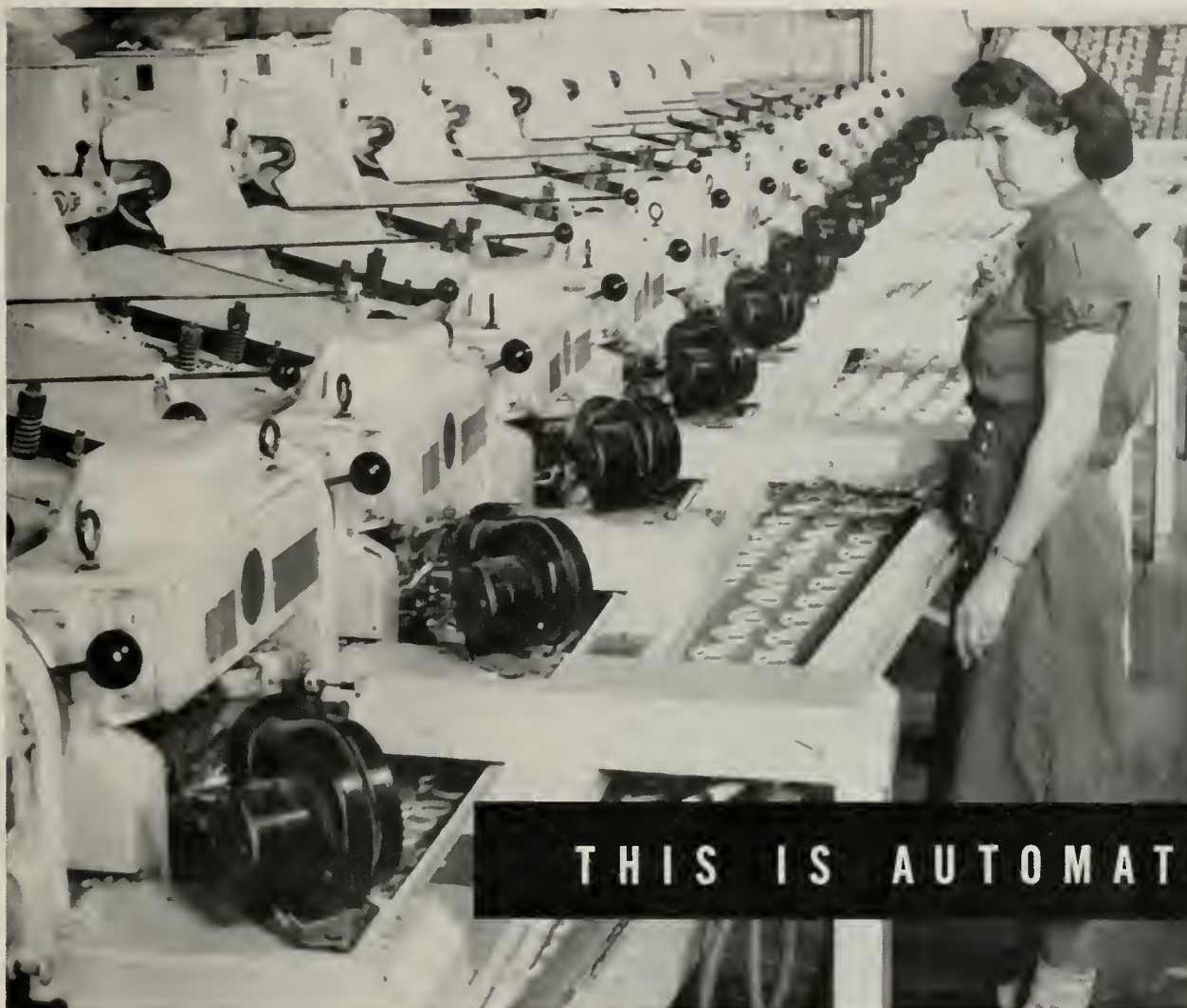


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Raphael S. Wolff
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"This is Automation" is the 10th Anniversary picture in the General Electric series, "More Power to America." We are as proud to have produced it as we were the first picture in the series in 1946

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Jamison Handy Forecasts Record '56 at Awards Meeting

★ Addressing the members of his organization at their annual service awards meeting in Detroit, Jamison Handy, president of The Jam Handy Organization, looked forward to a record-breaking 1956.

American business invested approximately \$70 million in 1955 in motion pictures and other audio-visual tools to support sales presentations and training activities, and may exceed this record during the present year, he said. He asserted that \$90 million would be a conservative estimate for 1956.

Mr. Handy said that his organization's 44th year of operation finds business generally recognizing that the transmission of information and ideas accurately and quickly by means of motion pictures, by dramatizing products and programs, and by other visual means, may be one of the deciding factors in a company's success.

"The greatest economic loss in the United States," he said, "is in the evaporation of experience, the inefficiency in the transmission of instructions and ideas. In our time there need not be a drop in voltage between the central office and the periphery of an organization, whether it be a distributive or a production operation."

Six members of the organization joined the "Jam Handy 25-year Club" at the meeting and received awards for 25 years of consecutive service with the organization. They are: Allan Gedelman, treasurer; William Thulin, in charge of motion picture and slidefilm inspection; Richard Purnell, art director in charge of printed materials; Carl Gustafson, slide and slidefilm production layout; Magdeline Ward, assistant to the head of the slidefilm department, and George Mackness, slidefilm cameraman.

Addressing members of The Jam Handy Organization at that company's annual service awards meeting held recently in Detroit is Jamison Handy, president (standing at right). On stage are members of the Jam Handy "25-Year-Club," including new members seated in front row.



12th Annual Public Relations Conference Set for April 4-6

♦ The American Public Relations Association will hold its Twelfth Annual National Conference (and Seventh International Public Relations Institute) April 4, 5., and 6, at the Statler Hotel, Washington, D. C.

This is an opportunity for motion picture producers to tell public relations men in industry about services, developments and economies in the sponsored film field, and to learn new public relations techniques for use by the film industry.

The American Public Relations Association offices are at 1010 Vermont Avenue, Northwest Washington 5, D. C.

Nearly 16 Million See U. S. Steel Motion Pictures in 1955

♦ During 1955, almost 16 million persons saw motion pictures sponsored by United States Steel Corporation—establishing an all-time high for the distribution of films by the Corporation, a pioneer in the field of industrial films since 1910.

The record number of viewers largely is attributed to seven films now available for television. The greatest share of the non-television showings were recorded in the states of Pennsylvania, Ohio, New York, California and Illinois, in that order.

The 18 film subjects, loaned free to organizations and educational groups, were shown 21,505 times to reach an audience of 15,977,565. The Corporation notes that this may be broken down to slightly more than 10 different groups seeing a U. S. Steel film every work-day hour. Two new motion pictures, *The Waiting Harvest*, showing U. S. Steel's participation in the field of coal chemicals, and *The Suspension Bridge*, a story of steel bridges, were released late in the year.



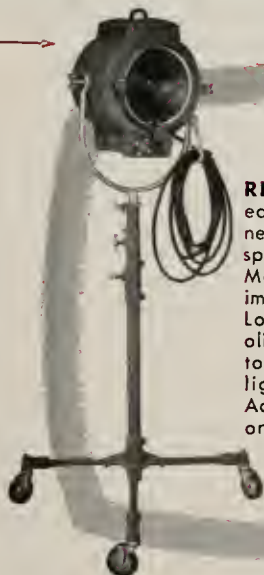
**WHY 7 OUT OF THE 10
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*Based on recent ARB Audience Composition Studies of Network Situation Comedies.

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2. **Honeymooners** 34.2
3. **December Bride** 32.7
4. **Our Miss Brooks** 29.3
5. **Burns & Allen** 28.5
6. **Life of Riley** 26.2
7. **Make Room For Daddy** 21.9
8. **Bob Cummings** 20.9
9. **Meet Millie** 20.6
10. **Father Knows Best** . 19.6



REASON: The new J. G. McAlister Dual Steering Crab Dolly is the one and only completely maneuverable camera dolly today. Just introduced, it already ranks among the five most valuable technical contributions to modern film production. It reduces set-up time, enables a director to introduce a wider variety of cinematic effects and, at the same time, cut his allotted shooting schedule. For complete details, write for free booklet.



REASON: Only J. G. McAlister equipment embodies all that is new today in the lighting field. In spot equipment, for example, only McAlister combines these three important advantages: (1) Perma-Lock Mirror for positive mirror alignment; (2) Lifetime Beam Pilots to guarantee flare-free, spill-proof lighting; (3) Convenient, Easy-Action focus controls both front and rear.

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AURICON—Cinevoice, Super 1200, 400 & 600
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BALTAR, ANIMAR, NOMINAR, EKTAR, ZOOM LENSES
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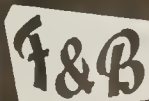
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VERSION**—The first flutter-free Cinevoice Conversion. **LEG-LOK
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LITES**—A perfect light for locations... With **BARNDORS**. **CAMERA
SLATES** with **CLAPSTICKS**—Easily erased—durable finish. **KELLY
CINE CALCULATOR**—A sliderule calculator for cameramen. **QUAD-
LITES**, **BAR LITES**, **INKY-DINKIES**, **NEWSLITES**, **CONELIGHTS**,
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Canadian Producers Association Elects Fraser President for 1956

★ Graeme Fraser of Crawley Films Limited, Ottawa, has been elected 1956 president of the Association of Motion Picture Producers and Laboratories of Canada. Arthur Chetwynd of Chetwynd Films Limited, Toronto, was elected vice-president and D. M. McClymont of Ottawa is the new secretary-treasurer.

Elected to the board of directors during the Association's annual meeting in Toronto, January 27, were: Spencer Caldwell, S. W. Caldwell Limited, Toronto; Ralph Foster, Batten Films, Toronto; J. J. Chisholm, Associated Screen News Limited, Toronto and Wallace Hamilton, Trans-Canada Films Limited, Vancouver.

The meeting approved a proposal to retain Gruneau Research, an independent Toronto firm, to conduct a survey of advertisers and agencies across Canada, to learn from them how film producers can best serve their needs. The survey is expected to be completed in two months. The Association expressed belief that personal, confidential contact with a representative group of clients will provide the industry with many suggestions and constructive criticism.

A new Public & Industry Relations Committee will deal with the results of the opinion survey and recommend a course of action. A committee was appointed to study the growing number of requests by charitable organizations for work by the film industry on a gratis basis, and to recommend Association policy in this regard.

Acceptance of two new companies brought the Association's membership to a total of 32. This represents over 80% of the Canadian motion picture industry. Association policy is to accept as a member any firm, partnership or corporation engaged in Canada as a motion picture producer or laboratory.

President Fraser emphasized the position of the motion picture industry today and the recognition of the Association by sister organizations, the government and other agencies. He cited as noteworthy that many people making up the highly competitive Canadian film industry can meet on a common ground to resolve important considerations affecting their industry.

Members and guests also listened to A. Davidson Dunton, chairman of the Canadian Broadcasting Corporation board of governors, speak on "Films for TV in Canada." He called for closer cooperation between the CBC and private film producers.



... vice-president of Crawley Films, Graeme Fraser heads Canadian producers assn.

Campbell Named PR Director of Standard Oil, Indiana

★ Don Campbell has been appointed director of public relations of Standard Oil Company (Indiana), following the retirement of Conger Reynolds, now with the United States Information Agency. (Reynolds' new appointment is told elsewhere in this issue.)

Three other executive changes in the Standard Oil public relations department also were announced. James M. Patterson, an assistant director, was designated director of field services; John Canning, an assistant director, was appointed director of information services and Robert Siebert, copy chief, was named editorial director.

Prior to his promotion, Campbell had been serving as an assistant public relations director. He joined Standard Oil in 1949 after public relations work in New York. He also had been a news editor of Detroit and Miami (Florida) newspapers.

Patterson joined Standard in 1946. Previously, he was an executive of the Boy Scouts of America in New York City and Atlanta, Georgia. Canning has been a department member for 20 years. Earlier, he served the Associated Press and Iowa newspapers and radio stations. Siebert came to Standard in 1947 after newspaper work in Tulsa, Oklahoma.

Academy Award Nominee Roizman to Robert Lawrence

◆ Morrie Roizman has joined Robert Lawrence Productions, Inc., New York, as supervising film editor. He formerly was chief editor of The March of Time. Last year, his production, *Rembrandt—A Self Portrait*, won an Academy Award nomination for the best documentary short. Roizman is the president of Motion Picture Film Editors.



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22

MINUTES

of uninterrupted
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single small case.

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Automatic Sound Slidefilm is a highly effective, economical means for sales and service communication to your dealers, your customers, or your own organization. The DuKane Micromatic Projector will give your story the ultimate in presentation. Investigate it today.

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ILLINOIS

Along the Film Production Lines

News of Business-Sponsored Motion Pictures and Slidefilms

Timber Engineering Company Pix Explains Rise in Wood Use

★ Important results of research in the use of wood in the building of homes, schools, churches and many new kinds of commercial structures are featured promotionally in *Coming Out of the Woods*, a 21-minute film sponsored by the Timber Engineering Company, research affiliate of the National Lumber Manufacturers Association.

Produced in color and black/white editions, *Coming Out of the Woods* shows what research by the Timber Engineering Company laboratories has accomplished in the more extensive and practical utilization of wood, and in the development of new glues for lamination.

Quality control in marine lamination of the Navy's wood mine-sweepers is illustrated as is the Tec ring which is said to insure practical and economical construction of wooden frame buildings. Outdoor storage of bulk-piled lumber and the new all wood truck bodies are depicted in this production by Bray Studios, Inc., of New York.

Coming Out of the Woods is available on free loan as a public service to television stations in the United States only. It is being offered to industrial and civic organizations, government departments, schools. The only cost involved is return transportation.

Requests for black/white prints for tv and color prints for general distribution are to be sent directly to the producer: Bray Studios, Inc., 729 - 7th Ave., New York 19, N.Y. The studio advises film users to give alternate booking dates, allowing for as much leeway as possible. Films must be used and returned promptly after showing, as bookings are closely scheduled.

Yeomans Vertical Pump Explained in Sound Slidepix

♦ Applications and construction features of vertical wet pit pumps are explained in *The Choice is Yours*, a 15-minute sound slidefilm sponsored by Yeomans Brothers Company, Melrose Park, Illinois, manufacturer of pumps and sewage treatment equipment.

In case-history style, the slidefilm pictures and discusses such special features of Yeomans Vertical Wet Pit Pumps as: "diving bell" construction which protects motors, controls and thrust bearings from flooding; the "Lubri-Vac" system

which "increases pump life 10 to 12 times;" jacketed stuffing boxes for cooling, heating or pressurizing on special applications and a "stay primed" design.

This little session of instructive closeups and comment is designed to prove the superiority of the sponsor's vertical submerged pump over other pump types, prove that the features displayed mean easy adjustment and maintenance. The slidefilm was produced for Yeomans Brothers Company by Atlas Film Corporation, Oak Park, Ill.

Meant for engineers, architects, company training groups, professional associations, schools and colleges, *The Choice is Yours* may be booked by contacting local Yeomans representatives or the Company at N. Ruby Street, Melrose Park, Illinois.

* * *

Allen Mfg. Company Picture Shows Threaded Fastener Use

♦ *The Allen Story*, a 25-minute color motion picture, is being used as promotion by the Allen Manufacturing Company of Hartford, Connecticut. The film shows the development and application of threaded fastenings from their earliest use in Greek and Roman times to the present. Early manufacturing methods, and how they have been refined into today's high precision threading are depicted.

The film is aimed at designers, engineers, production people and manufacturers whose products require fasteners. A large portion of the film is devoted to specific applications of socket screws to a wide variety of products, running from large machine tools to miniature precision devices. Applications are shown in full detail and the film has many practical suggestions which the viewer can apply to his own products.

Focusing on hex-socket set screws, cap screws and other hex-socket fasteners, the film tours the manufacturing processes in an up-to-date, complete hex-socket screw shop. The modern, cold-drawing process is featured, showing how this forming method preserves the fibers of steel uncut throughout the screw.

The Allen Story is available on free loan from: Advertising Department. The Allen Manufacturing Company, Hartford 2, Conn.

BUYERS READ BUSINESS SCREEN

A new educational-entertainment motion picture "Let's Roll with the CHAMPIONS" features the championship "Budweisers" and veteran sportscaster Bill Stern. It's an Atlas Film Corporation production sponsored by Anheuser-Busch, Inc.



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*the wealth of mature film sense,
skill, and judgment achieved
only through many years of
actual production experience.



Hollywood Reporter
Wed., Oct. 26, 1955

'Naked Sea' Fine Documentary Pic

"NAKED SEA"
(Theatre Productions-RKO Radio)
Produced, directed, photographed
by.....Allen H. Miner
Associate producer.....Gerald Schnitzer
Screenplay.....Gerald Schnitzer
Music composed and scored by
Laurinda Almeida, George Fields
.....William Conrad
Voice.....
Blow up from 16mm Kodachrome
to 35mm Eastman Color
by.....Filmeffects of Hollywood
Pathecolor: Aspect ratio: 1.85
(Running time—69 minutes)

This is a beautifully shot and thrilling documentary based on the 16-week cruise of 12 men in a tuna boat. Though there is no fictional suspense, the true-life story that ranges for its background from San Diego to Peru is filled with adventure and suspense; and for sheer beauty and interest in natural history it is equal to the best of Walt Disney's "True Life Adventures." The magnificent color photography (35mm Eastman print by Pathecolor) has miraculously been blown up to wide-screen size with almost no grainy shots. The producer, Allen H. Miner, is his own photographer and is a superb

"...miraculously...blown up to wide screen size"(from 16mm)

We appreciate such comments on our work,
however, blow-ups from 16mm that
render superb results in 35mm is the rule and not
the exception at Filmeffects of Hollywood.

Apparatus Division Farmed, Kodak Sales Dept. Revamped

★ Formation of an Apparatus and Optical Division and a realignment of the sales department has been announced by Eastman Kodak Company.

Located in Rochester, the Apparatus and Optical Division includes two of the company's manufacturing plants in that city—the Camera Works and Hawk-Eye Works. These plants manufacture cameras, optical instruments and photo accessories.

Sales functions relating to the apparatus service, military and special products, still cameras, Cine-Kodaks, professional apparatus photo-accessories and special products have been transferred to the new division. The division will have its own financial, accounting and related departments.

Newton B. Green has been named general manager of the new division. Theodore F. Peaver is director of sales administration and Joseph R. Allendorf is director of dealer distribution, both newly established posts.

Peaver is responsible for professional goods sales, medical and cellulose products sales, government-photographic sales, photographic chemical, photofinisher and amateur sales and wholesale distribution. He has charge of sales service, sales office procedures and general policy and activities of the wholesale branches.

Allendorf is handling sales promotional activities, operational functions of wholesale branches, and the company's sales training center in Rochester. He will coordinate the activities of Kodak salesmen in the distribution of photographic products through wholesale branches.

* * *

WGN-TV's Film Treated, Put in Time Capsule for Year 2000

◆ Labeled "Do Not Open Til the Year 2000," a specially-treated 16mm sound motion picture, has been placed in a time capsule and buried in Chicago's new Prudential Insurance Building during recent cornerstone ceremonies.

The film, a WGN-TV newsreel, was included with other items of historical and commercial interest that were placed in the time capsule which is encased in concrete. The film has been doubly preserved—having been treated by an exclusive Rapid Film Technique process.

Specialists in rejuvenation and preservation of film, Rapid sent the future-bound print through its Rapidtreat process—a protective coating that guards the film against damage.

FILM EFFECTS OF HOLLYWOOD

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Ethyl Corporation

Ford Motor Company

General Motors Corporation

Johnson & Johnson

McGraw-Hill Book Company

Merck & Co., Inc.

National Assn. of Manufacturers

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Pennsylvania Railroad

Sharp & Dohme

Sperry Gyroscope Company

Standard Brands

The Texas Company

United States Navy

Western Electric Company

Westinghouse Electric Corp.

and many others

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AnSCO Names Three Executives to Management Assignments

★Three new managerial appointments have been announced by AnSCO, photographic division of General Aniline & Film Corporation: Robert M. Dunn as acting general sales manager, Herbert A. MacDonough as manager of professional sales, and Harold C. Harsh as manager of operations—a newly created position.

Dunn has been with AnSCO since 1931 and has been the company's assistant general sales manager since 1943. He replaces William Balch who has resigned to become president and general manager of the David White Company in Milwaukee, Wis. Dunn is widely known in the photographic industry. He has been active in the National Association of Photographic Manufacturers and other trade and professional photographic organizations.



Herbert A. MacDonough

MacDonough joined AnSCO in 1933 and has held numerous executive positions in the company's technical and sales departments. In his new position, he will direct sales of the company's films, cameras, papers and chemicals to industrial, press, commercial and portrait photographers in the United States and Canada.

Harsh moves to his new position after serving as production manager. As manager of operations, he will direct and coordinate the activities of AnSCO's camera plant, paper plant, film plant, warehousing and industrial engineering departments.

From 1946 to 1949 Harsh was manager of the chemical development department. After World War II, he was sent to Germany at the request of the Department of Commerce to investigate progress in color photography there. Harsh is a Fellow of the Society of Motion Picture and Television Engineers and a Fellow of the Photographic Society of America and a member of several scientific groups.

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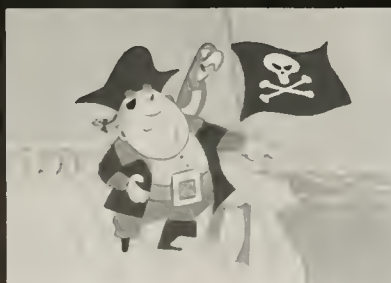
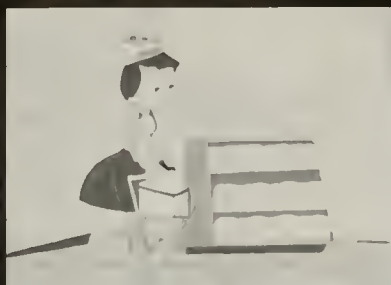
The tradition of the New England Yankee is to give, and receive, a quality dollar value for a dollar. We have never seen fit to depart from this principle in the film business. Perhaps this is why a list of our distinguished clients looks like this:

American Brass Company
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Consolidated Cigar Corporation
Dewey & Almy Chemical Company
The Fuller Brush Company
General Electric Company
Gilbert & Barker Manufacturing Company
(Sub. of Standard Oil of New Jersey)
International Silver Company
Jones & Lamson Machine Company
Massachusetts Dept. of Commerce
Monsanto Chemical Company
New Departure, Div. General Motors Corp.
New England Confectionery Company
New England Mutual Insurance Company
Pratt & Whitney Company, Inc.
Raybestos-Manhattan, Inc.
Rhode Island School of Design
Simplex Time Recorder Co.
Vermont State Development Commission
United Church of Canada
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Leadership is fashioned from experience. Men and machines make motion pictures but talent and technique build a business. Our permanent staff, incidentally one of the largest in the East, is thoroughly prepared to offer complete creative and technical services. You'll find a business like attitude towards your budget and quality standards.



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Grain Belt Beer
Kleener
Alemite
Bell Telephone
Parker Pen*

Sight and Sound

NEWS OF GENERAL INTEREST

Quality Promotion Theme in Henry Strauss Announcement

★Refreshing producer-promotion is contained in a smart-looking mail announcement of a "new home" for Henry Strauss & Company, Inc.—now at 31 West 53rd Street, New York 19.

Announcement of new quarters ordinarily relates new physical requirements to business expansion with emphasis on sales increase and heightened activity. Such growth is newsworthy and justifiable.

The Henry Strauss announcement makes use of the physical growth fact but describes it as a result of its own internal growth in fidelity to a permanent producer concept—that these producers are communicators of ideas and that their unchanging yardstick is the "growth of the individual."

In quiet but effective art, the company card emphasizes that "we've changed the *where* . . . but not the what or how!" The where is a completely converted five-story brownstone building which will "allow us to put at the service of our clients the advantages of more space . . . more efficiently laid out for the coordination of creative and productive facilities . . . without increased overhead."

This way, the studio leads into a timely restatement of its services and abilities—verified by a list of continuing sponsors. Simply, the announcement indicates that the company has increased in size and scope because it has remained faithful to its basic philosophy and quality of method. As much could be said for a number of companies. Henry Strauss & Company made a point of saying it.

Sam Browning, Vice-President of The Camera Mart, Dies Jan. 4

♦The sudden death of Sam Browning on January 4 was announced by the Camera Mart, Inc., New York, the corporation of which Mr. Browning was vice-president.

In addition to his position at Camera Mart, Mr. Browning was a member of Local 644, IATSE, cameraman union. Originally a motion picture photographer, he later changed to a still cameraman and worked on many major film productions in the east. He was well-known to production companies and to many cameramen in this country and in Canada.

Management of the corporation is being continued by his brother, Irving Browning, president, and Samuel Hyman, general manager.



The contract officially joining Sterling-Movies, U.S.A. was signed above by Sophie Hohne, as its new head Charles F. Dolan (left) and Saul Turell, president of Sterling, look on.

Movies, U.S.A. Consolidates With Sterling's Film Division

♦The consolidation of the Industrial Film Division of Sterling Television Co., Inc., with Movies, U.S.A. was announced last month. The new division will be called Sterling-Movies, U.S.A. and will be headed by Charles Dolan.

Coming to Sterling-Movies, U.S.A. at the same time is Sophie Hohne, the founder and director of Movies, U.S.A. Miss Hohne started the company in 1950 and has built it to its present position as distributor for a good many of the leading industrial, commercial and travel organizations.

Miss Hohne has an extensive background in the distribution of films including a seven year period with the March of Time. During the last four years she was head of its 16mm Forum Edition. Miss Hohne will direct the activities of both the non-theatrical and television distribution of the new firm.

The Industrial Film Division, founded by Saul J. Turell, president of Sterling Television Co. and Mr. Dolan just two years ago, is recognized as one of the leaders in the syndication of public service films to television. Similarly, Movies, U.S.A. has been one of the distributors in the non-theatrical field.

Concurrently the appointment of Frank G. O'Halloran as Sales Manager for the division was announced.

Mr. O'Halloran joins Sterling after three years with the Becton-Dickenson Co. where he concentrated on sales and marketing.

Church Pix Field Booms

♦The church films field, which now totals 75,000 outlets, will increase to approximately 125,000 within five years, according to Paul F. Heard, feature film producer for the Broadcasting and Film Commission of the National Council of Churches.

When WURLITZER decided on a Centennial film . . .



Paragon was chosen . . .

for

- an imaginative script
- outstanding photography
- sound of the highest quality

and here's what top management
thinks of "Pianorama"—

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DAVIS 8-5900 • CHICAGO LINE: BRIARGATE 4-3711

THE RUDOLPH WURLITZER COMPANY
DEKALB, ILLINOIS

OFFICE OF THE
VICE PRESIDENT

ESTABLISHED 1856

February 1, 1956

Mr. Robert Laughlin, President
Paragon Pictures, Inc.
2540 Eastwood Avenue
Evanston, Illinois

Dear Bob:

Ever since we introduced "Pianorama" it has been received with tremendous enthusiasm. Each day brings new showings from Maine to California, many on TV.

Here's what one of our District Sales Managers in the Southwest wrote us after showing the film at the San Antonio Music Teachers Association:

"I have never attended a movie in which there was more rapt attention. When it was over, the applause was extremely heavy. We were well pleased with the teachers' reaction to the program, many of whom said that it was undoubtedly one of the best in years."

I can only say that we are continually more happy with the job Paragon did in presenting the Wurlitzer story in "Pianorama."

Yours very truly,

THE RUDOLPH WURLITZER COMPANY

J.E. Rolfig
Vice-President

J.E. Rolfig
ms



100 YEARS OF MUSICAL ACHIEVEMENT

WORLD SCENE

R. H. Kulka, Victor Export Exec Goodwill Ambassador of Films

★ One of several Americans navigating the hemispheres in the world-wide expansion of the educational film medium is R. H. Kulka, a vice-president of the Victor Animatograph Corporation, Davenport, Iowa and its export manager.

Kulka is a film pioneer and world-explorer: a pioneer in motion picture use for education, religion, industry and entertainment overseas; an explorer of the sales possibilities for American-made film and equipment to implement these programs.

His 15th Year of Service

The Victor veep has represented his company for over 15 years in export markets. During these years, he has been just about everywhere in the free world to initiate film programs. Recently he toured Central and South America and now he returns from a five-month research trip to the Continent, Mediterranean Area and North Africa.

Part of his time is spent lecturing authorities of education, religion

and industry on film use. He concentrates on reaching the interior where the photo-educational aid is most in need. Kulka speaks five languages and is able to pick up the local dialect — smoothing his path of a-v communications.

Finds Warm Reception Abroad

Kulka has found warm response to his ideas and says that Americans are well received in the countries he has visited. He says that the excellent work done by the United States Information Service and Point 4 Education Program has done immeasurable good for the United States and that these agencies have fostered demand and acceptance of audio-visuals in depressed areas.

Kulka's role also is that of an ambassador. He reports that he and his wife, who accompanies him, never have difficulty seeing the highest government officials, nobility, industrialists and religious leaders. He relates that these leaders are conscientious about educating the masses and welcome any suggestions for improvement of their programs.

Usually Kulka's first stop in any



Business Screen salutes R. H. Kulka, audio-visuals' goodwill emissary.

country is the United States Embassy and then to the local Victor distributor. During his most recent trip, he developed many new agencies for the company and these efforts already are bearing fruit. Much through Kulka's endeavors, Victor now has agencies with service centers in over 65 countries around the globe.

♦ For other news of international interest, see page 23 of this Production Review issue.

25 Slidefilms Prepared for Work Education in Sudan

♦ Twenty-five slidefilms have been prepared for use by the government Fundamental Education Officers in the Sudan. They were developed by Alexander Shaw, UNESCO expert. Shaw has advised the Ministry of Education on the establishment of an audio-visual aids division. Local personnel have been trained to handle all phases of filmstrip production.

To date, slidefilms produced include *Why Be Literate?* and a *Ways of Living* series, illustrating days in the lives of people doing different kinds of work. Films on government and agriculture also have been produced.

Though the adult audiences of Sudan were more amused by films in cartoon form, they preferred those based on photographs as being more realistic. Shaw reported.

Danish Studio Has 1200 Credits

♦ Including several films on Greenland, Minerva-Film, Copenhagen, Denmark, has produced over 1,200 documentary films since its founding in 1936. The company is headed by Torben Madsen.

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Microfilm

Film Reconditioning

Shrinkage Reduction
Scratch Removal
Rehumidification
Cleaning and Repairs

Film Library Servicing

Shipments, Inspection,
Cleaning, Repairs, Inventory
and Booking Records, Storage

Servicing TV Shows on Film

Insertion of Commercials, Shipments
to Stations, Booking Records,
Follow-up, Inspection on Return,
Cleaning, Repairs, Replacements,
Storage, Substitution of
Commercials, Reshipments

Film Distribution Servicing

Storage pending orders,
Inventory Records,
Shipments to Purchasers

Filmstrip Packaging

Breakdown of rolls into strips,
Packaging in cans, Labeling,
Boxing of Sets, Storage
pending orders, Shipments

A Message of interest to:

Motion Picture Producers,
Distributors, Advertising Agencies,
Sponsors, Film Libraries,
TV Film Producers and Distributors . . .

THROUGH
PRINT
PROTECTION

PEERLESS TREATMENT

is a boon to all film. Without such protection, your film is much more susceptible to damage . . . and damaged prints can distract audiences. "*Peerless Treatment*" is a good specification to include in all your purchase orders for new prints.

And, if some of your prints have had hard use, call on PEERLESS RECONDITIONING to salvage them. Our skilled staff and special equipment can do wonders to restore them to good condition . . . not only your prints, but also your negatives and originals.

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Postal Operations Advises Special Handling for Films

★ A sponsored film program may be jeopardized by late deliveries of the films to prospective audiences. Recent discussion in the U.S. Bureau of Post Office Operations have turned up some concrete suggestions which should help the film sponsor and distributor to reach audiences on time.

Wherever possible, it is recommended that films be shipped SPECIAL HANDLING, when parcel post is used. All such film shipments are placed in first class mail sacks which always receive earlier attention.

Label design is important to avoid confusion in the post office. It is also helpful if you color code your film shipping cases by choosing a particular color. Choose a color and paint the edges of the case.

Try to have your film delivered to the post office early in the day rather than five or six o'clock in the evening.

The Post Office Department has a new setup which divides the United States into 15 regions each of which has a regional director. Local postmasters no longer contact Washington with mail problems but take the problems up with the director of their region. Regional directors are located in: Atlanta, Ga.; Boston, Mass.; Chicago, Ill.; Cincinnati, Ohio; Dallas, Texas; Denver, Colo.; Memphis, Tenn.; Minneapolis, Minn.; New York, N.Y.; Philadelphia, Pa.; Portland, Ore.; St. Louis, Mo.; San Francisco, Cal.; Washington, D.C.

In addition to the 15 regional directors, there are approximately 30 to 90 district managers located in smaller cities throughout the United States. By contacting the postmaster, the sender can learn the name of the district manager and it is suggested that the sender meet the postmaster for discussion of the local mailing problem. Bring the postmaster's attention to concise examples rather than generalities. Study the problem over a period of time so that areas giving the worst service can be pin-pointed.

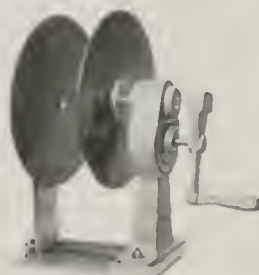
Often, "late delivery" problems are not the fault of the postal service. The film user may not be returning films on time. Unless returns are metered and insured mail parcel post, such shipments are not dated and there is no way to check on user laxity.

Retains Public Relations Firm

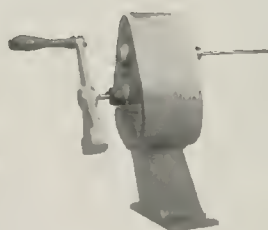
♦ Color Illustrations, Inc., producers of visual color presentations for business, service and industrial organizations, has retained The John Morrissey Gray Co. as public relations counsel.



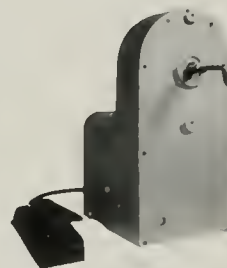
hand rewind



negative rewind set



differential rewind



power rewind



precision film editing equipment

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HOLLYWOOD 38
CALIFORNIA

synchronizer



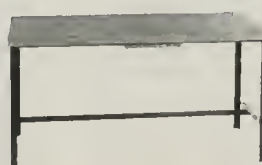
split reels



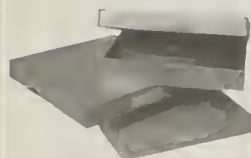
film racks



editing table



vault cans



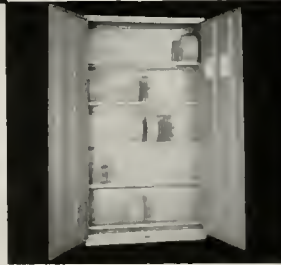
swivel base



tightwind



film storage cabinet



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BROCHURE AND SAMPLE FILMS ON REQUEST

Cine Equipment Firms of Six Countries Discuss Int'l Group

★ Representatives of professional organizations in the 16mm-8mm motion picture field in six manufacturing countries met in Brussels, Belgium, January 21, to consider establishment of an international association of "substandard cinematographic industries."

Representatives included men from professional organizations and motion picture equipment and accessory manufacturers in France, Germany, Switzerland, England, Italy and the United States. Speaking for U. S. interests were Adolph Wertheimer, executive vice-president of Radiant Manufacturing Corp. and Ernest L. Schimmel, vice-president of the International Division of Bell & Howell Company, both of Chicago.

Brussels' Chamber Is Host

The group met at the Brussels Chamber of Commerce with Pierre Posso, president of the French National Syndicate of the Substandard Cinematographic Industries, acting as chairman. This meeting resulted from invitation by the French National Syndicate.

Projected aims of the international association proposed by the French Syndicate were stated as: (1) Regular exchange of information between manufacturers; (2) Creation of independent Syndicates of the amateur cinema in manufacturing countries; (3) Complete and universal standardization of all substandard cinematographic material; (4) Joint publicity and all actions which will help to develop the substandard cinematographic industry; (5) Standardization of sales conditions and exchange.

French Group to Direct

After an exchange of views, the representatives recognized the necessity and usefulness of a union which would form a liaison between all the manufacturers in realizing the outlined objectives. The group unanimously voted for the motion of Bell & Howell's Schimmel: "The direction of the movement, started by the French Syndicate will remain in the hands of France."

The National Syndicate of the Substandard Cinema now is preparing for the next meeting which will take place in September, at Cologne.

The French National Syndicate has advised each delegate to consider himself as a representative of the official organization to which his company belongs. The representative must brief the organization or equipment manufacturers of his country on the meeting already held and get a delegation or single repre-

DISCUSS WORLD CINÉ STANDARDS



Attending the recent international meeting of Ciné equipment makers at Brussels were (clockwise, left to right around table): A. Wertheimer (Radiant, U.S.A.); P. Walbaum, P. Posso (Posso, France); G. Nizoldi (Nizoldi & Kramer, Germany); K. Mommsen (Agfa, Germany); H. Grassman (Photo King, Germany); G. Smaghe (Cinerie, France); W. Stehle (Paillard, Switzerland); H. DeJonge (British Precision, England); E. Schimmel (Bell & Howell, U.S.A.).

representative nominated for the next meeting. He must inform the secretary of the new union of his pro-

gress in this regard as soon as possible, it was learned.

The secretary will issue a list of

names and addresses of all official delegates so they may contact each other before the next meeting.

* * *

Booking of Equipment Abroad Offered by Cineequipment Int'l.

♦ American film producers planning production anywhere in Europe, North Africa or the Middle East will be able to book all necessary lighting and production equipment in advance in Hollywood through a new international business arrangement. Similar provisions are forthcoming for producers shooting in South America and the Far East.

Advance bookings will be made here by Cineequipment International, a newly-formed American corporation headed by Walter A. Klinger, who has allied with Dr. Ing Vaillant of Munich, Germany. Vaillant's Riva labs, sound studios and stages are rated among the finest in Continental Europe, the new organization reports.

Cineequipment International will offer a complete equipment-package which includes the famous J. G. McAlister Dual Steering Crab Dolly, lighting and accessory equipment, Mitchell cameras, Natural's Packaged Lighting, and the latest cutting equipment for 16-35 magnetic-optical sound from 16mm to Cinema-Scope-size.

Interested producers are advised to phone Hollywood 5-4205.

* * *

Greece OK's Film Free Entry

♦ Greece has ratified the international agreement sponsored by UNESCO abolishing duties on educational media. Newsreels, educational films, sound recordings as well as informational literature are exempt from duty if consigned to approved institutions. Greece is the 20th country to ratify the agreement.

* * *

Crawley to Bogota, Columbia for Aluminum Housing Film

♦ F. R. Crawley, president of Crawley Films Limited of Ottawa, Canada, left recently for Bogota, Colombia, to produce a motion picture on a huge aluminum housing development for Aluminum Ltd. The film will be used by the sponsor in tropical and semi-tropical countries around the world.

Crawley also will spend some time in Jamaica and Haiti in connection with other sponsored films. Crawley's have made films in Jamaica, Trinidad and British Guiana for Aluminum; in Jamaica for the Banana Growers Association and in Brazil for Brazilian Traction Light and Power.

They expect to be doing a great deal more production throughout the Carribean and South America.

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Tele-Finder Objective, plus
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with Critical Ground-Glass Focussing,
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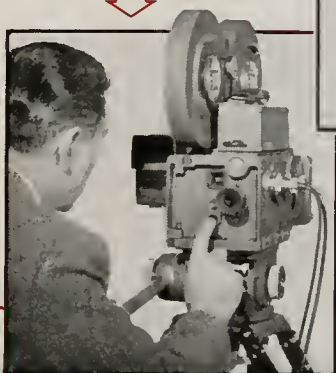
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- ★ Self-blimped for completely quiet studio operation. The whisper-quiet film flow of The "Auricon Pro-600" is silent proof of precision design. Your sound-recording microphone never picks up "Pro-600" Camera noise!
- ★ 600 ft. film Magazines with Auricon-Electromatic Take-up, for 16 minutes of continuous "Talking-Picture" filming.
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- ★ \$1,497.00 list... for Auricon Pro-600 "Double-System" professional picture-camera with built-in features. Also available at added cost is "Single-System" equipment for Optical Sound-Track-On-Film, "C-mount" Lenses, View-Finders, Film Magazines, 3-Lens Turret, Critical Ground-Glass Focusing, Lens Sun-Shades, Tele-Finders, etc. . .
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Yes, your standard 16mm pro-
jector with the use of CineSales-
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able performance and maximum
safety for your film.

It's Portable! Compact, light-
weight, the CineSalesReel may
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jector, or as a separate unit
easily attached within seconds.

It's Proven! Operating effi-
ciently with 400 feet or less of
either color or black and white
film, hundreds of CineSalesReel
are now selling for scores of
national concerns, at Exhibits,
Trade Shows, Training & Sales
Presentations, and Point of Sale
Displays.

TELEVISION NEWS

Ike, GOP Team Appear at 50 Fund Rallies Via Closed TV

★ Political rallies reached new highs
in visual motivation at the start of
the Republican Party's 1956 elec-
tion fund campaign as the January
20 "Salute to Eisenhower" dinners,
sponsored by the Republican Na-
tional Committee in more than 50
cities, were linked by closed-circuit
television utilizing special projec-
tion systems.

President Eisenhower and other
party leaders appeared on large
screens (30-foot screens in some
places) to coast-to-coast audiences
joined by the long "closed" network.
One of the biggest gatherings was
held at Madison Square Garden
in New York City where four thea-
tre projectors simultaneously threw
pictures on a "square" of screens in
the center of the huge arena. This
unique arrangement permitted the
capacity crowd to view the program
from every angle.

The tv rallies were handled by
Theatre Network Television Incor-
porated. The special television pro-
jection systems were designed and
produced by General Precision Lab-
oratory Incorporated, Pleasantville,
New York. A total of 59 GPL sets
were used to present the GOP big
guns to party members.

Dage Television to Distribute Singer Industrial Projectors

◆ Singer TV Manufacturing Co., Los
Angeles, has named the Dage Tele-
vision Division of Thompson Pro-
ducts, Inc., Michigan City, Ind., as
United States distributor in the in-
dustrial field of projection tv equip-
ment. The Singer large-screen tv
projectors have been added to the
Dage line of tv cameras, monitors,
receivers and remote control equip-
ment.

Color TV Progress More Rapid in 1956

◆ Still hampered by
large service fees and
the costly tube problem,
makers of color televi-
sion receivers predict
that 100,000 or more
sets will be moved dur-
ing the first three quar-
ters of '56 as increased
color programming
takes effect.

In Chicago, for ex-
ample, the key NBC outlet,
WNBQ, will go into all-
color programs by April.
Several evening shows
are already in color.
Other network plans also
call for color programs.

NBC-TV Plans News in Color Using 16mm Anscochrome Film

★ Extensive use of a new motion
picture color film for television
"spot news" coverage is being plan-
ned for NBC's "News Caravan"
(NBC-TV, Mondays through Fri-
days, 7:45 p.m., EST.) The film
which makes this tele-journalism im-
provement possible is the new high
speed 16mm Anscochrome motion
picture film, released three months
ago.

According to NBC executives,
availability of this fast and sensitive
color film made it feasible to start
tests and plan production for "to-
day's color news film today"—
color coverage of news events for
network use on the same day. "News
Caravan" producers are planning to
televise selected spot news items
weekly in color.

Aside from improving tv news
coverage via compatible color news
shows, the NBC decision is expected
to hasten full-time color television.

"News Caravan" tested Anso-
chrome daylight type 16mm film as
well as a limited sample footage of
Anscochrome tungsten film (which
will not be available generally for
some time) and showed the results
at a recent conference of radio and
tv news editors in Denver.

The point made with these show-
ings was this: Until now, general
spot news coverage in color was not
practical because the films available
were not fast enough for conditions
other than good daylight, and process-
ing ordinarily took days, instead
of hours, as needed for same-day
coverage. News films shot in color,
until now, were limited to feature
material and background stories,
shot and edited days in advance.

The new high-speed Anscochrome
film enables NBC newscamermen
to shoot events of a nature never
before attempted with slower color

Motion Picture Unit Director

An unusual opportunity for man to
organize and direct a motion picture
unit. He must have experience in
animation, slide films and motion
pictures. He must be familiar with all
types of m.p. equipment and sources;
and be able to guide others in the
development and execution of indus-
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BUSINESS SCREEN MAGAZINE
7064 SHERIDAN CHICAGO 26

films, network officials say. NBC recorded rescue operations at Stamford, Connecticut, during one of the darkest days of the New England floods.

Indoor tests made with Anscochrome tungsten film, with available light (no supplementary lighting was used) pictured a session inside a chamber of the United Nations, and a hockey game at a large indoor sports arena, dramatizing the versatility of the film.

Chicago Art Directors' TV Award to Animation, Inc. Spot
The Chicago Art Directors' Club Medal Award for outstanding television commercials has been won by Animation, Inc.

Winning spot in the animated cartoon division, the film was made by producer Earl Klein for the W.B. Doner Agency of Detroit.

G.E. Scanner System Designed to Expedite TV Colorcasting

★ Commercial production of a new film and slidefilm system for television stations now is underway at General Electric Company. Designed primarily for color film and slide programming, the new system may be installed initially to handle monochrome film and slides. Additional components can be added at a later date for programming color film and slides.

Originally announced in May, 1954, the new G.E. film and slide equipment has been undergoing refinement at Electronics Park, Syracuse, N.Y., and field tests at television station KING-TV, Seattle, Washington.

The new equipment uses a 16mm continuous motion picture projector, developed by Eastman Kodak

Company to function with the system's electronic flying spot which is its light source and film scanner. Outstanding features claimed for the system are its freedom from registration problems, high light level and automatic, mechanical and optical, shrinkage control — said to allow broadcasters programming of a wider variety of color film.

According to G.E. engineers, the combination of the flying spot scanner system, highly efficient mirrors and a special f/1.6 lens is sufficient to provide ample light for a clean, bright and crisp picture from even the most dense and difficult color film.

All of the parts of the system are designed in building block form. The blocks include a film scanner, a slide scanner and a scanner channel. This design allows a tv station to build its local color film pro-

gramming facilities one step at a time. The scanner channel is common to both the color film and slide equipment. A broadcaster can install the scanner channel and color slide system for local color advertising. Later, color film originating equipment can be added.

The motion picture projector on which the new system is based makes possible lap-dissolves from one frame to the next by means of a rotating mirror system. These mirrors reflect more than 95 percent of the source light. They are used to cause the films to appear stationary, allowing the system to be started or stopped on any frame without synchronizing the movement of the film with the field rate before the picture is telecast.

The equipment has no difficult color adjustment. Framing is ac-

(CONTINUED ON PAGE 32)

ONE OF AMERICA'S OLDEST ...
AND MOST PROGRESSIVE ...
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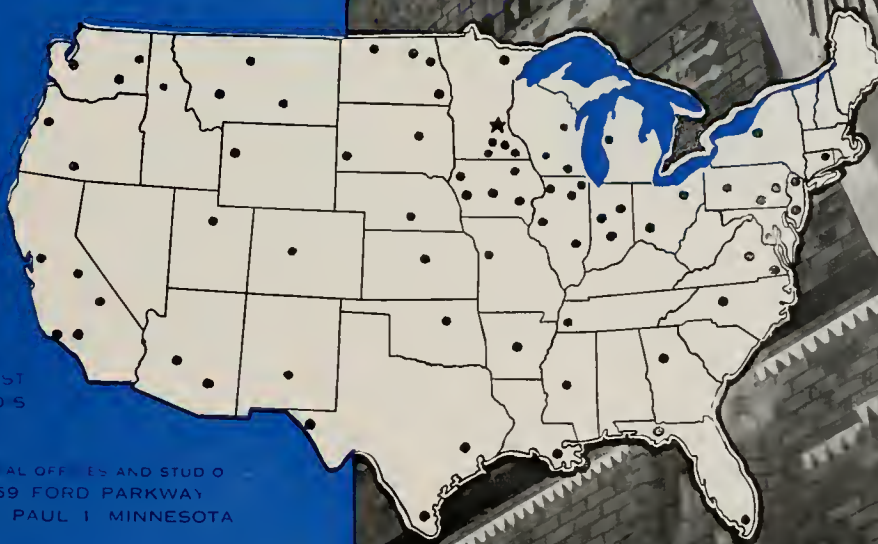
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G. E. COLOR SCANNER:

(CONTINUED FROM PAGE 31)

complished by electronically moving the raster on the scanning tube rather than by manual framing at the picture gate. Fine framing is performed at the projector control panel. Coarse framing is set at the factory and needs no adjustment in the field. Each film and slide scanning channel has its own flying spot scanner as a light source to assure broadcasters that the entire system will not be out of operation if one light source fails.

* * *

General Precision Lab Set for Industrial TV Expansion

♦ A number of organizational changes in the Engineering Products Division of General Precision Laboratory, Pleasantville, New York, have been announced by Blair Foulds, vice-president.

Nat Marshall has been assigned to direct sales of television equipment to the industrial and institutional markets in addition to his present broadcast sales responsibilities.

Joseph W. Belcher has been named manager of a newly-created Application Engineering Department, which will be concerned with the invention, creation and development of advanced uses of television equipment.

Stewart T. Pardee has been added to the staff as publicity manager. He will coordinate the Company's publicity and public relations programs in the motion picture, television and military fields in which GPL has an active role.

"These appointments and others to be announced shortly," Foulds said, "emphasize our expanded efforts and belief in the tremendous growth of the industrial and institutional television markets."

"They provide us with increased sales and engineering applications capacities to meet the demands of 1956," he added, "when we expect industry-wide sales of industrial and institutional television equipment to exceed \$5,000,000."

* * *

Sarra, Inc. Completes Five Series of TV Commercials

♦ Recently completed filmed commercials for television at the Sarra, Inc., Chicago studios include these series:

A series of 10 advertisements featuring the beverage, Seven-Up, through the J. Walter Thompson Company.

Commercials starring two Aunt Jemima products—Buckwheat Mix and Waffle Mix—also through J. Walter Thompson.

Technicolor Earmarks Million for 1956 Research Program

♦ Funds totaling \$1,200,000 have been appropriated for the increasing amount of research which Technicolor Motion Picture Corporation and Technicolor, Inc. will conduct during 1956 to improve the quality and service of its products for the motion picture industry.

This announcement recently was made by Dr. Herbert T. Kalmus, Technicolor president and general manager, in connection with an announcement that 35mm Kodachrome processing by Technicolor is expected to be made available to the amateur photographer in May of this year.

Plant facilities of the Amateur Color Processing Division are completely apart from the present plant facilities and in no way affect Technicolor's capacity to serve the motion picture industry, except as they indirectly may be of help, Dr. Kalmus said. The new plant will represent an investment of approximately \$650,000, not including new equipment or other pre-operating charges.

Dr. Kalmus reported the promotion of Dr. LeRoy M. Dearing to the post of technical director of the new division. Dr. Dearing previously served as director of research at Technicolor. Before joining Technicolor in 1946, he was technical supervisor of amateur processing Eastman Kodak Co., and head of photographic research for the United States Navy Department.

* * *

Crawford, Immig & Landis, Inc. Move to Larger N. Y. Quarter:

♦ Crawford, Immig & Landis, Inc. have started their 10th year as audio-visual dealers in New York City in brand new quarters.

Announcing their move to 200 Fourth Avenue, New York City 3 the company reports that the new quarters, overlooking Union Square Park, include enlarged service and repair departments, larger stock rooms and the latest in projection

SPLICES STICK WITH



available in 1-oz., 8-oz., 16-oz. bottles

FILM CABINETS

ALL STEEL MM-119

A practical storage cabinet for the varied film library. Holds 400, 800, 1200, 1600 ft. reels; 100 filmstrip cans plus utility drawer in base. Overall size: 30" wide, 70" high, 16" deep.

OVER 50 MODELS



FILM RACKS

ALL SIZES—ALL TYPES RK-250 (shown) Ideal for Film Libraries. Seven tiers of Separator Racks hold 250-400 foot 16mm reels.

MANY MODELS TO CHOOSE FROM
SEND FOR CATALOG



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PRODUCTS CORPORATION

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**PROTECTS
YOUR
FILM!**





**picture of
a man
making a
wise decision**

**PLaza 3-3280
New York, N.Y.**

Safety Film Judging Raises Field Standards

HOW SAFE is safe? How do you teach safety? Are accidents ever funny? Will people listen if you always cry "Wolf!"? Does a flaming house emphasize fire precaution? Will audiences identify with the characters in this motion picture?

These and dozens of other questions of fact, theory, degree, motive, technique and effect confront the judges of the annual competition conducted by the National Committee on Films for Safety, sponsored by the National Safety Council.

Judges Selected for Special Knowledge

In a general sense, the questions the safety competition judges must ask themselves are similar to the questions which face judges of any species of informational film. Because safety literally is a matter of life and death, it is fortunate that the National Committee on Safety strives to select judges who are particularly fitted to make decisions in the presentation of safety themes, judges who are acutely aware of the necessity of making valid communications selections in the science of protecting human life.

William Englander, secretary of the National Safety Council, has made the point that "there is no cut-and-dried method of evaluating films on any one subject." Having checked into the subject of judging with people in the film industry, the committee recognizes that many fac-

tors and factor-combinations affect a film's apparent and real value.

These Are High Points Used in Ratings

Though rating criteria cannot be stereotyped, Englander notes that there is a basic outline of permanent points from which variable rating questions derive. These points are: technical accuracy, audience appeal, effectiveness of intended message, quality of photography and sound, production techniques and the extent of a film's aid to accident prevention within its field.

The necessity of safety is a part of all of life and therefore, from a specialist standpoint, it has innumerable possibilities of division. For manageability, the Safety Committee currently groups the many kinds of safety films into four main categories—occupational, traffic and transportation, home, general. There are such additional competition breakdowns as "theatrical," "slidefilms," "theatrical trailers and tv shorts."

22 National Groups Are Represented

The National Committee on Films for Safety membership represents 22 national organizations in the diversified field of safety. These include insurance companies, national health organizations, highway safety groups, manufacturing associations, military departments and other civic and commercial organizations.

Judges of the 1955 contest indicate the range of organizational background from which the Committee draws its specialist opinion. These judges were: L. C. Richardson, American Association of Motor Vehicle Administrators; Major G. G. Morgan, Jr., U. S. Air Force; E. H. Breon, American National Red Cross; Captain H. W. (CONTINUED ON PAGE THIRTY-SIX)

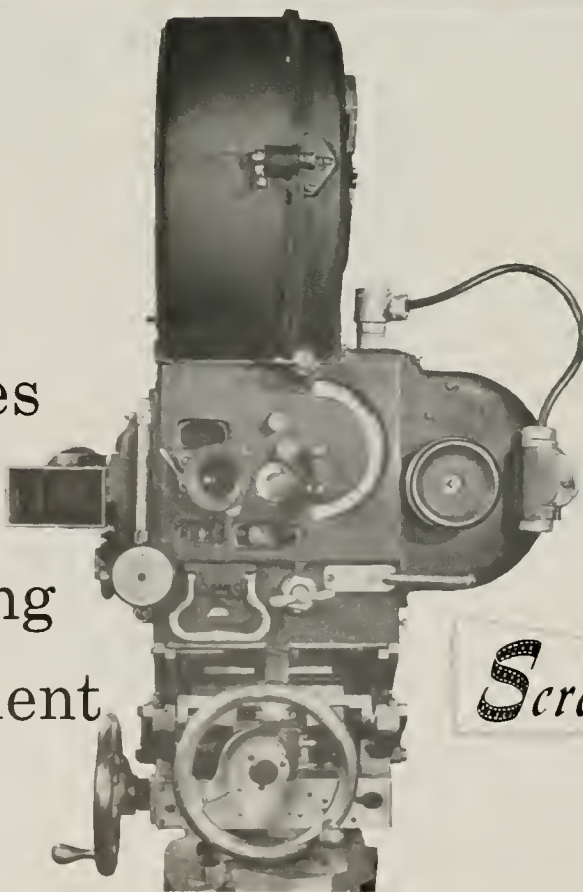
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16mm
SERVICES

motion
pictures
for
outstanding
achievement



The achievement of outstanding motion pictures is determined, for the most part, by two items; personnel and facilities. At Screencraft, you'll find the best of both... completely at your service!

Whatever the film requirement may be... a series of 39 television films for McCann-Erickson, Inc.; a documentary status report to the United States Air Force for the Douglas Aircraft Co.; or TV commercial spots for J. Walter Thompson, Inc.; the Biow Co.; Dancer-Fitzgerald-Sample, Inc.; and the Kudner Agency, Screencraft is proud of its record of achievement in serving and satisfying the nation's most discriminating advertising agencies and industrial sponsors.

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OLive 3-4460



Production Chief Jim Rose (left) and George J. Stoetzel, A.S.C., Director of Photography, go over details of shooting schedule. Mr. Stoetzel, with over 27 years' experience in photography here and in Europe, says, "I've used all types of film and feel Du Pont is far superior."



Rex Marshall prepares to give filmed TV commercial. Du Pont "Superior" 2, with delicate tonal register and wide latitude, will present the sponsor's product at its best.



Discussing technical aspects of Du Pont Motion Picture Film are Jim Rose, Joe Dougherty, Du Pont Technical Representative, George Stoetzel and Assistant Camera-man George Kamsler.

"For TV film with that live, 3-dimensional look we use Du Pont 'Superior' 2!"

says **JIM ROSE**, *Production Chief, Vidicam Pictures Corporation, New York City*

"Thousands of dollars are involved in making a one-minute TV commercial, and we have to be sure the motion picture film we use will do the best job. That's why Du Pont 'Superior' 2 is our choice for all black and white footage here at Vidicam," says Production Chief Jim Rose.

"After viewing some rush jobs we completed recently, I was convinced that 'Superior' 2 provides the finest quality, depth and roundness I have ever seen in television reproduction!

"Our work is mainly TV commercials, although we shoot sales and industrial films," continues Mr. Rose. "We do a great deal of appliance photography, in which most items are dead white. Flesh tones of a model would go dark if the film didn't

register middle tones accurately . . . another instance where Du Pont 'Superior' 2 turns out an exceptional job."

George Stoetzel, A.S.C., veteran Director of Photography, adds, "I know I can always count on 'Superior' 2 to capture those vital middle tones that I need in every commercial." Mr. Stoetzel continues, "'Superior' 2 provides excellent gradation together with good speed. This lets us use a variety of lighting arrangements without danger of overexposure."

Take advantage of the many fine qualities of Du Pont Type 926 "Superior" 2 Motion Picture Film in your own work! It's an all-purpose film for both exterior and interior shooting, combining good speed, wide latitude and fine grain.

FOR MORE INFORMATION, write or call the nearest Du Pont District Office (listed below) or the Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Toronto.

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ATLANTA 5, GA. 805 Peachtree Bldg.
BOSTON 10, MASS. 140 Federal Street
CHICAGO 30, ILL. 4560 Touhy Ave., Lincolnwood
CLEVELAND 14, O. 1033 Union Commerce Bldg.
DALLAS 7, TEXAS. 1628 Oak Lawn Ave.
LOS ANGELES 38, CALIF. 7051 Santa Monica Blvd.
NEW YORK 11, N. Y. 248 West 18th Street
PHILADELPHIA 2, PA. 225 South 15th Street



BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

DU PONT MOTION PICTURE FILM



THE + FACTOR

A Column of Production Notes & Viewpoints for the Sponsor

The most unusual SPOTS before your eyes soon to be viewed are a series featuring, "Robby, the Robot," the fabulous Mechanical Man appearing with WALTER PIDGEON in M-G-M's forthcoming science-fiction CinemaScope motion picture, "FORBIDDEN PLANET." Filmed at our Hollywood studios for a Quaker Oats Company promotion.

We are pleased to have been selected by Wherry, Baker & Tilden Agency to produce these TV commercials.

These unusual TV-SPOTS (90 sec.-1 min.-1/2 min) announce a promotional theatrical ticket tieup between Quaker and Metro-Goldwyn-Mayer.

We are extending our CLIENT SERVICES to include a NEW IDEA ADVANCEMENT . . . INTEGRATED LIVE & FILMED Presentations for CLOSED-CIRCUIT TV or Hot-Kiné repeat projection. Through advancing VISUAL IDEAS using modern electronic developments of our craft, we are better able to ADD another PLUS-Factor to your Conventions or Meetings.

In preparation for production is our newest TV dramatic ACTION-SHOW "Riders of the Pony Express." Soon to be ready for sponsor inquiry.



And, of course, current production on the weekly TV Show "SERGEANT PRESTON of the YUKON" for Quaker Oats, continues on schedule. The clients are pleased with sales resulting from the high rating of this family show. We feel now

that as we are presenting our Spectacular Winter Episodes filmed on natural outdoor locations, this rating will climb even higher. This is another accomplishment of a producing ORGANIZATION set up to do a thorough creative job to CLIENT REQUIREMENTS in the BUSINESS FILM-VISUAL PRESENTATION-TELEVISION & THEATRICAL FIELDS.

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The
Charles E. Skinner
Productions

In New York:
Circle 6-6915-6

In Hollywood:
HOLLYWOOD 2-6555



Here are members of the National Committee on Films for Safety as they gathered in screening room during judging of the 1955 entries.

Safety Film Awards:

(CONTINUED FROM PAGE THIRTY-FOUR)

Risteen, U. S. Navy; F. Deeg, National Association of Automotive Mutual Insurance Companies; E. R. Granniss, American Society of Safety Engineers; A. Kneerim, American Public Health Association; C. A. Goodwin, National Association of Automotive Mutual Insurance Companies; F. E. Perkins, U. S. Bureau of Public Roads; W. Englander, National Safety Council; W. L. Robinson, American Automobile Association; J. H. Magill, Automotive Safety Foundation; J. B. McCullough, Motion Picture Assn. of America; D. S. Wechsler, U. S. Army; T. A. Seals, Association of Casualty & Surety Companies; T. Taylor, Inter-Industry Highway Safety Committee; M. Cusack, U. S. Chamber of Commerce.

How 1955 Entries Were Handled by Jury

Typical of the care with which the Safety Committee conducts its competition is the prescreening and final judging procedure followed by these judges during the 12th annual contest in 1955. A total of 65 entries were accepted. The entire judging procedure consisted of three screenings — five Committee representatives spent an average of four days each in the first screening in Chicago; 17 representatives spent one and one-half days on the second screening and final judging in Washington, D.C.

In this process, the judges culled nine top winner films and presented 16 sponsors with Award of Merit certificates for films which merited various special considerations.

Specialists, Experience Aid Selections

Ordinarily, the subcommittee which conducts the preliminary screening are persons who have served many times as judges of contest safety films. Specialists in the various areas of safety assist them in making their selections. The prescreening group writes reviews of all entries to guide the final judging committee.

Meeting as judges, Committee representatives come to their "bench" qualified by experience in audio-visual education and or fundamental interest in safety. Englander has reported. Most of the judges have been on the Committee for more than five years.

Allowing for basic film-type differences within a classification, the judges may select as winners films outstanding either as instructional

tools or inspirational motivators. If the judges decide that none of the entries in a particular category are of plaque-calibre, no plaque is awarded.

Under a continuity of Committee direction dating in its present form back to 1945, the safety films clear, as it were, through a district and supreme court. Those declared winners have the judicious stamp of vindication by men versed in the theory and law of safety discipline, in the standards of good audio-visual treatment.

* * *

Crusade for Freedom Motion Picture Gives Clue to Soviet Balloon Tale

★ Besides exposing some Soviet film-bunkum via film, the new Crusade for Freedom picture, *Radio Free Europe*, reported elsewhere in this issue, would appear to throw light on the recent exchanges between Moscow and Washington regarding balloons.

Russia charged the United States with responsibility for propaganda-leaflet-carrying balloons which have been floating into the Communist sphere. The United States Government disclaimed responsibility. The U. S. did own to a Russian charge of launching *weather* balloons from Germany and Turkey and promised that the U. S. will "seek to avoid" launching additional balloons in the disputed border area.

Dick Durrance says:

"I was enthused and deeply impressed with your music score for our film: 'WINGS TO AUSTRIA' for Pan American World Airways. . . It is a pleasure to meet someone who is inspired in his own work."

Dick Durrance Films
Aspen, Colorado



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FILM MUSIC Inc.

Judson 6-6673

Quality v. s. COST

Any work of Art — or ingenious job of craftsmanship — involves four undeniable factors — PURPOSE — SKILL — TIME — COST.

Frequently new clients ask us "How much would it cost to make a motion picture?"

Well, obviously, the answer to that question is another question "What is the PURPOSE of your picture?"

Upon learning this, we, as Producers, determine how much SKILL and TIME it will require to make your specific story and the COST then will be fixed fairly, based on predetermined estimates and known factors.

But there are pitfalls for the unwary client. For example, instead of going to an accredited ORGANIZATION in the business film field, a sponsor might be attracted to an "office-in-the-hat" operator whose only skill is in his conversation and whose only overhead is the rental of desk space. The price quoted will be absurdly low and the promises high.

However empty promises don't work miracles in film production, nor in any other medium. COST must always be commensurate with QUALITY. These two factors have always been, are now and will continue to be in good balance when you deal with a proven ORGANIZATION.

Such an ORGANIZATION is *The Charles E. Skinner Productions* comprised of experienced specialists who can work within budgeted TIME to produce films of resultful QUALITY — at fair COST.

+++ These considerations are part of **THE + FACTOR**
which distinguishes *The Skinner Organization* +++

The Charles E. Skinner Productions

General Offices and Studios
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Hollywood 28, Calif. • HO. 2-6555

Rental Studio Facilities
New York • Detroit
Miami

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+++++
As an adjunct to our complete Production Facilities, Nation-Wide, we operate our own PRODUCTION STUDIO, SCRIPT AND EDITORIAL DEPARTMENTS IN HOLLYWOOD, CALIFORNIA...

Diversified Visual Productions

- TV DRAMATIC PROGRAMS
- TV COMMERCIALS AND SPOTS
- THEATRICAL SUBJECTS
- BUSINESS, INDUSTRIAL AND COMMERCIAL FILMS

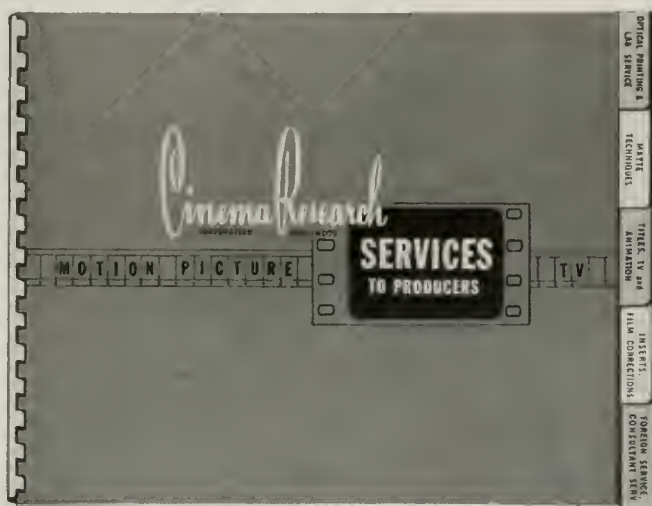
THE + FACTOR

T. M. Reg.

An executive screening print of recent Skinner productions is available on request —see what we mean on your screen.

OUR LATEST "FIRST" IN THE INDUSTRY

it's yours for the asking!



A MOTION PICTURE & TV

SPECIAL EFFECTS CATALOG

16 & 35 MM, COLOR OR BW, OPTICALS, MATTEWORK, BLOWUPS, REDUCTIONS, CORRECTIONS

Here's an aid to busy production executives for planning and budgeting special effects and related services. Here's useful information and latest prices at the flick of a tabbed page, and plastic bound with a tool included for inserting new, up-to-the-minute pages.

NEW SERVICES TOO!

TECHNICAL ANIMATION

by experts in military, scientific and promotional presentations . . . unlimited by usual camera techniques, from your script or storyboard.

TITLES

Hand lettering or hot press compositions photographed rock-steady over live action, art or plain background, crisp and color perfect.

COMPLETE SERVICE, COMPLETE SATISFACTION!

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PHONE Oldfield 4-4117

Film Shows Citizen How to Fight Slum Growth

★ Slums and their eradication is such an overpowering problem that the average citizen does not even bother to ask himself, "What can I do about it?" The physical, social, economic and political forces which produce and increase slums are so enduring as to make slums seem inevitable and the individual's protest a waste of breath.

Man of Action, a new animated color motion picture sponsored by the American Council To Improve Our Neighborhoods (ACTION), tells the citizen how he can effectively fight slums, a serious decay of the national body.

The American Council To Improve Our Neighborhoods is a national organization sponsored by business, government, educational, civic, public service, financial, labor and religious leaders drawn from many organizations and points of view but all of whom are interested in improving the nation's housing. ACTION's official program began last November 15 when President Eisenhower addressed the nation on the organization's purposes and plans.

Produced by Transfilm Incorporated, *Man of Action* is a 15-minute cartoon drama which spotlights the human challenge involved as a residential area degenerates into a noisy, over-crowded slum. Two opposing characters, the "Devil's Emissary" and "John Q. Citizen," typify the debate that confronts any would-be man of action: The Devil's Emissary cynically says that nothing will be done to improve neighborhoods because the people really don't care.

Crime, juvenile delinquency, a higher accident rate and disease are shown to be the fruit of slum conditions about which nothing will be done. Mr. Citizen discovers that much can be done to better housing conditions and halt the spread of slum areas by concerted community action. The man of action's part in community action is underscored as conditions of slum growth are noted—failure to keep business and personal property in repair, inadequate roads and streets, overcrowded schools, shifting population trends, lowering of zoning standards and the movement to the suburbs.

Man of Action was released to clubs, churches and other community organizations on free loan through Association Films' libraries on November 15. Special black and white prints of the film will be available to television stations. After January 1, 1956, the picture was released to schools.

"Camera-ACTION!" as Atlas Shoots Studebaker Short

♦ Speed was the production pace as Director Al Bradish and his Atlas Film Corporation crew hastened to the South Bend, Indiana, Studebaker-Packard Corporation proving ground to turn out a motion picture with a January 6 deadline.

That was the date of the Chicago 1956 Auto Show press preview and it was a must that the footage be ready then for projection.

Under trying conditions, Bradish brought in the featured film short in one day of shooting. Oscar Abbe handled the camera. The film demonstrates how Studebaker engineers have equipped their cars to defy the deepest snow and iciest conditions.

* * *

Gordon Enterprises Expands Engineering Data Department

♦ Appointment of Roy Low, Jr., to head the expanded engineering data department at Gordon Enterprises has been announced by Alan Gordon, president of the North Hollywood, California camera manufacturing firm.

Low, a former Air Force officer, assumes charge of the engineering data department following more than three years of service in the Gordon Enterprises engineering department.

A prime manufacturer for the United States Air Force, the firm maintains one of the largest photographic technical and engineering data files in the United States, including comprehensive Armed services Technical Information Agency reports on research and development in aerial photography, aircraft instrumentation and related fields.

Norman Schauwecker, formerly in the engineering department at North American Aviation, Columbus, Ohio, has been named assistant in charge of the engineering data department.

* * *

Film Among 10 Top Items Flown by United Air Lines

♦ Film was among the top cargo commodities carried by United Air Lines in 1955, according to R. L. Mangold, manager of cargo sales. Ranked by total weight flown, the nine other leading freight items shipped during the year ranged from machines and machine parts to advertising matter.



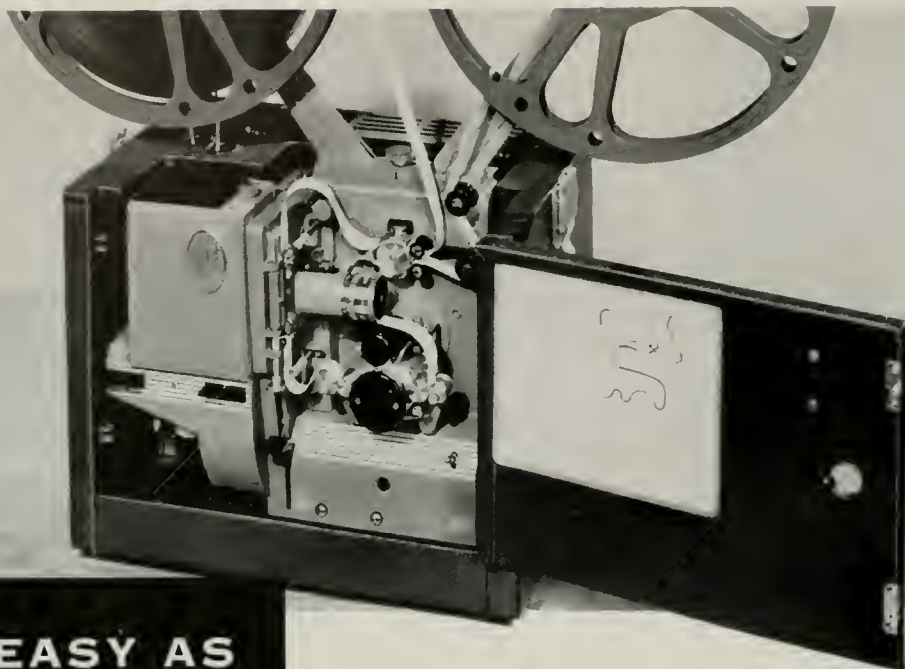


FILMS NOW IN PRODUCTION
films of twenty to thirty minutes in length

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The VICTOR 16mm PROJECTOR helps *MAKE* your product and *SELL* it, too!

Shop foremen, sales trainers . . . anyone can easily operate the new Victor 16mm Sound Projector. Just 3 spots to thread film . . . over sound drum, through film gate, on to single drive sprocket. The Victor operates simply with finger-tip control panel, softly illuminated. No chance of film damage, even with inexperienced operators. 3-spot Safety Film Trips stop projector instantly to eliminate film damage.

Films are understood more easily, remembered longer when shown on the new Victor because superb sound plus outstanding picture clarity put sharper focus on your story. Salesmen see graphic illustrations of the product, learn to know their product better, learn methods for making bigger and better sales. Plant workmen better understand their jobs, reduce costly errors and increase efficiency. And with a Victor, you can best show the thousands of films available from manufacturers and trade associations.

And, you can add magnetic sound as your budget permits . . . with Mixer Magnesound. Allows you to change sound track as often as desired, or add sound to silent films.



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New York — Chicago

Quality Motion Picture Equipment Since 1910



Crusade for Freedom Film Exposes Red Film Propaganda

★ An American-sponsored motion picture is giving the lie to a Russian-sponsored motion picture in the propaganda war. Through the cooperation of the United States Department of Defense, a new film sponsored by the Crusade for Freedom contains several hundred feet of anti-American propaganda footage currently being shown in theatres behind the Iron Curtain. This is the first time the Red footage has been shown publicly in the United States.

Scenes from a Russian Film

Many of the scenes are taken from a Russian film entitled *Peace Will Win Against War*. A direct translation of the original Russian commentary includes such statements as: "This is the true American way of life—today, starvation and poverty; tomorrow chaos."

The 14-minute film on *Radio Free Europe* tells the story of anti-communist operations of Radio Free Europe and the Free Europe Press, both supported by the Crusade for Freedom. It shows pictures of Radio Free Europe's 29 broadcasting and relay stations in West Germany and Portugal as well as the launching of free Europe Press balloons which carry miniature newspapers into the countries behind the Iron Curtain.

First to Show Films Publicly

"We are proud to be the first independent American organization to show these films publicly," said William A. Greene, Crusade for Freedom president, "so that the American public can see for themselves what the people behind the Iron Curtain are being told about life in the free world."

"We are also grateful to our commentators, John Daly and Westbrook Van Voorhees," Greene added, "for donating their time to help us with the film."

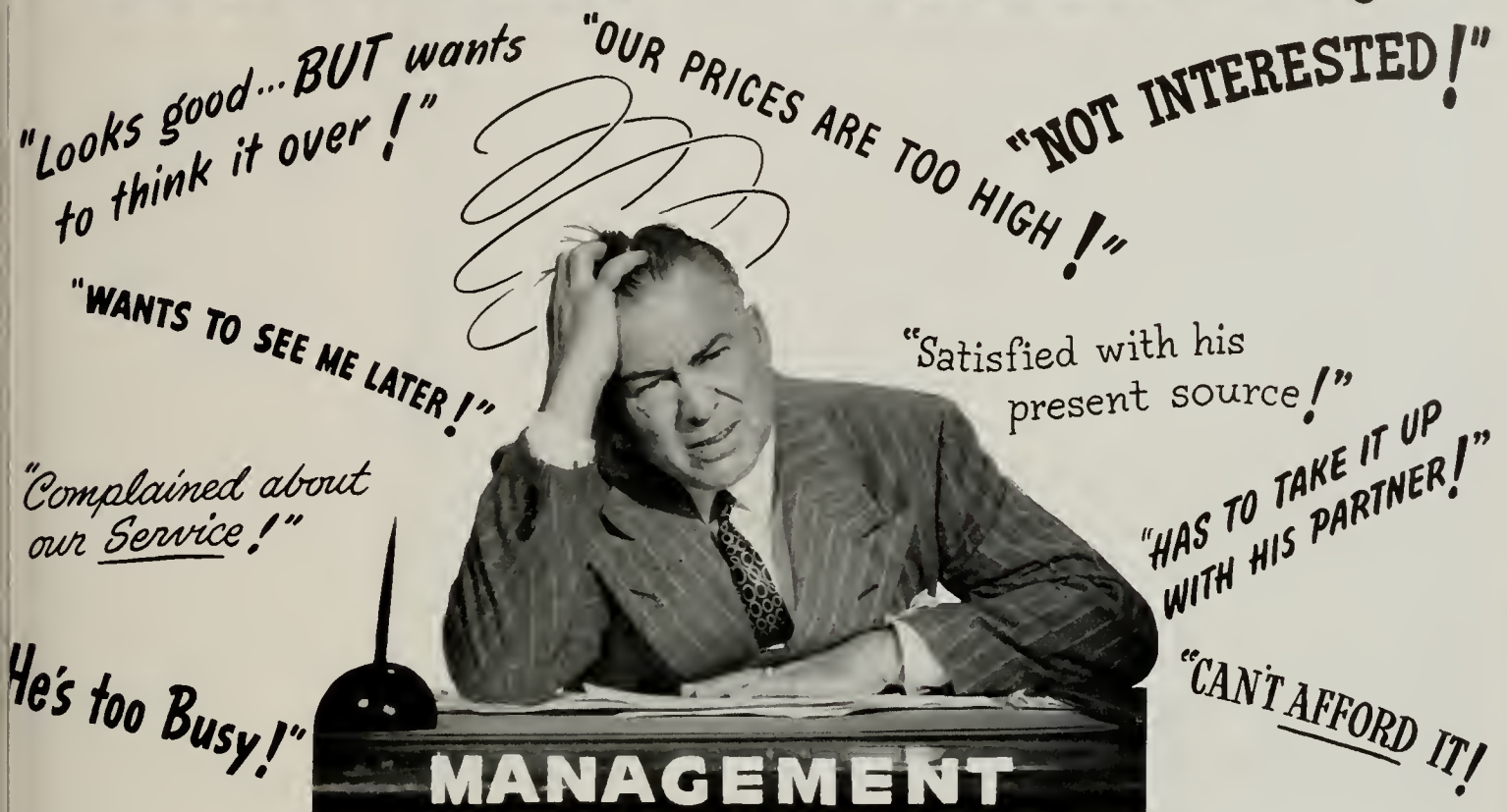
The new film, produced by On Film, Inc., now is available for showing throughout the nation. Contact: Crusade for Freedom, 345 East 46th Street, New York 17, New York.

SOUND RECORDING at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

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MOTION PICTURE SERVICE,
7315 Carnegie Ave.,
Cleveland 3, Ohio

CONFUSED? or CONCERNED?



You can change those confused reports you're getting every day into SALES.

You can make your salesmen realize you are concerned and anxious to help them by using

THE "AGGRESSIVE SELLING" PROGRAM

It will help you obtain the kind of results you want, and what your salesmen want . . . SALES.

The "AGGRESSIVE SELLING" sales development program is a complete and permanent program. It is designed so that anyone within your organization can conduct effective sales meetings with a minimum preparation and with maximum results.

It will put your NEW salesmen into the competitive field faster and better equipped to produce immediate sales. It will refresh and strengthen your ESTABLISHED salespeople by increasing their over-all sales effectiveness.

This program is ideal to use for sales training, sales meetings, sales conventions, distributor meetings, dealer meetings. It will awaken all salesmen to today's attitudes and techniques of selling in a competitive market.

The "AGGRESSIVE SELLING" program consists of:

SALES MEETING TEXT: So all-inclusive, the meeting chairman simply follows it, step by step, through each of the eight meetings.

THESE EIGHT SOUND SLIDEFILMS:

- | | |
|-------------------------------|------------------------------|
| "Creative Selling" | "Are Prospects Different?" |
| "Attitude That Gets Business" | "Pride in Price" |
| "What Do You Sell?" | "Close Isn't Closed" |
| "By-Passing Sales Resistance" | "Human Relations in Selling" |

Each film covers a specific phase of selling and presents definite solutions to the everyday problems encountered in selling PEOPLE . . . the common denominator in all selling situations. The problems and answers, visually and dramatically presented, are drawn from the experiences of thousands of salesmen in all fields of selling. They apply equally to any product, service or idea . . . no matter what the price range or the type of prospect to whom you are appealing.

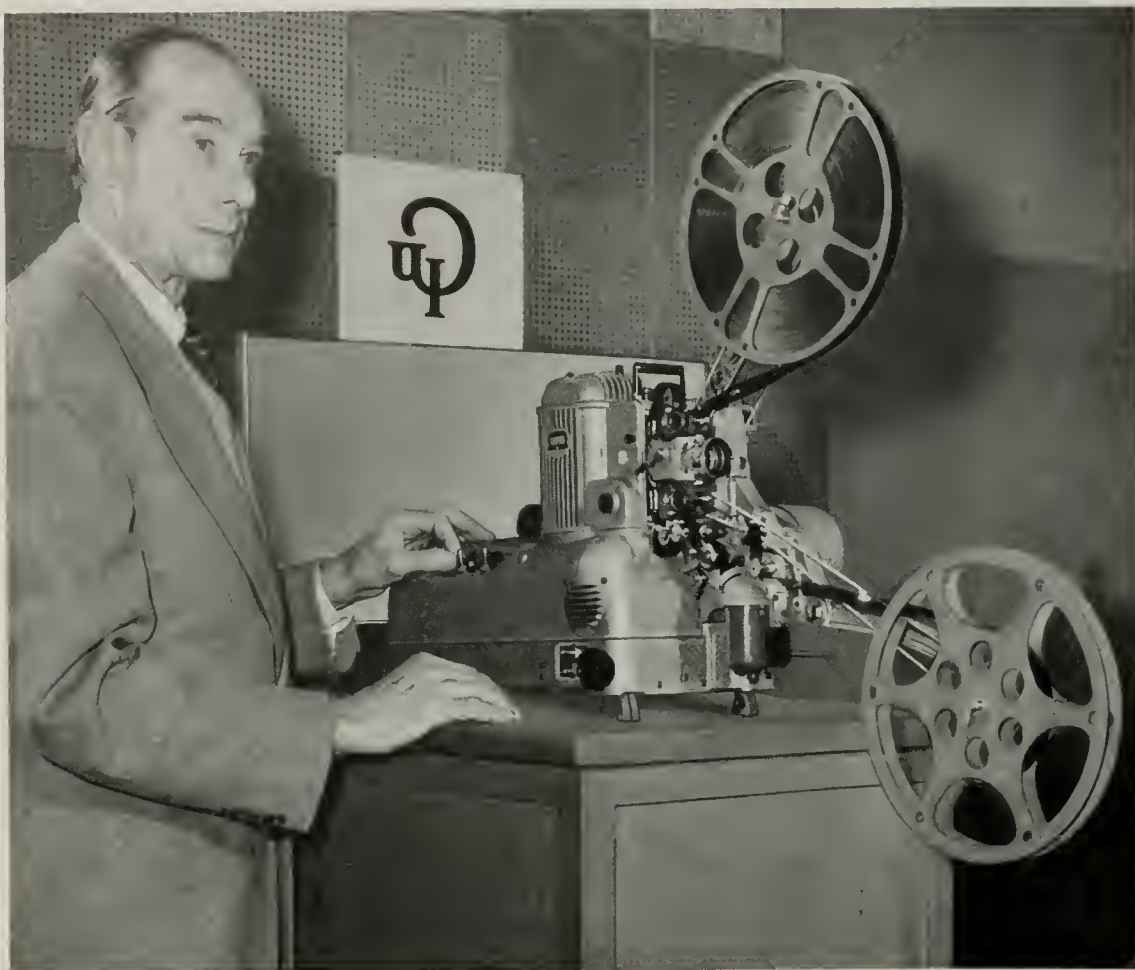
FOLLOW-UP MATERIAL: Personalized material to be sent, after each meeting, to the salesman's home.

You can give your men all the advantages of this \$50,000.00 program for only \$320.00 f.o.b. Los Angeles. Single subjects \$50.00 each. (Multiple purchases in excess of ten, subject to discounts.)

You want your men to act NOW, so, now is the time for action on your part. Send your order immediately. If, after five days, you are not completely satisfied, you may return the material with no obligation.

Rocket Pictures, Inc.

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Jack J. Funk, Projectionist, in the Wilding screening room

WILDING SCREENS WITH AMPRO

Film producers require all the elements of perfect projection...smooth threading, brilliant illumination and high sound fidelity. It is important that a producer's prints are not exposed to even the slightest hazards of scratching or damage. Ampro's feather-soft aperture pressure and light sprocket shoe tension assure maximum film protection. Easy operation and outstanding performance are the two big reasons why producers... the people who really know... use Ampro 16mm Sound Projectors. Select from the great Ampro line for your motion picture requirements. Call your Ampro audio-visual dealer to arrange for a demonstration.

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Write for
"Screen Adventures,"
a 16-page source-guide
for 325 16mm sound
motion pictures.
Lists titles, running time
and subject synopsis.
The booklet is free of cost.



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CORPORATION

Decals for Film Cans Provide "Integrated" Identification

★ Decals are being aimed at commercial film libraries for use as labels on motion picture film containers.

The Meyercoed Co., Chicago has announced the availability of decals to be used for the identification of the lending library. Decals also are designed with open areas for stenciling, stamping or typing the film title and numerical information. They may be numbered serially in manufacture if the customer desires.

The company says the decals' superiority to paper labels, which may peel off, is that the decals become an integral part of the container surface, whether it is painted or bare metal.

The company tested the decal-film can identification idea in the Los Angeles County School System, which employs an extensive visual-aid teaching program. Approval there has been repeated in other school systems, according to the manufacturer.

Samples and additional information are available from The Meyercoed Co., 5323 West Lake Street, Chicago 44, Ill.

* * *

Laud TerLouw Presentation on "Technical Facts of Projection"

★ Adrian TerLouw's visual presentation, "The Technical Facts of Projection," presented at the recent NAVA Biloxi meeting and the NAVA Eastern Dinner at the Ambassador Hotel, Atlantic City, February 18, rang the enthusiasm bell among NAVA newcomers and veterans.

TerLouw's talk was visualized with more than 100 color slides. He covered technical points pertinent to everyday audio-visual business: room layouts for best seating, lumens, foot-lamberts, legibility sizes, room illumination, "daylight projection."

The compliments payed TerLouw's presentation indicates that what audio-visualists welcome is practical a-v preaching that practices—with visual examples.

KNIGHT TITLES...

add to the professional
dignity of your films

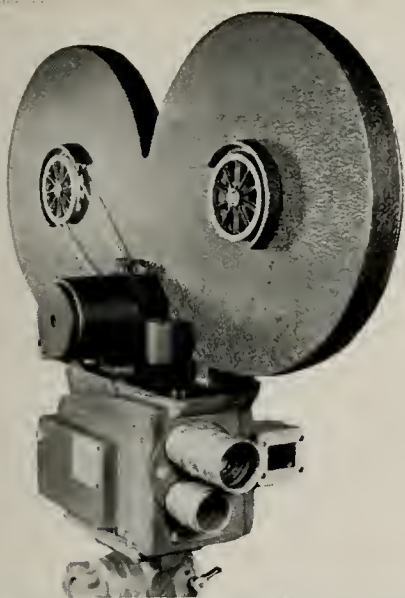
HOT-PRESS TITLE PRINTERS SINCE 1938



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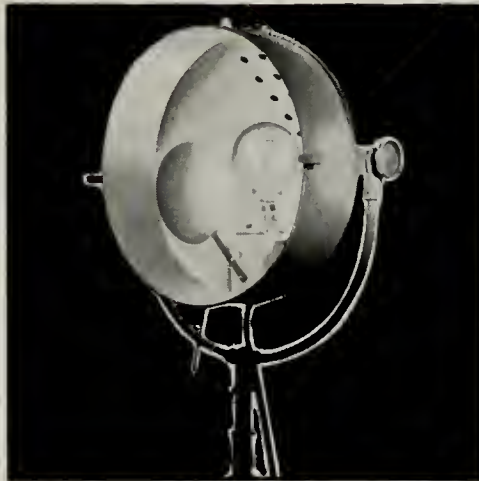
Conversion of 100 ft.
AURICON CINE VOICE
to 1200 ft. capacity.

Includes torque motor for magazine takeup. This precision conversion permits attachment of 400 ft. magazine (11 min. running time) or 1200 ft. magazine (33 min. running time). Also provides for installation of Veeder footage counter. We can convert your present Cine Voice or supply you with unit already converted for use with external magazines. Conversion-less magazines \$450.00

Positive turret-type Viewfinder with parallax adjustment installed for all additional charge.



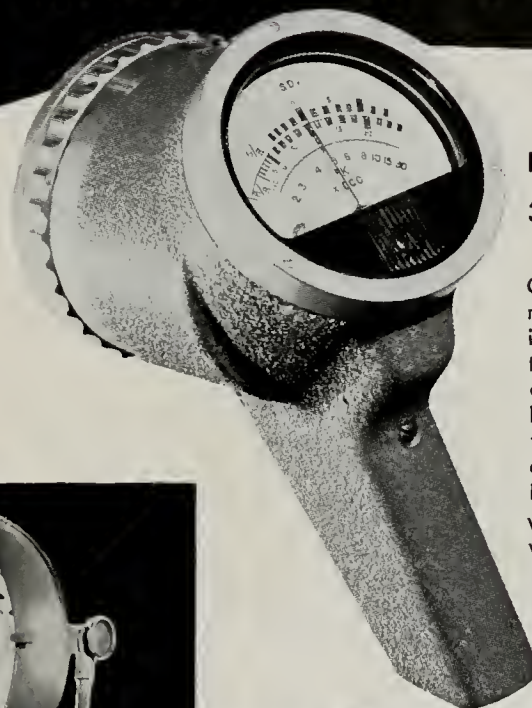
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- TITLES
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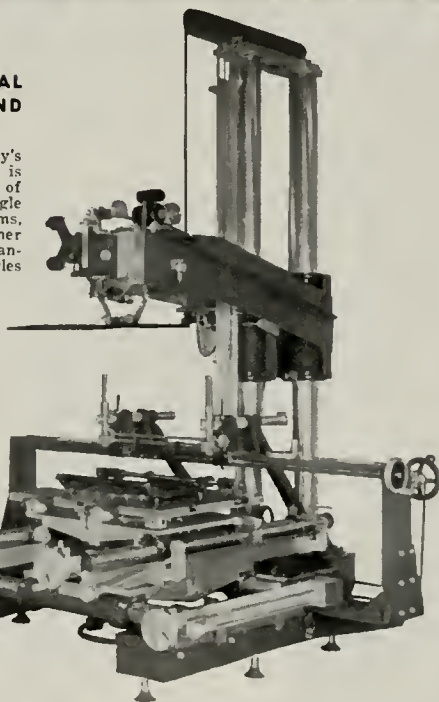
For

- INDUSTRIAL MOTION PICTURES
- EDUCATIONAL MOTION PICTURES
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ANIMATION AND SPECIAL EFFECTS CAMERA STAND

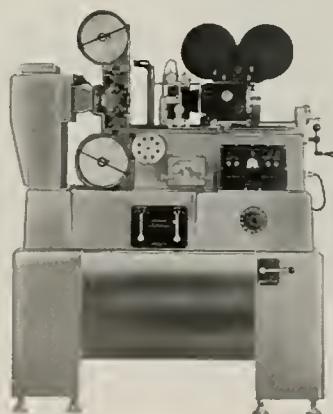
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An intelligent approach to today's problems of TV commercials. It is made to serve the multiple tasks of the animation field to take angle shots and zooms, matching zooms, spinning, as well as countless other photographic requirements. We manufacture a complete range of styles and sizes.



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Shell Film Depicts Heat Engine Development, Use

★ Men and nations prosper as they are able to do more work, produce more goods, distribute more goods. The better men are at picking things up, laying them down—moving them, the more prosperous men are. This is the point made in a new 20-minute motion picture produced by Shell Oil Company.

An Introduction to the Heat Engine shows how oil fed engines provide inexpensive, efficient, dependable power for moving, building, manufacturing.

Converting Heat to Energy

The film explains that the principle of the heat engine is the conversion of heat energy to energy of movement. The engine does this by taking in a lot of heat at high temperature, converting some of the heat energy to energy of movement (by moving a piston or turning a turbine wheel) and releasing the rest to the atmosphere at a lower temperature. The heat must always go from high temperature to low temperature; otherwise, none can go into movement energy and no work can be done.

Primitive engines, such as those invented by the early Greeks, and crude, inefficient steam engines of the 17th and 18th centuries are contrasted with modern locomotives, diesels and turbines.

Where to Get This Picture

In black and white, *An Introduction to the Heat Engine* is accompanied by a narrative keyed to general audiences and science and engineering groups. It is the most recent addition to Shell's motion picture library. All films in the collection may be borrowed free. An illustrated catalog describing the films and telling how to get them can be obtained from Shell Oil Co., 50 West 50th Street, New York 20, New York.

* * *

Davis Chairman of '56 NAVA Meeting

♦ Ainslie R. Davis, president of Davis Audio-Visual Company, Denver, Colorado, has been appointed general chairman of the 1956 National Audio-Visual Association Convention, set for July 22-25 at the Hotel Sherman, Chicago. Sale of exhibit space begins early in April. Contact NAVA offices at Evanston, Illinois.



This simple heat demonstration is shown in Shell's new "Heat Engine."

Chicago Industrial Advertisers Sponsor Films on Media Use

♦ Encompassing all phases of industrial advertising, three motion pictures soon will be instructing marketing and advertising executives in methods of making the most of their commercial opportunities.

Sponsored by the Chicago Industrial Advertisers Association, the first of these three films, *Planning . . . The Start of an Effective Advertising Campaign*, was premiered in Chicago in mid-September. *Planning . . .* is a 20-minute sound/color film showing how specific market problems were attacked with planned advertising campaigns by three Chicago area companies.

In its capacity as a media man's medium, the film says three things must be determined before an ad campaign is planned: marketing facts, marketing objectives, proper media. Use of such factors in various market situations are enacted by advertising men associated with the Shakeproof Division of Illinois Tool Works, American Phenolic Corp., and Signode Steel Strapping Co.

Dramatized are Shakeproof's planning of a campaign to introduce a new product, American Phenolic's preparation to sell an established product in a new market, Signode's strategy in improving its position in a competitive market.



Library

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for those who want
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of distinction

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Knoxville, Tenn.

What Makes a Film Distinctive?

success...

- *in comprehending the client's real need*
(and knowing how to meet that need)
- *in accomplishing its purpose*
(with effective script and skillful production techniques)
- *in proving useful for many years*
(as evidenced by continued re-order of prints five and more years after production)


THE DEVILBISS COMPANY
TOLEDO 1 OHIO

February 3, 1956

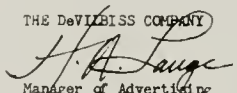
Mr. Sam P. Orleans
Sam P. Orleans & Associates, Inc.
211 West Cumberland Avenue
Knoxville 15, Tennessee

Dear Mr. Orleans:

It has now been several years since you completed our technical movie "Making the Most of the Spray Painting Method" - ample time I'm sure, to fully test its effectiveness and popularity as an educational and promotional medium. Results have been gratifying to say the least.

Having been somewhat apprehensive in the beginning of this project because of the highly technical and complex nature of our problem, it is no small wonder that we are highly pleased with the way the film has been so enthusiastically accepted. This very favorable reaction by audience after audience is fitting tribute to your staff of writers, directors and technicians. The continued demand both in the states and abroad where copies are now in use with sound in foreign languages is evidence that the problem has been surmounted and our goal attained in spite of obstacles a very technical product like ours presents.

Please convey our sincere appreciation to your entire staff for the fine job they produced for us.

Yours very truly,
THE DEVILBISS COMPANY

H.A. Lange
Manager of Advertising
and Sales Promotion

HALange:AS

SAM ORLEANS HAS PRODUCED DISTINCTIVE FILMS FOR . . .
Carrier Corporation . . . Atomic Energy Commission . . . Consolidated Edison . . . U.S. Air Force . . . Michigan State University . . . State of Oklahoma . . . National Health Council . . . Tennessee Valley Authority . . . Carbide and Carbon Chemicals Corporations . . . United States Rubber Company . . . The Devilbiss Company . . . State of Tennessee . . . and many others.

Misener Joins Capital Film Laboratories as Lab Director

★ Garland C. Misener has been appointed as director of laboratory operations of Capital Film Laboratories, Inc., Washington, D.C.

Misener is supervising all laboratory operations and the planning and execution of an extensive expansion program. This expansion includes a considerable increase in printer capacity and the addition of negative-positive color processing facilities.

Russell N. Jenkins, who has been serving as laboratory manager, became chief technical deputy for Misener. James A. Barker, president of Capital, stated that no other changes in the organization are contemplated. William N. Brooks continues as general manager.

Misener is a leading technical executive in commercial film work, having come to Capital from the Ansco Division of General Aniline & Film Company of Binghamton, N.Y., where he had served, since 1949, as manager of professional motion picture services.

Prior to his recent position with Ansco in Binghamton, Misener was for four years on Ansco's Hollywood staff. While in Hollywood, he assisted in the introduction of Ansco Color and won an Academy of Motion Picture Arts and Sciences Award for his contribution to the design of the color print scene-tester, now widely used in the motion picture industry.

Earlier, Misener was a sound engineer with Warner Brothers and for five years was a physicist with Eastman Kodak Research Laboratories. He is a Fellow and Governor of the Society of Motion Picture and Television Engineers and a member of the Optical Society of America, the Photographic Society of America, the Academy of Television Arts and Sciences, the American Society of Cinematographers, the Armed Forces Communications Association.



Capital Labs' operations chief is Garland Misener.

Guelpa Heads United World Government Films Division

♦ Appointment of Leo. B. Guelpa, Jr. as manager of the Educational and Government Films Division has been announced by John D. Desmond, general sales manager of United World Films, Inc.

Guelpa replaces E. S. Riley who recently was appointed United's director of Procurement and Personnel. Guelpa, who has held other important posts with United World for the past eight years, is the author of "The Physical Universe," a new-type college science textbook into which many sound films and visual aids are integrated.

Jess Named Account Executive

♦ Everett M. Jess has joined Transfilm Incorporated as account executive in the firm's slidefilm division. Mr. Jess was formerly associated with the Philip Boyer Organization. The major portion of his business career has been in advertising, sales promotion and public relations.

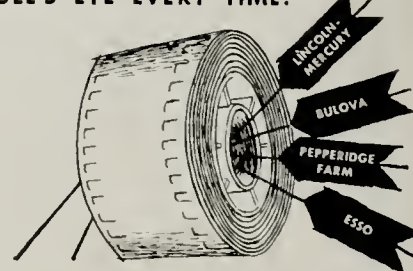
Lynn to Cellomatic, New York

♦ George Lynn has joined the Cellomatic Corporation as an account executive. He formerly was with the New York Port Authority promotion department. Cellomatic is a live animation technique used in television and sales presentations.

Technicalcolor Raises Print Prices

♦ Citing increased labor costs as the cause, Technicalcolor Motion Picture Corp. has announced price increases for 16mm and 35mm dye transfer release prints of 1/4 cent per foot. Reduction in the price of 35mm dye transfer answer prints from 97 cents to 65 cents per foot were announced. Changes became effective October 26.

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PRODUCERS OF THEATRICAL, INDUSTRIAL AND TELEVISION FILMS

Story and Screenplay

by

Bruce Henry

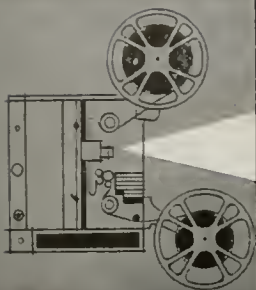
Motion picture scripts for producers
of institutional, educational and
public service sponsored films

Studio:

1416 N. Wells Street
Chicago 10, Illinois
MOhawk 4-0939

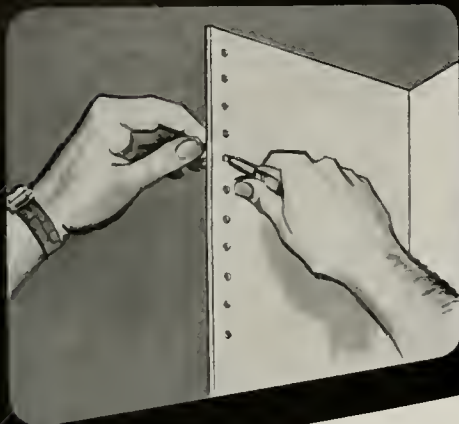
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*Only an RCA 16mm Projector
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Operate it with confidence on any occasion for any audience. Your picture shows sharp and bright, steady as a rock. Your sound holds smooth and clear. Happens time after time, year after year when you're behind an RCA 400 16mm Sound Film Projector . . . the dual-case Senior or the single-case Junior.

RCA 400 mechanism is simplicity itself . . . engineered by RCA for "professional" operation even by an amateur. In fact, a few simple instructions in Quick-Easy threading and the inexperienced operator gets the show on the screen in minutes.

The RCA Audio-Visual Dealer will be glad to arrange for a no-obligation demonstration of this star performer. Write us for the name of the nearest Dealer—or for complete details in brochure form, fill in and mail the convenient coupon above.



AUDIO-VISUAL PRODUCTS

RADIO CORPORATION of AMERICA
CAMDEN, N. J.

Government Film Distribution Contract to United World

★ The U.S. Government has again selected United World Films, Inc., as the successful bidder for distribution rights through 1956-57 of all government motion pictures and filmstrips produced specifically for sales to the public. The corporation has distributed government films for several years.

James M. Franey, president of United World, a subsidiary of Universal Pictures Company, Inc., reports that his company and its predecessor has built up a constantly growing demand for government-sponsored educational sound motion pictures and filmstrips.

Overseas Market Is Growing

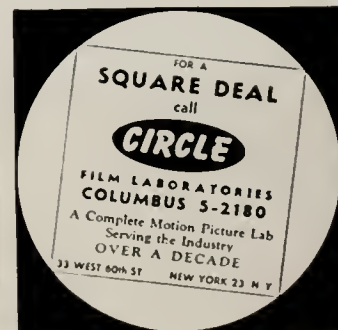
According to Franey, the overseas market has become almost as important as the domestic. Foreigners are especially interested in films showing American manufacturing and agricultural methods, and now that many government films can be magnetically sound-stripped in any language without interfering with the English-language track—thus eliminating the language barrier—the usefulness of these films has increased.

Here in the United States, United World places these films in vocational and other schools and in many industrial organizations which have become aware of the motion picture's value in speeding up the teaching of basic skills and in many other areas of personnel training.

GSA Approves Print Prices

The General Services Administration of the Federal Supply Service approves the fees that may be charged for each film, these charges being based on a formula designed to assure the widest possible use of the films. The current catalogue of government films issued by United World lists and describes some 3,000 sound motion pictures and filmstrips, all produced under the supervision of educators who have specialized in the use of visual aids.

The catalogue may be obtained from United World Films, Inc., 1445 Park Ave., New York 29.



HIGHWAY BY THE SEA, Scholastic Teacher's Magazine 1954 . . . HIGHWAY BY THE SEA, The Film Council of Greater Columbus 1955 . . . HIGHWAY BY THE SEA, American Film Assembly 1954 . . . THE PURPLE COW, American Film Assembly 1955 . . . THE PURPLE COW, The Film Council of Greater Columbus 1955 . . . THE FANTASTIC 500, American Film Assembly 1955 . . . THE FANTASTIC 500, Stamford Film Council 1955 . . . THE FANTASTIC 500, XI Concorso Internazionale di Cinematografia Sportiva 1955 . . . FUNCTIONAL TEACHING OF BASIC ELECTRICITY AND ELECTRONICS, American Film Assembly 1954 . . . LEATHER IN YOUR LIFE, Stamford Film Council 1954 . . . LEATHER IN YOUR LIFE, The Film Council of Greater Columbus 1955 . . . FOUR CORNERED HIGHWAY, XI Concorso Internazionale di Cinematografia Sportiva 1955 . . . HIGH TOWER, Film Council of Greater Boston 1953 . . . FALLEN EAGLE, Venice Film Festival 1952 . . . FALLEN EAGLE, Scholastic Teacher Film Award 1952 . . . SEMINOLES OF THE EVERGLADES, Scholastic Teacher Film Award 1951 . . . GIANT OF THE NORTH, Scholastic Teacher Film Award 1952 . . . GIANT OF THE NORTH, Kentuckiana Film Festival 1953 . . . SONG OF THE FEATHERED SERPENT, Scholastic Teacher Film Award 1954 . . . SONG OF THE FEATHERED SERPENT, Kentuckiana Film Festival 1954 . . . SONG OF THE FEATHERED SERPENT, Film Council of Greater Boston 1954 . . . SPIRIT IN THE EARTH, Film Council of Greater Columbus 1955 . . . MIRACLE OF THE MESA, Cleveland Film Festival 1951 . . . IN FERTILE SOIL, Edinburgh Film Festival 1953 . . . IN FERTILE SOIL, Film Council of Greater Boston 1953 . . . IN FERTILE SOIL, Golden Reel Film Festival 1953 . . . FOR THE WHOLE CHILD, Film Council of Greater Columbus 1954 . . . THE RIVERS STILL FLOW, Film Council of Greater Boston 1952 . . . WINDOW ON

dynamic films, inc.

Council of Greater Boston 1952 . . . VILLAGE OF UN, Film Council of Greater Boston 1952 . . . LIFE ON WHEELS, Golden Reel Film Festival 1955 . . . HOPE OF THE EAST, Film Council of Greater Boston 1955 . . . SUSHILA'S PILGRIMAGE, Film Council of Greater Boston 1954 . . . THE AMERICAN FLAMINGO, Film Council of Greater Columbus 1955 . . .

Alan Shilin FILMS, INC.
a division of dynamic films, incorporated

1951 . . . STRENGTH OF THE HILLS, Film Council of Greater Columbus 1955 . . . THE AMERICAN FLAMINGO, Edinburgh Film Festival 1955 . . . THE AMERICAN FLAMINGO, Venice Film Festival 1955 . . . THE AMERICAN FLAMINGO, Film Council of Greater Boston 1955 . . . THE AMERICAN FLAMINGO, Golden Reel Film Festival 1955 . . . THE BIG VACATION, Cleveland Film Festival 1954 . . . HIGH TOWER, Jewish Audio Visual Committee 1953 . . .

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EXECUTIVE NOTES

Kling Film Enterprises Names Lange Executive Vice-President

★ Appointment of Harry W. Lange as executive vice-president and general manager of the Chicago studio operations of Kling Film Enterprises was announced in January by Robert Eirinberg, president.

A veteran in production and quality control in film-making, Lange joins Kling studios after 23 years with Sarra, Inc., Chicago. At 47 he has produced motion pictures and slidefilms in each of the 48 states.

Lange's appointment fits into the recent streamlining of Kling's extensive operations which include three Chicago sound stages as well as the former Charlie Chaplin lot, comprising 26 buildings, in Hollywood.

In his new post, Lange is working at the company's Chicago film studios, 1058 West Washington Blvd., with a key staff alignment composed of Jack Fenimore, executive producer, Hillard Rose, creative department, Manny Paull, art director, Lawrence Stein, comptroller, Dick Hertel, supervising editor, and Joe Bishop, studio floor manager.

Films produced by Lange have won top awards of the Chicago Federated Advertising Club and the National Committee on Films for Safety. His Chicago experience began in 1924 when he joined the photographic studios of Fulton and Lawson. Subsequently, he was with Vocapix, one of the pioneer firms in business film production.

Lange's long career at Sarra, Inc., was marked by his promotion to production manager in 1939 and his appointment as general manager of Sarra's Chicago studio operations in 1952.

Recently, Lange has served as a director in the Central Section of the Society of Motion Picture and Television Engineers. He is a member of the American Society of Safety Engineers and the Wood Product Section of the National Safety Council.

* * *

Ernest Reid Retained by Associated Screen News Ltd.

♦ Ernest Reid, well-known Canadian film director and writer, has been retained by Associated Screen News Ltd. for further film assignments — as an integral part of this studio's expansion program.

Recently Reid has been occupied with special assignments for Associated Screen News, which have taken him across Canada and Europe, directing a television film



Harry W. Lange

series produced for the Canadian Army.

Reid has been associated with Canada's National Film Board, specializing on the *Canada Carries On* series, as well as top agricultural films. He has been associated with the United States State Department as a special film writer on various U.S. Government projects carried out in the Near East.

* * *

Kent to National Screen Service

♦ William S. Kent has joined National Screen Service Corp. in a sales and production capacity.

Mr. Kent, formerly vice-president of Calhoun Studios, has had twelve years of administrative and production background in advertising and television film. He will expand the activities of National Screen in the area of business films and television commercials.



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What does the Script say?

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Imaginative photography, skillful direction, creative editing...all are important to a picture. But to make the *picture* important, there must be an exceptional script as the base.

Good scripts make good pictures, and good pictures make good clients. We are proud of our record on every count.

For screening samples, write or wire:

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GKW

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THE INDUSTRIAL
FILM DIVISION OF

**STERLING
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* *Specialists in syndication
of public service films
to television*

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staff "on-the-road" talking to television stations, and a coast-to-coast system of Exchanges skilled in reaching selected non-television audiences.

We hope that you will invite us in for an early talk so that we may review what STERLING-MOVIES U.S.A. means to you in terms of your particular audience objectives.

Charles Dolan Sophie Hohn

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a division of Sterling Television Co., Inc • Executive Office: 205 East 43d St., New York 17, N. Y.

a complete

27-lb. sound system!



Magnasync X-400 Recorder

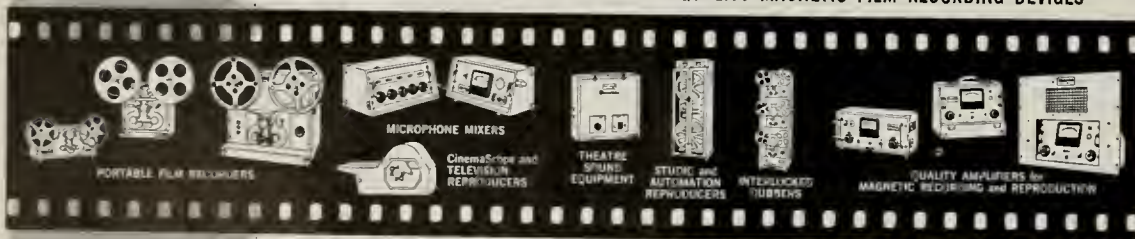
Producer Net Price **\$895.00**
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- High gain "long-shot" microphone channel.
- Dialog equalization for "speech-music" selection.
- Self-contained playback system for "film-direct" monitor.
- Famous Magnasync "Synkinetic" precision film transport.
- High speed rewind, sync speed reverse and fast forward.
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CHICAGO—Zenith Cinema Service, Inc., 3252 Foster Ave., Chicago 25, Ill. IRVING 8-2104.

SAN FRANCISCO—Brooks Camera Co., 45 Kearney St., San Francisco, Calif. EXBROOK 2-7348.
CANADA—Alex L. Clark, Ltd., 3745 Bloor St., Toronto 18, Ontario. BELMONT 1-3303.

Memories in Sound Topping a Continuous History at Ford

★ Witness voices recalling the 53-year past of Ford Motor Company are being recorded on tape to form a vibrant history. Based on hundreds of recorded personal interviews, the history is being compiled under the direction of Owen W. Bombard of the Ford Archives Oral History Section.

The recorded voices are those of men and women who have played a part in the development of the automotive empire. More than 300 persons have been interviewed since the project began 4½ years ago. Repeating their memories of bygone eras, the voices of past experience progressively echo the growth of the Ford Company from a noisy barn in turn-of-the-century Detroit to the great industrial plants of today.

To date, the reminiscences total 27,855 manuscript pages, about 3,400,000 words, according to Henry Edmunds, archivist. Continuous, the project will record Ford history as it unfolds. The recorded interviews are made at Fair Lane, the late Henry Ford's home in Dearborn, Michigan.

To obtain this chronicle in sound, each possible contributor is given a preliminary interview from which is developed a brief outline of his life. This outline, affording a picture of the person's relation to Ford history, is a guide for succeeding interviews during which leading questions are asked and the answers recorded. The questions are edited out of the tape to give the effect of a soliloquy by the interviewee.

Ford historians make a manuscript from the recording so that the contributor can correct or add to it if necessary. The finished product is bound into two volumes, one for the interviewee, one for the archives.

Typical of the interviews are:

James E. Bossardet, present paymaster of the Rouge plant, telling of the early days of the tractor plant and payroll activities since 1919.

The late John Wandersee, who became associated with Henry Ford in 1902, remembering the Company's first home, describing the evolution of the Model T, and other occurrences up to the time of his retirement in 1946.

Ernest Grimshaw, Rouge plant hourly worker, reciting his nearly 50 years with Ford.

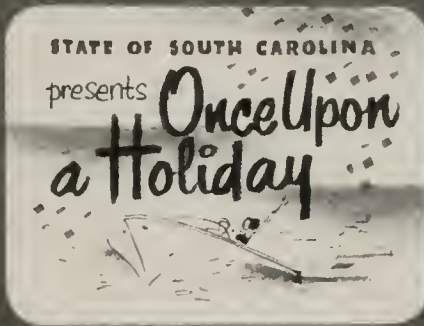
VIDEO FILM LABORATORIES

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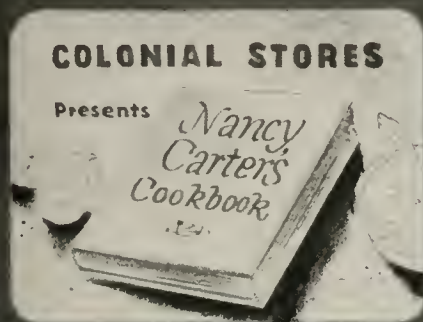
A "Human Relations" film produced for the United States Air Force.



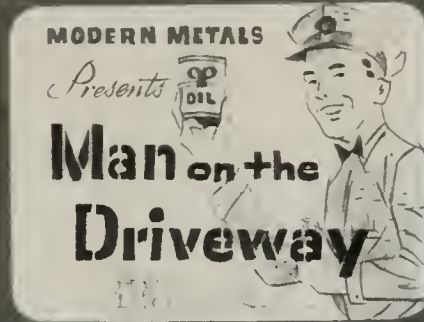
A "Tourist Attraction" film produced for the South Carolina State Development Board.



A Series of Technical Training Films, produced for the Corps of Engineers, U. S. Army.



A Series of Television Films produced for Colonial Stores.



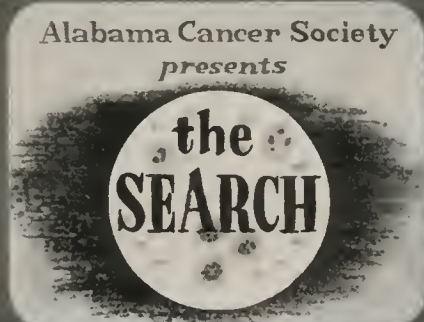
A sales promotion slide film produced for Modern Metals



A Sales Demonstration film produced for The Coca-Cola Company.



An Institutional film produced for the Coggins Granite Company.



A Public Relations film produced for the Alabama Division, American Cancer Society.



A Sales Presentation film produced for the Gordy Tire Company.

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Top Quality TV Commercials Educational Sales Training and Industrial Films

*Thirty years of professional
experience together with com-
pletely integrated studio and
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top-flight personnel.*

Our service and quality assure your
year-after-year complete satisfaction.

Chicago Film Studios

OF CHICAGO FILM LABORATORY, INC.

56 East Superior St., Chicago 11
Phone: WHitehall 4-6971

PICTURE PARADE

Four General Interest Films

Join the Santa Fe Film Library

★ Few mechanical subjects have the magnetism for "young and old" that railroad trains provide. This attraction makes for likely film fare for employee, club and school film programs.

Four new 16mm sound-color films sponsored by Santa Fe Railway have the advantage of this locomotive call while delivering various operational and commercial transportation themes. The new titles include:

Assembling a Freight Train, 10 minutes, designed for elementary school children. In simple language and at moderate pace, it tells how a freight train collects, assembles, moves and delivers goods all over the country.

Challenge for Tomorrow, 27 minutes, was produced for college level students and adults. It is a behind-the-scenes look at the railroad world. Stressing safety, the film depicts the progress in rail operation as it meets current and future requirements of the nation's travelers and shippers.

Fresh for Health, 25 minutes, is aimed at general audiences. This film shows how perishable produce is carried from the farms and vineyards of the west and southwest to the consumers in the midwest and east, how the products are cooled in summer and warmed in winter. Seen is the swift handling given trainloads from origin to destination.

Wheat—Its Growth, Transportation, and Marketing, 28 minutes, is another general audience feature. This documentary covers the growing, harvesting and selling of wheat and the elaborate transportation requirements and storage tasks in bringing wheat to market. *Wheat...* features the time-lapse techniques of John Ott.

These films are available on a free loan basis from the Santa Fe Film Bureau, 30 East Jackson Blvd., Chicago 4, Ill. or any Santa Fe agent.

* * *

U.S. Steel Corporation Offers 16 Films in 1956 Catalogue

★ Four new additions to the United States Steel Corporation's film library are included in the new edition of the corporation's motion picture catalogue.

A total of 16 films are described in the catalogue. All of these films are available on free loan and are suitable for general audiences. Seven are available for television. Subjects range in length from 12 to 33 minutes, all are in sound, the

majority in color. All are available in 16mm, a few in 35mm.

The new U.S. Steel subjects listed are:

Barns for Better Dairying, 23 minutes, Kodachrome: A documentary of the operation and research on two systems of dairy herd management—from the time the barns are opened for winter housing through every phase of the stanchion and loose-housing operation. How several improvements were determined through the research is shown, the economy of steel for farm structures is depicted.

Sineux of the South, 34 minutes, color: A portrayal of a steel producing company at work; scenes of ore and coal mines, quarries, conditioning plants, blast furnaces, open hearth furnaces and operations in various finishing mills. Illustrated are the human and material resources required to produce a ton of pig iron, the investment necessary to produce many steel products. This film is available only in Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee and Texas.

The Suspension Bridge, 26 minutes, Kodachrome: An authentic account of suspension bridge construction; two types of bridge are shown in construction and the film dwells on the skill of daring bridge workers, the precision with which component parts of a bridge are set, the speed of this kind of steel construction.

The Waiting Harvest, 23 minutes, color: How the chemists of steel recover vital chemicals from coal; how the "miracle" fibres and plastics were developed; a view of coal's great chemical potential.

Information on booking, handling of prints, conditions under which films are loaned, a short history of U.S. Steel's film sponsorship and advice on how to get the best results from motion picture showings are provided in the catalogue.

United States Steel's libraries are located in Fairfield, Ala.; Chicago, Ill.; Cleveland, Ohio; New York City, N.Y.; Pittsburgh, Pa.; San Francisco, Cal. The United States Steel Corporation Motion Picture & Visual Aids Section is located at 525 William Penn Place, Pittsburgh 30, Pa.

* * *

Cole to Mel Gold Productions

♦ Stan M. Cole has joined Mel Gold Productions, Inc. as executive director of the Industrial Films Division, according to Melvin L. Gold, president. Cole formerly was president of the Cole Organization.

“Now We Are Ten”...

In 1916, two people, convinced of the need for an independent source of quality motion picture and slide film scripts, started a business to fill that need.

Today, ten years and more than 500 scripts later, we have grown to *ten* people... and we're still growing.

Last year we added the following to our list of sponsors:

American Association of Motor Vehicle Administrators,
American Society of Anesthesiologists, seven more Divisions of
General Motors, The Dow Chemical Company, National Agricultural
Chemical Association, National Gallery of Art,
Southern Pine Association, Virginia State Ports Authority,
and the York Corporation.

To accommodate our growth, we've recently moved to new and more spacious quarters. We'd like you to drop by for a cup of coffee with us the next time you're in Washington.

*guaranteed
acceptability*

SCRIPTS (BY)

Oreste Granducci

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SUNSET 6039

The Film Is a Thread . . .

. . . its visual images can bring knowledge and understanding to the peoples of the world.

SINCERE and CHARITABLE men still differ on the methods by which the peoples of the world can be secured in honest unity and peace. These differences may deepen, with wisdom arguing for opposing sides, especially as the differences affect established concepts of sovereignty. But no man of good will denies that all nations must continue to seek ways to live in accord with their neighbors.

Whatever the arguments on method, and present arguments seem less on method than degree, it should be now in history be obvious that no single man-made strand of legal paper or military steel will bind the world together.

The cords which tie nations together must be spiritual and physical and therefore educational, psychological, political and commercial. The first vital threads leading the sinews which will agreeably fasten mankind must be arteries of interest and communication, veins of understanding. Rich with idea, image and example, the truthful film can serve to link the faith and fortune of peoples wherever it travels.

Worldwide Production Facilities Are Noted

The film and the composite industry which creates and circulates it can flourish in the very social and economic prosperity this medium helps to engender.

In this 6th Annual Production Review, the Editors of BUSINESS SCREEN have included as much information on production facility and activity outside the United States as could be confirmed for publication. This coverage is a logical extension of the detailed reports on world film use and production afforded space during 1955. Comprehensive attention was given to the outstanding record of film use in the European Productivity Program, to the U.S. Attestation program for expediting overseas distribution of American films, to the role of sponsored films in personnel training programs of world-wide corporations and to international film festivals.

This Is An Opportunity for the Sponsor

Racing through the dawn of 1956, the dynamics of the world scene seem to shout the film forward in its opportune duty.

The United Nations Educational, Scientific and Cultural Organization reports it will expand its Technical Assistance program in 1956 utilizing an increased UN budget share of \$4,940,933. This year, UNESCO plans to have 300 technical assistance experts in the field in 51 nations. At present 162 experts are working in 43 countries.

Enlarging on the pattern of the European Productivity Program, which with thousands of film prints on the job is "only getting started," the enterprising sponsor or producer can spin the globe, pick a name off the map, and — tracking the UNESCO beat — find a new need, a new locale, a new market for films. Spin to —

Korea: The United Nations Korean Reconstruction Agency (UNKRA), UNESCO and the government of Korea are setting up a "national fundamental education center" near Suwon which will train 48 men and 12 women for rural de-



velopment work each year. A reported \$300,000 for buildings, equipment, technical assistance and maintenance has been allocated by UNKRA: \$80,000 is to be provided by UNESCO for staff services during the two-year period before the center is operated by the Korean government. Directing the project will be a British educator, Howard Hayden, who has worked in rural and village development in the South Pacific and West Indies.

At the Suwon center students will be trained as specialists in health, housing, farming and nutrition. They will be taught the latest methods of teaching reading and writing. The center will foster rural crafts and cottage industries to provide new sources of income. Adjacent villages will serve as training labs. *Films Can Help.*

Skills Are An Untapped Resource Abroad

Spin to Libya, where UNESCO has its largest technical assistance mission, where the "biggest boom" is in education, where the people know that their skills are their great untapped resource, where a men's teacher training center has enrolled 921 students, where work goes forward in crafts training, rural education, manual training, adult education. *Films Can Help.*

Spin to Japan where the Japanese National Commission and the Japanese Association for the Advancement of Science have embarked on research for better exploitation of Japan's sea resources — and a survey of the social implications of technological change. *Films Can Help.*

Spin to Turkey and the Institute of Hydrogeology, Istanbul, where UNESCO Technical Assistance aid has enabled the first class of civil engineers and geologists to graduate: where these graduates, in teams, now are prospecting Turkey's 10 principal river basins — the first step toward developing the country's underground water resources. *Films Can Help.*

International Exchange of Films Is Needed

In these quick finger-pointed spots and scores of others, films already in existence and in production can serve to move the programs forward: films of these nation-saving programs can help in later efforts, efforts elsewhere.

The importance of programs to improve and stabilize the economies of the unfortunate nations of the world constantly is reflected in the harsh headlines and geopolitical maneuverings of our day — headlines and maneuverings which all

(CONTINUED ON PAGE ONE HUNDRED SEVENTY)



*“Our premise
in the years ahead —
as in the past —
to maintain a creative
organization that will
thoroughly understand
the individual problems
and opportunities
of each client and
produce for him films
of the highest standards
of quality and
effectiveness.”*

WILLIAM MIESEGAES
President

TRANSFILM

I N C O R P O R A T E D

35 WEST 45TH STREET, NEW YORK 36, N. Y.

Why

SHOULD YOU SEND

YOUR FILM TO

"The Film Doctors"?



1. TO REDUCE FILM COSTS DRASTICALLY . . .

If you have prints in your film library that must be "junked" because they are scratched, dirty or damaged in some way—what do you do? Do you buy new prints which may cost up to \$150 a print? Here is a better solution! Your prints can be *RAPIDWELD*-ed—cleaned, scratches removed, and damages repaired—at a very small fraction of the cost of purchasing new prints.

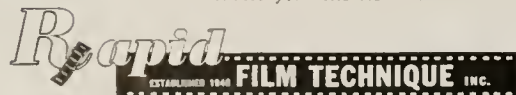
2. TO MAKE YOUR PRINTS LAST FOREVER . . .

If you purchase or have new film in your library it will be damaged (scratched) before long, even from the most normal usage. Suppose an additional coating could be placed over the emulsion side before use, do you think your picture would be protected? . . . Of course it would! *RAPIDTREAT*, our protective coating, will retard and resist scratching. If at some time in the future, your film does get scratched, "The Film Doctors" can easily remove the coating and imperfections . . . replace it with another coating . . . and return your print like new.

3. TO SOLVE YOUR FILM PROBLEMS . . .

Rapid Film Technique, film specialists, has been solving film problems for laboratories, producers, film libraries, television studios, educational institutions, industrial film users for 20 years. With its experience in motion picture film, its new modern rejuvenation laboratory, and expert technicians, "The Film Doctors" can assist you with your film problems, restore your prints to original screening quality, and prolong the life of your film.

Write for "THE FILM DOCTORS" BROCHURE



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Norman C. Lindquist Joins Wilding as Account Executive

★ Norman C. Lindquist has been appointed an account executive in the midwest sales division of Wilding Picture Productions, Inc. He formerly was a vice-president and director of television sales for the Atlas Film Corporation.

Lindquist's experience in the motion picture and television field dates back to 1939. Prior to his association with Atlas, he was director of television for the Malcolm-Howard Advertising Agency, Chicago, where he produced Chicago's first "simulcast" as well as other successful tv programs. He is recognized for creating the first accredited television course while a member of the faculty of De Paul University.

A charter member of the Broadcast Advertising Council, Lindquist also is a director of Chicago Unlimited, Inc., a non-profit organization working with the Chicago Association of Commerce and Industry to promote Chicago as a film and television center.

* * *

Muller, Jordan, Herrick to Build Visuals, Mail Promotion

♦ A new agency, Muller, Jordan and Herrick, specializing in sales promotion and visual programs, has been announced by the partners, Frank B. Muller, John T. Jordan and William F. Herrick, all former members of the advertising and sales promotion department of the General Electric Company. The firm is located at 235 East 50th Street, New York.

The partners plan to handle accounts in both the industrial and consumer fields. Services will include planning, creation and production of direct mail material, sales promotion literature, slidefilms, motion pictures and stage presentations. Recently the company produced a stage show for General Electric's manufacturing services division.

According to the partners, their range of services represents the link



Norman C. Lindquist

between media advertising and personal selling. One basic objective of the new company is to integrate the sales promotion items which it provides with its client's regular advertising campaigns. In this connection, Muller, Jordan and Herrick anticipates working through advertising agencies as well as directly with its own clients.

* * *

Knight Title in New Plant

♦ Knight Title Service has moved to a new plant at 115 West 23rd Street, New York. Three times larger than its former shop, the new Knight facilities are air-conditioned, sound-proofed, and represent what is believed to be one of the most modern title service plants in the U.S.

* * *

Al Stahl Films Three TV Commercials for Coty, Inc.

♦ Three television commercials demonstrating the Coty 24 Lipstick have been filmed by Al Stahl Productions, New York, for Coty, Inc. They consist of a 20 second and a 60 second length done live and an additional 60 second remake including animation.

The commercials feature the Coty Girl in an exposition of the "cumulative color" faculty of the Coty 24 Lipstick—the ability of the lipstick to build on the original color of the lips to attain the final effect and to maintain it for 24 hours. The agency is Franklin Bruck.

COLOR SLIDEFILMS FOR INDUSTRY COLOR FILMSTRIPS FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have worked together in producing over 550 color films. If you want a complete production or require specialized assistance on any production problem, contact Henry Clay Gipson, President . . .

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to the large number of our clients
who have been with us during a
great part of our history.

to our own staff members, the
majority of whom have been a part
of us for many of these years.

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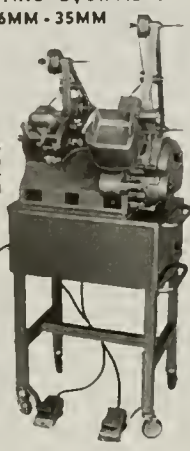
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WANTED

Sales executive experienced in selling sponsored films to advertising agencies, business and industry. Must be willing to travel extensively. Please state age, education, compensation expected and experience in selling motion picture films. All replies strictly confidential.

Write Box 56-2C
BUSINESS SCREEN

7064 Sheridan Road, Chicago 26

PICTURE PARADE

10 PR Films to be Shown at American PR Assn. Conference

♦ Ten outstanding 1955 public relations films from United States and foreign sponsor sources will be shown at the Annual National Conference of the American Public Relations Association, to be held April 4-6 in the Statler Hotel, Washington, D.C.

These selected pr films will be an integral part of the Conference Program of more than 30 pr discussion panels and workshops, according to Eric Kalkhurst, conference chairman. More than 500 practitioners are expected to participate in this three-day conference.

A demonstration of "Making Your Own PR Films" will be conducted by Edgar Parsons, radio and television director, American Automobile Association. Public Relations films will also be discussed in a panel, "Technical Aids for PR," conducted by John P. McGill, products promotion manager, American Trucking Associations, Inc.

Chairman Kalkhurst, pr manager for The Bureau of National Affairs, Inc., states that APRA is considering instituting an awards program for pr films similar to its established Silver Anvil Awards program. The first PR Film Awards are planned for the APRA National Conference in 1957. Information on this contemplated program may be obtained by writing: Mr. Kalkhurst, 1231 24th St., N.W., Washington 7, D.C.

Standard's "Fire Magic" Shows PR Audiences Facts on Fuel

★ Bursts of flame exclamation-point scientific facts in *Fire Magic*, a 12½-minute sound and color motion picture sponsored by Standard Oil Company (Indiana).

The fiery exposition is based on a half-hour live "Fire Magic" show developed over several years by Standard Oil's research and public relations departments and presented by Dr. Llewellyn Heard, research chemist, before audiences adding up to nearly eight million people.

As an educational fire-brand, Dr. Heard is reaching new audiences in Standard's pr effort—via film. While he explains chemical laws expressed in fire, bubbles of gas rise through water and burst into flame upon reaching air. As Dr. Heard's illustrations continue, spontaneous combustion puts a drawing on paper, a fire blazes up with only a handful of wire as fuel.

To show how fires are affected by catalysts, Dr. Heard faceciously invites his film audience to try to burn a lump of sugar. The sugar, he demonstrates, will not burn without a catalyst. He finds the needed catalyst in the ashes of a cigarette. He soon gets around to talking about oil.

"Some fuels catch fire more easily than others. To make the ideal fuel for your automobile, we mix light and heavy components till we find the perfect blend. An eight-cylinder engine at 60 miles an hour builds 9,600 fires every minute, and each

fire must be just right," says Dr. Heard.

Last year, Dr. Heard tells his audience, the oil industry spent 150 million dollars on research. "From research have come huge catalytic cracking units. They're one reason why two gallons of gasoline do the work that took three gallons 30 years ago."

With such fire-related information the film does its pr job without much direct Standard Oil identification. As one of 500 scientists at Standard Oil's Whiting, Ind., research Laboratories, Dr. Heard, himself, is a good advertisement for Standard. A catalyst specialist, he pioneered in science education on television.

Fire Magic, produced by Wilding Picture Productions, Inc., has been cleared for television use as well as projector audiences. Black and white prints and color prints are available. The film may be obtained from each of Standard Oil's 28 sales division and six refinery offices serving the 15 midwestern states where the company markets. Besides Company booking, the film is being distributed by Modern Talking Picture Service, Inc.

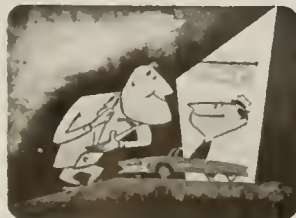
Make Your Money Grow, Investment Dealer Film Advises

♦ Benefits of securities investment is the subject matter of a new promotional motion picture sponsored by the Investment Dealers' Association of Canada.

A Matter of Importance, produced by Crawley Films Limited, Ontario, portrays the instructive story of a man who dreams of spending \$500 on his sports car so that he can enter it in competition. However, his sister's husband dies suddenly. As executor, he is surprised to find that his brother-in-law, through the purchase of investment securities, has left his sister comfortably supported.

This unexpected legacy shows him money can grow through careful investment. He decides to forget the sports car competition and put his small stake to work, through counsel of an investment dealer. He has the satisfaction of knowing that every dollar he saves and invests brings him closer to the day when he and his family will attain a measure of financial independence. This simple money morality play is enacted to make general public audiences dwell on the importance of investment dealers and their services.

A Matter of Importance is a 16-minute film. It is available from Investment Dealers' Association of Canada, 170 Bay Street, Toronto.



FILM ART for slidefilms, motion pictures and TV spots is our specialty—a specialty developed by years of experience in the film medium. We're proud of the enviable reputation we've earned, not only with the many national advertisers we serve—but also with the many other film producers who frequently rely on us for their film art. We're equally proud of our scripts, storyboards, and complete productions—both live and art. Can we help you with your next film project?



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FOR YOUR SAMPLE FILE: Write on your company letterhead for a sample copy of filmstrip of our artwork.

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1955

TELEVISION:

- 1 90 Minutes
- 5 Hours
- 55 Half-Hours
- 4 Quarter-Hours

THEATRICAL:

- 2 Features
- 3 Shorts

Alfred Butterfield and Thomas H. Wolf

INFORMATION



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50" x 50" \$35.25
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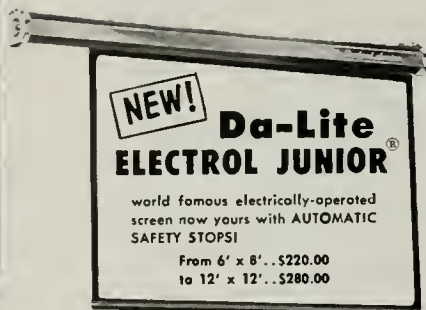
a wall and ceiling slide and movie
screen at a budget price!

Truly an investment in Projection Perfection ... makes
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*Trade Mark

SEE IT NOW! Beautiful, Copper Bronze case with matching borders makes it at home anywhere. New White Magic glass-beaded mildew and flame-resistant fabric assures real-life reproduction of slides and movies.

From 30"x40" \$13.50
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world famous electrically-operated
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From 6' x 8'...\$220.00
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Freeport, New York

... Just one example out of hundreds clearly demonstrating why those who know Focus on Da-Lite.

The Electrol Junior is ideal for small club rooms, the church, industry and the home, when you want the best electrically operated screen available in smaller sizes at a nominal price.

The Electrol Senior in all sizes, 6'x8' to 20'x20', is engineered for heavy duty use ... made of the finest materials by skilled engineers.

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Organization _____

City _____ Zone _____ State _____

Owen Zapel Heads Cellomatic Corporation, Illinois Subsidiary

★ Selection of Owen A. Zapel as president and general manager of the Cellomatic Corporation of Illinois was made by the board of directors recently. The Illinois Corporation is a subsidiary of the parent company at 756 Seventh Avenue, New York.

The new company has set up permanent headquarters at 152 E. Superior Street, Chicago, and is organizing a complete staff to duplicate services for the Chicago area heretofore performed exclusively in New York.

Cellomatic's projection equipment embodies a new rear-view projection principle. The equipment coordinates two light sources of high intensity and by super-imposing images on a single screen, animation of the resulting picture can be achieved. This is accomplished by combining several optical controls and some motor driven devices. A skilled operator can achieve many of the effects of an animated motion picture.

The equipment and the techniques are exclusive with Cellomatic and are not for sale, being offered on a lease basis. Zapel reported that both offices have permanent studios set up for regular demonstration purposes to interested parties.

At present, the principal use of Cellomatic is as a speaker's tool at sales meetings and conventions where large audiences are involved. Users are able to project through a translucent screen up to 15 feet by 20 feet, although the 9 x 12 foot size is most commonly used.

The equipment also has been used extensively on New York television programs, such as newscasts and in the projection of animated cartoon commercials. Current research is aimed at increasing its acceptability for direct motion picture filming.

CAMERAMAN-DIRECTOR

Married, formerly in charge of Motion Picture Dept. of large metal producing company. Ten years' experience in various phases of film, television, and visual aids production. Desires position with organization in Eastern States Region. Illustrative resume sent upon request.

VITALY V. UZOFF
611 West 141st Street
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HOW FOX FILM TECHNIQUES PUT TOP QUALITY IN ANY FILM—AT LOWER COST



Hollywood's top technicians work for you



With 22 years major studio experience, ELDEN RUBERG is noted for his amazing skill in solving difficult sound problems. His valuable engineering abilities contribute to the efficiency of the Geo. Fox staff.



BETTY TURBVILLE, TV station production director and experienced live camera director, is on the Fox staff. She coordinates as many as 8 active cameras at one time for maximum camera efficiency. All Geo. Fox staff members are Hollywood's finest craftsmen.

Organization, filming efficiency, and the ingenuity of Hollywood's finest craftsmen create the special techniques that produce top quality films at lower cost on any budget. "People Are Funny" (above) starring Art Linkletter, produced by John Guedel, directed by Geo. Fox, is filmed by a Geo. Fox production unit at the lowest cost-per-thousand of any similar TV series.

LET'S TALK ABOUT YOUR FILM

Our clients get top quality TV shows—sales, industrial, or TV commercial films—at a lower cost.

You can reach a Fox executive at any hour, day or night, to answer any question or discuss your film plans in detail.



Be our guest—CALL COLLECT:
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ORGANIZATION

1508 Cross Roads of the World, Hollywood, California
Continuous Production since 1935

This we believe!

All works of quality must bear a price in proportion to the skill, time, expense, and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest; they are attended with much less profit to the artist than those which everybody calls cheap. Beautiful forms and compositions are not made by chance nor can they ever in material be made at small expense. A composition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufacture.

RUSKIN

To our present clients we promise to
continue in this faith.

To any future clients we hold out the
promise of a job very well done.

—And to those with whom we work, be
it in the laboratory, sound recording
studia or wherever, to the craftsmen
and all those who made it possible to
set and maintain our standards and to
produce such films as:

☆ **CLEAR IRON**
(The Budd Company)

☆ **THE MAILED FIST**
(ACF Industries, Inc.)

☆ **THREE . . . IF BY AIR**
(Sikorsky Aircraft)

☆ **CRASHING THE WATER BARRIER**
(Socony Mobil Oil Co., Inc.—
Warner Bros. Pictures)

we say Thank You!



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Company Newsreels • Stock Library
Production • TV & Theatre • Distribution

WORLD WIDE SERVICE

CASE HISTORIES

OF CURRENT BUSINESS FILMS

Geigy Chemical Premieres Picture on New Wool Mothproofing Dyes

Sponsor: Geigy Dyestuffs, Division of Geigy Chemical Corp.

Title: *Insects Astray*, 26 min. b.w., produced by Gloriafilm S.A. (Zurich, Switzerland)

★ No more moth holes!

That is the promise made in a new documentary film on insect damage to woollens released last month by Geigy Dyestuffs. In introducing the film to a New York preview audience, C. W. Mahnen, vice-president of Geigy, voiced the prediction that "built-in" mothproofing of woollens will become an accepted standard within a few years due to the discovery of dyestuff-type mothproofers that are applied by the mill and last for the usable life of the fabric. He cited gains already made in the U.S. and Canada in the production of woollens mothproofed with Mitin, a Geigy product. He reported an estimate of more than 30 million units of merchandise sold here this year with the Mitin label. These include, he said, 80-90% of better wool and cashmere sweaters and some penetration as well in ready-to-wear, particularly in specialty fibre coatings, and some popular priced wool coats for women and girls.

Being chemically similar to a fast wool dyestuff, Mitin durable mothproofing is applied to wool and wool-blend fabrics during dyeing by the mill. According to Geigy, this mothproofing is effective against all species of wool-eating insects for the usable life of the fabric. They claim it is not removed by washing or cleaning and has no effect on the texture, odor or appearance of the fabric.

Insects Astray won first prize in the 1955 awards of the Swiss Documentary Film Foundation. It was shown at the Berlin Film Festival this year. Making dramatic use of photomicrography and an excellent original musical score, *Insects Astray* pictures the development of the webbing clothes moth from egg to adulthood. It shows other species of wool-eating insects as well. The moth grub is monstrous in close-ups of the mandibles in the very act of severing wool fibres.

The narration estimates that moth damage on a world-wide basis amounts to enough wool each year to clothe a million people. Through the centuries, leading scientific minds have attempted to find a means of preventing this damage. The solution was finally found in the development of colorless synthetic dyestuffs, so-called, which have affinity for wool and the ability to kill or repel wool-eating pests. As these durable mothproofers come into general use, the film predicts that these insects will once again be driven out of the home and return to the fields, reverting to their intended functions.

Insects Astray is suitable for use in schools and colleges, particularly in home economics, biology and chemistry classes. It should also be of interest to consumer organizations and women's clubs. Write to Mitin Department, Geigy Dyestuffs, 89 Barclay Street, New York.

"The California Fashion Story" Gets Boost from Freight Firm

Sponsor: National Carloading Corp.

Title: *The California Fashion Story*, 22½ min. color, produced by Harry W. Graff, Inc. (Advertising and Public Relations)

★ This film shows an interesting method of opening up a market which had previously offered a cold shoulder to the sponsor of this film.

National Carloading Corp. had had trouble breaking in to the market for freight shipping to and from the burgeoning California garment industry. Competitors were well entrenched and National Carloading's sales efforts seemed to be getting nowhere.

As a means of scratching a few hacks and hoping for reciprocity, National Carloading has sponsored this film which plugs California fashions with a verve, and with hardly a word for itself. Since the purpose of the film is the present, the industry as a whole, no emphasis is placed on any particular line, fabric, or seasonal style. But the picture imparts a total impression of the nature of the industry, of its operations and of its products and their promotion and widespread use that has made California fashions ever more important in the clothing industry.

Luckily, the subject is an attractive one —
(CONTINUED ON PAGE ONE HUNDRED FORTY)

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for **Visual Wallop**





Bob Hope (center) receives American Transit Assn. award for narrating "Chain Reaction" from Donald C. Hyde, president, as George W. Anderson (right) ATA executive vice-president looks on.

★ "...When any particular activity in the United States takes 33,000 lives in one year, it becomes a national problem of the first importance." The problem referred to by President Eisenhower in this statement is the one for which *Chain Reaction* depicts a remedy — traffic deaths and injury.

In addition to being a headline-linked "contribution to traffic safety," *Chain Reaction* is a neat example of how a public service safety film can be handily twice-tailored for general and special

Vivid Lesson in Traffic Safety

Two Versions of American Transit Film Are Reaching Audiences

audiences to do an industrial production job on two fronts.

Community "Chain Reaction"

Circulating the film's original version through local transit companies, the sponsoring American Transit Association urges potential community groups to "start your own chain reaction — a friendly chain of good will for you and your organization" by offering the movie as a public service. "It's a natural for tv and movie theatres," ATA stresses, "It's a must for showing to all local groups — civic clubs, business organizations, PTAs, high school assemblies, women's clubs, lodges, etc. Everyone in your community should have an opportunity to see it."

A second version — simply the original one jacketed with a short prologue and epilogue pointed to truck drivers is being advertised to truck fleet owners.

A vivid object lesson, dramatized in folksy image, climaxed with a series of smashups and narrated by Bob Hope, *Chain Reaction* should have ample sensation, education and

movie to warrant the wide audiences for which it was intended.

In a line, *Chain Reaction* shows how traffic discourtesy leads to traffic disaster and how traffic courtesy leads to traffic safety.

"Chain" Leads to Disaster

The chain of disaster begins when job-hent-for-breakfast Dad does a 21-gainer on Sonny's incorrectly



parked roller-skate. Dad's mood develops into traffic discourtesy. His discourtesy rubs off on a truck driver. Bad temper bounces from bumper to bumper until bad driving ends in three-way bangups and a bicycle-auto injury for Dad's son.

Re-traveling the route with courtesy at the wheel, the film shows

how road safety can be the rule.

Two earlier traffic safety films sponsored by ATA were *It's Wanton Murder* and *Driven to Kill*, both narrated by Lowell Thomas. ATA reports that since the new film first became available last May, nearly 300 16mm prints have been distributed to transit companies, insurance companies, police organizations, safety groups, telephone companies, industrial concerns and the United States Air Force.

Chain Reaction is available in 35mm and 16mm, cleared for tv. The 16mm prints are available from ATA on a purchase basis only at \$100.00 per print. Contact American Transit Association, 292 Madison Ave., New York 17, N.Y.

This 13-minute film was produced by Roland Reed Productions, Inc. under the supervision of Film Counselors, New York.

Training Directors 12th Meeting in New York on April 30-May 3

◆ With an expected attendance of 1,500 members, the American Society of Training Directors will hold its 12th Annual Conference at the Hotel Statler in New York City April 30 through May 3.

The ASTD has over 2,500 members in the U.S. and Canada.

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EXECUTIVE NOTES

Stehney Heads Production Staff at Chicago Studios of Sarra

♦ Two production staffers assumed new executive duties at the Chicago studios of Sarra, Inc., recently. Michael Stehney was appointed as production manager, in charge of all motion picture film activity, and Marvin Bailey was appointed film service manager.

A career man with Sarra since 1939, Stehney has experience in all phases of illustrative photography, sound slidefilms, motion pictures and television commercials. He has served as a camera man and director since 1950.

For the past five years, Bailey has



Marvin Bailey

been in charge of Sarra's film editing department.

Riley Heads United World Films' Procurement Division

♦ Expanding promotional activities and increased use of graphic arts at United World Films, Inc., has resulted in appointment of Edward Riley as head of the company's procurement division.

Riley, who joined the company in 1947, has represented United World Films entertainment films division



... Michael Stehney heads up films at Sarra, Inc., Chicago.

in the southeastern territory and also was in charge of deposit libraries for sponsored film distribution before becoming sales manager of the Educational division.

His business and professional career includes advertising and market research for the Department of Commerce. He has been a teacher and counselor on the Board of Education, New York City schools and special investigator on wage stabilization for the United States Government.

* * *

Dr. Clarence Larson Appointed Nat'l Carbon Research Director

♦ Dr. Clarence E. Larson has been appointed vice-president in charge of research for National Carbon Company, a Division of Union Carbide and Carbon Corporation. Adger S. Johnson, National Carbon's president, has announced. Dr. Larson formerly was director of the Oak Ridge National Laboratory, operated by Union Carbide for the Atomic Energy Commission.

Dr. Larson will head all of National Carbon Company's research activities including Union Carbide's research in new physics.

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ANNUAL FILM AWARD COMPETITION IN 1956

THE FACTUAL FILM and other audio-visual media are again honored by inclusion in national and civic competitions listed in these Production Review pages. Primary attention is accorded those events for which entries are still being accepted after March 1, 1956. Other competitions already closed to entries for this year are listed for future reference.

1956 FREEDOMS FOUNDATION HONOR MEDAL AWARDS

Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania
Closing Date for Entries: November 11, 1956

CATEGORIES: All 1956 productions which contribute to an understanding of the American way of life.

AWARDS: A distinguished jury of prominent Americans selects one film for a Top Award, and others for Medals of Honor. Awards will be announced February 22, 1957.

ENTRY: Entry blanks are available from the Freedoms Foundation, Valley Forge, Pa.

NINTH ANNUAL CLEVELAND FILM FESTIVAL

Sponsored by the Cleveland Film Council
June 8-9, 1956

(Locale and deadline to be announced)

Festival Chairman: Shelby A. McMillion, Director, Public Relations and Advertising, Jack & Heintz Co.

Publicity Chairman: Elizabeth Hunady, Adult Education Dept., Cleveland Public Library, 325 Superior Avenue, Cleveland 14, Ohio.

CATEGORIES: Arts & Crafts; Experimental; Gardening; Health, Child Training and Mental Health; Human Relations and Religion; Industrial and General Safety; Industrial Relations; Industrial Research; International; Medical and Nursing; Music; Public Relations; Sales Training; Teaching and Classroom (Elementary Grades, Secondary and College); Travel. Category chairmen had not been chosen at editorial listing deadline.

AWARDS: Cleveland "Oscars" will be presented to the top film in each classification on the basis of weighted voting by Festival audiences.

ENTRY: Preference will be given to films released since January 1, 1955 with a running time of 30 minutes or less. Prints should not be submitted until an entry blank has been filed and instructions received. Though there is no charge for entries, organizations submitting films are expected to pay transportation charges both ways. For further information contact Elizabeth Hunady, Adult Education Dept., Public Library, 325 Superior Avenue, Cleveland 14, Ohio.

EIGHTH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS

Sponsored Jointly by
The Canadian Association for Adult Education
The Canadian Film Institute
The Canada Foundation

(Competition in preparation, program date, deadlines to be announced.)

Management Committee: Consists of representatives from each of the sponsoring organizations plus technical advisers who are associated with the film making industry in Canada.

Chairman: Dr. J. R. B. Kidd.

Manager: Mrs. G. Myers, 113 St. George Street, Toronto, Ontario.

CLASSIFICATIONS:

1. *Theatrical—Feature Length 35mm*: Any film produced principally for theatrical distribution, which is over 3,000 ft. in length.
2. *Theatrical—Short 35mm*: Any film produced principally for theatrical distribution, which is 3,000 ft. or less in length.
3. *Non-Theatrical 16mm*: Any film produced principally for non-theatrical distribution, sponsored by a Government agency.
4. *Non-Theatrical 16mm*: Any film produced principally for non-theatrical distribution, sponsored by an industry or a non-Government agency.
5. *Non-Theatrical 16mm*: Any film produced principally for non-theatrical distribution, open.
6. *Amateur*: Any film produced by an individual (or group) whose main source of livelihood is not motion picture production, and for which the producer has not received compensation.

NOTE: A special panel will judge a newly-introduced classification: Films produced principally for television.

(CONTINUED ON PAGE SEVENTY-TWO)

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Our terminal is a fully equipped studio, with complete facilities for script-to-print production of both motion pictures and slidefilms. Sound stage, recording studio, camera crews . . . all are ready to serve your needs.

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ANNUAL FILM AWARD COMPETITION IN 1956:

(CONTINUED FROM PAGE SEVENTY)
pally for television. Regulations state that all films must be produced in Canada by Canadian producers; films must have been produced or released generally during 1955; a film may be entered in only one class.

AWARDS: Canadian Film of the Year, for the film which represents the highest achievement of the year: First Award, to the film judged best in each class; Honorable Mention, to a film which is worthy of recognition.

SPECIAL AWARD: The Trophy of the Association of Motion Picture Producers and Laboratories of Canada, to the producer of the best amateur film of the year.

ENTRIES AND ENQUIRIES (on general regulations, etc.): Manager, Canadian Films Awards, 102 Peter Street, Toronto 2B, Ontario.

FOURTH ANNUAL COLUMBUS FILM FESTIVAL

Sponsored by
The Film Council of Greater Columbus
in Association with
The Columbus Public Library
Saturday, April 7, 1956
The Ohio Union of Ohio State University
Deadline for Entries: March 15

FESTIVAL CATEGORIES

Business & Industry: Job Application; Sales-Promotion; Employer-Employee Relations; Public Relations; Safety.

Travel: American; Foreign.

Informational-Educational: Children's Films—Primary, Intermediate, Junior High, Senior High, Geography and History; Science; Miscellaneous; Films for Television.

Health, Mental Health, Medicine Today: Hygiene; Mental Health; Current Developments in Medicine.

Cultural Arts—Their Contributions: Literature in Film—Biographical, Fictional; Art—Sculpture, Painting, Home Art Hobbies; Music—Instructional, Entertainment; Foreign Films; Theatre Arts—Play Production, etc.

Religion & Ethics.

ENTRY: Films must be in required categories, produced during 1954-55-56. Do not send films entered before. Entries should be accompanied by 3 x 5 cards (for the preview committee) noting: color or black/white; running time; brief summary of film's content. Films will be judged by teachers and other professional people.

Ray Lytton PRODUCTIONS

★ Motion Pictures

★ Slide Films

Lisle, Illinois

Phone: Downers Grove 2851

Entrant must pay roundtrip postage. Contact D. F. Prugh, Film Council of Greater Columbus, Columbus Public Library, 96 S. Grant Ave., Columbus 15, Ohio.

SEVENTH ANNUAL STAMFORD FILM FESTIVAL

Sponsored by the Stamford Film Council
May 11, 1956

CATEGORIES: The Festival is open to all producers submitting 16mm sound films which have been released for public distribution in the United States between January 1, 1955 and December 31, 1955. Only 16mm films falling into the following categories will be shown: (1) Science; (2) Children's Films (non-classroom); (3) Human Relations (in the field of interfaith and interracial); (4) Art (painting, sculpture and art appreciation); (5) Industrial Promotion; (6) Child Care and Family Living; (7) Sports (non-instructional); (8) Travel; (9) Health; (10) Classroom.

AWARDS: Each 16mm sound film entry will be screened by a committee of specialists and laymen who will make the final selection of films to be shown. A First Award will be given to the film chosen by the audience as outstanding in each of the above listed categories. Other films chosen to be shown by the Selection Committees

(CONTINUED ON PAGE SEVENTY-FOUR)



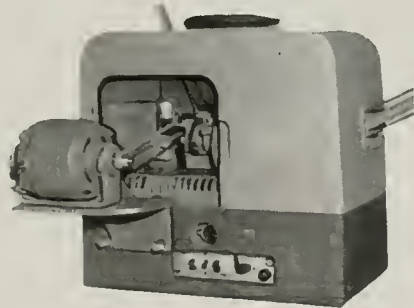
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For STABILITY

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ANNUAL FILM AWARD COMPETITION IN 1956:

7TH STAMFORD FILM FESTIVAL:
(CONTINUED FROM PAGE SEVENTY-TWO)
will receive Awards of Merit. (Only those films judged to be of award winning calibre will be chosen for showing.)

ENTRY: A producer wishing to enter any of his films should write for an application form to Miss Marjorie Fuller, Coordinator, Stamford Film Council, 96 Broad St., Stamford, Connecticut. Committees will be screening between March 12 and April 13, 1956.

**FOURTH ANNUAL
AWARDS COMPETITION FOR THE
BEST VISUALS IN SELLING
AND SALES TRAINING**
combined with

**SECOND ANNUAL
"DAY OF VISUAL PRESENTATION"**

Co-Sponsored by the
National Visual Presentation Assn., Inc.,
and the New York Sales Executives Club

May 1, 1956

Hatell Raasevelt, New York

Deadline for Entries: March 24

SCOPE: Full day of talks and seminars on the production and use of visual presentations, combined with a showing of prize winners in 1956 competition.

CLASSIFICATIONS: (1) Motion Pictures; (2) Films and Slides, excluding motion pictures; (3) Visual Presentations other than films (binders, flip charts, flannel boards, etc.).

CATEGORIES: (1) *Selling* (any visual device used by salesmen to sell individual prospects; this excludes mass media); (2) *Sales Training* (any visual device used to train sales personnel); (3) *Sales Promotion* (any visual device used to promote the sales of a product or service).

AWARDS: First and second place winner in each classification and category. First place winners will be invited to make their presentations at luncheon meeting of Sales Executives Club, May 1.

ENTRY: Fee of \$10 per entry, \$5 for each additional entry. Fee must accompany each entry. Deadline for receipt of visual presentation: March 24. Send to Dr. J. S. Schiff, president N.V.P.A. (Pace College, 41 Park Row, New York City). Write Dr. Schiff for registration blank for attending day's program.

**SECOND ANNUAL
SOUND SLIDEFILM CONFERENCE
OF THE**

AMERICAN FILM ASSEMBLY

Sponsored by the Film Council of America
and the Sound Slidefilm Committee
April 23-27, 1956

Morrison Hotel, Chicago

(Entries closed on December 15, 1955)

Conference Chairman: Robert L. Shoemaker,
DuKane Corporation, St. Charles, Ill.

CATEGORIES: Sound slidefilms (sound filmstrips); 35mm single-frame film-strip with sound recorded on discs or tape, manual or automatic synchronization — *Safety and Health, Education, Sales and Sales Promotion, Sales Training, Industrial Training, Religion.*

AWARDS: Gold Award presented to the winner of each category; Silver Award presented for one or more films of exceptional merit in each category; Certificate of Acceptance for all other sound slidefilms chosen for screening during Conference. Award winners are chosen by category juries prior to the Conference. Top rated sound slidefilms are screened Tuesday, April 24 and Wednesday, April 25. Award winners announced at banquet Thursday evening, April 26. Gold Award winners will be rescreened and discussed during the Sound Slidefilm Open Meeting, Friday, April 27.

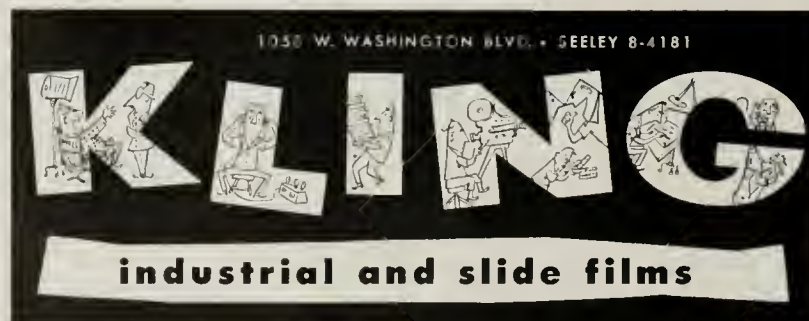
ENTRY: Future entry information and further 1956 program information may be obtained from Robert L. Shoemaker, DuKane Corporation, St. Charles, Ill. or from Film Council of America, 600 Davis St., Evanston, Ill.

**NATIONAL COMMITTEE
ON FILMS FOR SAFETY
ANNUAL AWARDS**

(Entries closed on February 27)

CATEGORIES: Theatrical and 16mm non-theatrical motion pictures and slidefilms dealing with safety in four fields — *Occupational, Home, Traffic and Transportation, and General.* Film must have been produced or released during past calendar year.

AWARDS: Bronze plaques will be awarded to
(CONCLUDED ON PAGE SEVENTY-SIX)



— see page seventy-six

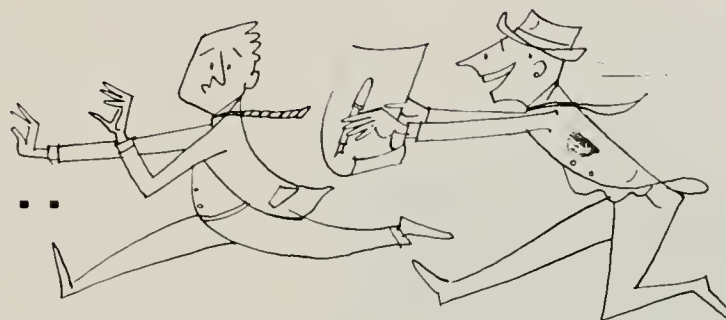
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with extension arms for 1200-foot reels available as standard accessory. Less than 2% intermodulation distortion through complete channel, from microphone input to film playback at full operating level.



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**116 SOUTH HOLLYWOOD WAY
BURBANK, CALIFORNIA**

ANNUAL FILM AWARD COMPETITION IN 1956:

NATIONAL SAFETY FILM AWARDS:

(CONTINUED FROM PAGE SEVENTY-FOUR)

top winners. Award of Merit certificates will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to contest objectives. Awards may be given for "Instruction-teaching" and "Inspirational" purpose films. No charge is made for contest entries or awards to sponsors. Separate awards for sound slidefilms.

ENTRIES: Will only be accepted for those films which are delivered all charges prepaid to Committee headquarters. All films will be returned charges collect as soon as possible after final judging in April. Further information and forms are obtained from: William Englander, Secretary, National Committee on Films for Safety, 425 North Michigan Avenue, Chicago 11, Ill.

BOSTON FILM FESTIVAL

♦ The Film Council of Greater Boston has announced that, due to a program of reorganization, it will not sponsor a film festival in 1956.

SIXTH INTERNATIONAL DISPLAY OF CINEMATOGRAPHY FOR PUBLICITY, INDUSTRY AND TECHNICS USE

Sponsored by the
International Milan Samples Fair, Milan, Italy
April 12-27

CATEGORIES: *Publicity Films* — advertising products; *Industrial and Technique documentary films* — showing the achievements of industry, manufacturing operations and applications.

ENTRY: Address requests for information to Dr. M. G. Franci, The Secretary General, Milan Fair, International Display of Cinematography for Publicity, etc., Ente Autonomo Fiera Milano — Via Domodossola, Milano, Italy.

DISPLAY JURY: Will consist of a film producer, two publicity technicians, a cinematography critic, one of the Milan Fair exhibitors, a private citizen, representing the public.

AWARDS: Prizes will be awarded according to film's purpose.

INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART

Venice, Italy
The Lido, Venice
August, 1956

Closing Date for Entries: May 31, 1956

CATEGORIES: Films for Children, Documentary and Short Films (*Scientific, Informational, Teaching, Films on the Arts, Television, Short Features, Cartoon and Puppet Films*).

AWARDS: A prize is awarded respectively for the best film in the category. Certificates are presented to the entrants of all films selected for exhibition.

ENTRY: All non-governmental American entries are submitted through the Film Council of America. For information write the FCA at 600 Davis Street, Evanston, Illinois.

EDINBURGH FILM FESTIVAL

Sponsored by the Edinburgh Film Festival
Edinburgh, Scotland
August, 1956

Closing Date for Entries: May 31, 1956

CATEGORIES: *Features, Documentary, Cultural, Art, Experimental, Cartoon, Children's Films, Television Films*.

AWARDS: Diplomas of Merit are presented to films most highly rated by a selection board. Certificates are presented to the producers of all films selected for exhibition.

ENTRY: All non-governmental American entries are submitted through the Film Council of America. For information write the FCA at 600 Davis Street, Evanston, Illinois.

OTHER AWARD COMPETITION

★ The Editors of BUSINESS SCREEN take note of other important competitive events which include motion pictures and slidefilms such as the Annual Public Utilities Advertising Awards and the Annual Cooperative Information Service Fair, sponsored by the National Council of Farmer Cooperatives (see story on page 158). Financial report films are included in the annual citations by the FINANCIAL WORLD MAGAZINE and sponsored films of educational interest are included and annually reviewed for honors by awards juries of the SCHOLASTIC TEACHER MAGAZINE. ☐

1058 W. WASHINGTON BLVD. • SEELEY 4-4181

K L I N G

nation's largest film facilities

— see page seventy-eight

... to better tell

YOUR MOST IMPORTANT STORY

Max Lasky Film Productions
and Soundfilm Studios, Inc., combine
their creative talent
and production facilities.

Thirty-five years of "know-how"
in the production of effective
presentations,

testify to the ability
of these men
to put — *life* — *color* — and *meaning*
into a sponsor's film.

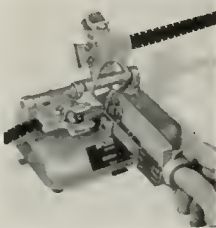
LASKY FILM PRODUCTIONS, INC.

Central Studios • 4815 Cabot • Detroit 10, Michigan
DETROIT NEW YORK CINCINNATI



INSPECT-O-FILM

Automatically detects torn or enlarged sprocket holes, sprocket punch, broken film, weak splices or any defect that would cause a poor showing. Counts good splices and cleans film. Try automatic film inspection for just \$75 a month and assure your customers perfect show every time. Model K (pictured above) is complete with editing facility; trial rental slightly higher. Write for descriptive literature.



SPLICE-O-FILM

A professional unit for making strong, low-visibility splices quickly and easily. Features a semi-automatic, pre-set scraper that removes emulsion to the precise depth every time. Precision-made, easy to maintain. Models for negative or positive use, combination 8mm-16mm or 35mm. Perfect for use with the Harwald Inspect-O-Film.

PROTECT-O-FILM PREVENTS COSTLY FILM DAMAGE . . .



Works four ways to increase film life, improve projection quality. Cleans completely, reduces wear, prevents dirt and dust collection, strengthens film base. Try this amazing film conditioner yourself. Pint, just \$1.75.

FILM STORAGE CABINETS

Practical, efficient cabinets for storage and care of your valuable films. Double doors with key lock. Continuous cord holder for indexing. Fitted with film separator racks in any combination of reel sizes, 29" wide x 66" high x 15" deep. Baked on grey crackle finish.



*For full information, check the items you're interested in, tear out this ad and send it with your name and address to

THE **HARWALD** CO.
1216 CHICAGO AVENUE
EVANSTON, ILLINOIS

NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

Business, professional and consumer groups with audio-visual interests.

FILMS AND VISUAL AIDS STEERING COMMITTEE OF THE ASSOCIATION OF NATIONAL ADVERTISERS, INC.

FILMS GROUP

OFFICE: 285 Madison Ave., New York 17, N.Y.

OFFICERS: Paul West, *president*; Lowell McElroy, *vice-president*, *films committee liaison*.

MEMBERSHIP: John Flory (Eastman Kodak Co.), chairman; W. M. Bastable (Swift & Company); Frederick G. Beach (Remington Rand Div., Sperry Rand Corp.); Leo Beebe (Ford Motor Company); Eyre Branch (Standard Oil Company of New Jersey); George J. Dorman (United States Steel Corp.); John J. Dostal (Radio Corp. of America); Harold F. Driscoll (Bell & Howell Company); Agnew Fisher (Trans World Airlines, Inc.); John Ford (General Motors Corp.); William Hazel (Standard Brands Inc.); J. W. King (American Can Company); Kenneth Penney (Minnesota Mining & Manufacturing Company); O. H. Peterson (Standard Oil Company (Ind.)); Willis H. Pratt, Jr. (American Telephone & Telegraph Company); H. A. Richmond (Metropolitan Life Insurance Company); Frank Rollins (E. R. Squibb & Sons); Virgil Simpson (E. I. du Pont de Nemours & Company, Inc.); Stanley F. Withe (Aetna Casualty & Surety Company).

PURPOSE: The Committee initiates and executes projects which will provide the 450 Film Group members with cost, technical, distribution and other information about business films and related audio-visual materials. The Committee has recently completed and distributed a 16-page booklet entitled "Criteria for Business Sponsored Educational Films"—designed to aid advertisers in understanding the problems of educators in preparing films intended for in-school showings, and at the same time to help educators understand the problems of industry.

INDUSTRIAL AUDIO-VISUAL ASSOCIATION

OFFICE (of the Secretary): Alan W. Morrison, Socony Mobil Oil Company, Inc., 26 Broadway, New York 4, N.Y.

OFFICERS: Frederick G. Beach (Remington Rand Div., Sperry Rand Corp.), *president*; William B. Cox (Santa Fe Railway Co.), *first vice-president*; C. R. Coneway (Humble Oil & Refining Co.), *second vice-president*; John T. Hawkinson (Illinois Central Railroad Company), *treasurer*; Alan W. Morrison (Socony Mobil Oil Company, Inc.), *secretary*; Robert C. McCaslin (Caterpillar Tractor Company), *asst. secretary*.

PURPOSE: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment and to establish a high concept of ethics in the relations of members with associated interests.

ANNUAL NATIONAL MEETING: April 3, 4, 5, 1956, Edgewater Beach Hotel, Chicago, Ill. (Members only but qualified guests from sponsoring companies may apply to the Secretary for admission.)

NATIONAL VISUAL PRESENTATION ASSOCIATION, INC.

FOR INFORMATION: write to Porter Henry, Secretary-Treasurer, Porter Henry & Co., Inc., 507 Fifth Avenue, New York 17, N.Y.

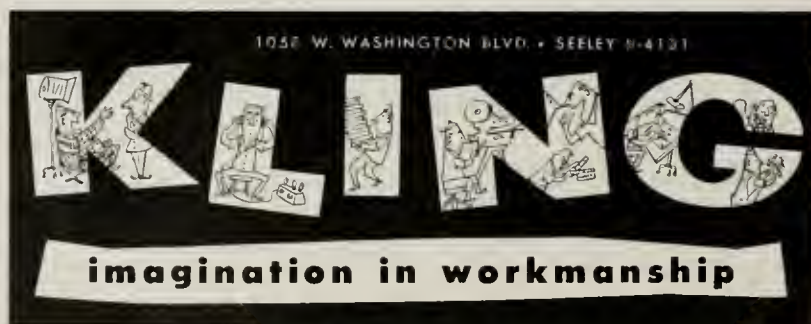
OFFICERS: Dr. Jack Shiff (chairman, Pace College), *president*; Ray Bonta (General Electric Company), *vice-president* (User); Charles Behymer (H. D. Rose & Company), *vice-president* (Trade); Porter Henry (Porter Henry & Co., Inc.), *secretary-treasurer*.

PURPOSE: To encourage better selling through better methods.

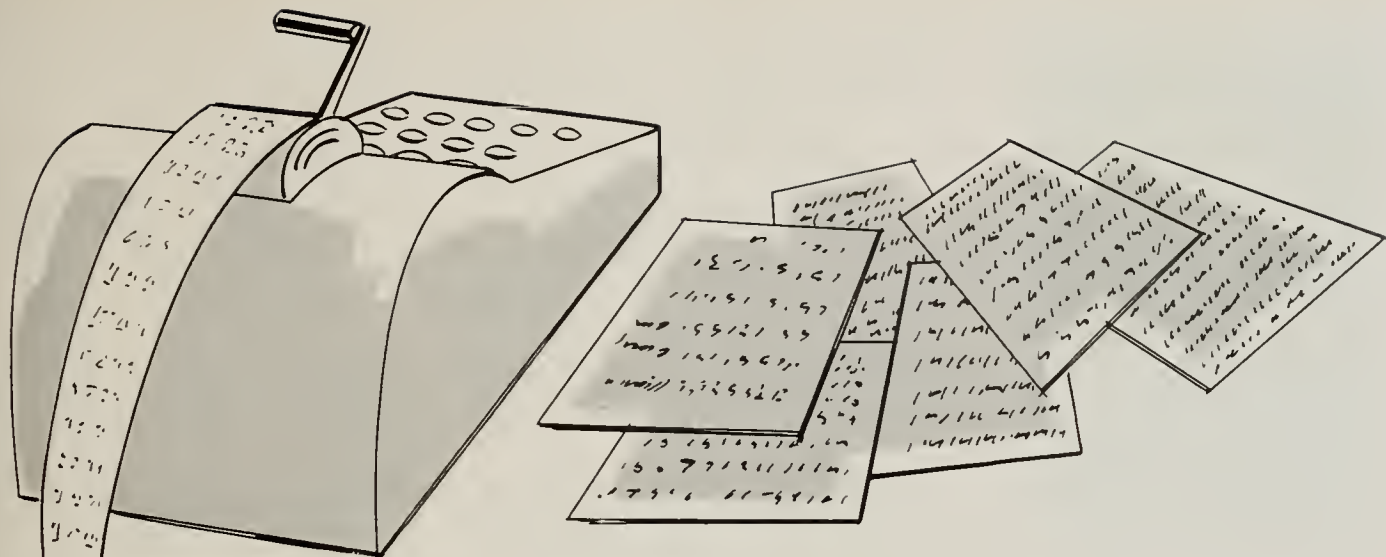
MEETINGS: Luncheon meetings are held once a month at Toots Shor's, 51 West 51st Street, New York City.

ANNUAL AWARDS COMPETITION and Day of Visual Presentation: May 1, 1956. Co-sponsored by N.V.P.A. and the New York Sales Executives Club, Hotel Roosevelt, New York. (See Annual Award Competitions Listings.)

(CONTINUED ON PAGE EIGHTY)



— see page eighty



SO FAR: 554 VIEWERS PER PENNY... and they're still adding!

Even the cost-conscious American Institute of Accountants has been pleasantly surprised by the low "cost per viewer" of their Willard-made public service film. In 1955 it reached 554 viewers for every penny of production cost—and it's still going strong.

But this is nothing new. Willard-made pictures have a way of remaining popular and effective long after the sponsor has stopped worrying about his cost. For instance, United Fruit's *Middle America* is still in wide distribution after 17 years.

Consult Willard on your next film. We consider every new motion picture a new creative challenge—a new opportunity to make the best picture yet.

SINCE 1932



WILLARD PICTURES INC.

45 WEST 45th STREET • NEW YORK 36, N. Y.
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Business Films, Libraries, Advertising Companies, Film Distributors, Etc., Vacuumate Corporation offers quick relief for film headaches—bringing to you many services you have urgently sought.

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Vacuumate Corp. gives you the fine super Vacuumate film process for protection against wear, oil, fingermarks, scratches and climatic changes.

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Films are catalogued and stored with us awaiting your shipping instructions.

PACKAGING AND SHIPPING OF FILMS . . . FILMSTRIPS AND DISCS

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FILM TREATMENT
®

GIVES TROUBLE FREE EXTRA LONG REPEATER FILM PROJECTION FOR YOUR ADVERTISING CONTINUOUS FILMS . . .

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VACUUMATE

Specialists in
Film Handling Services

446 West 43rd St., New York, N.Y.

Producer • Laboratory Trade Organizations

(CONTINUED FROM PAGE SEVENTY-EIGHT)

AMERICAN ASSOCIATION OF FILM PRODUCERS, INC.

OFFICE: 333 N. Michigan Ave., Chicago, Ill.

OFFICERS: Mercer Francisco (Francisco Films), *president*; Lawrence Mominée (Atlas Film Corp.), *vice-president*; James Holmes (Vogue-Wright Studios), *secretary*; James Kellock (Wilding Picture Productions, Inc.), *treasurer*; Jane Ware, *administrative assistant*.

PURPOSE: By mutual cooperation to educate business, government and education to the advantages and values of industrial, business and educational films and other audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and their clients.

ANNUAL MEETING: February 24, 1956, Sherman Hotel, Chicago. (1956 officers will be elected at that time.)

FILM PRODUCERS ASSOCIATION OF NEW YORK

OFFICE: 39 Broadway, New York City 6, N.Y.

OFFICERS: Walter Lowendahl (Transfilm, Inc.), *president*; Harold Wondsel (Sound Masters, Inc.), *vice-president*; Herbert Kerkow (Herbert Kerkow, Inc.), *secretary*; Edward J. Lamm (Pathscope Company of America, Inc.), *treasurer*.

DIRECTORS: Walter Lowendahl, Harold Wondsel, Herbert Kerkow, Edward J. Lamm, Henry Strauss (Henry Strauss & Co., Inc.), Peter J. Mooney (Audio Productions, Inc.), John Henderson (Sarra, Incorporated), David I. Pincus (Caravel Films, Inc.), Robert L. Lawrence (Robert Lawrence Productions, Inc.).

PURPOSE: Meeting once a month, this organization works to—advance the non-theatrical motion picture production industry in all its branches; to establish and maintain a high standard of ethics among producers and clients; to distribute accurate information in regard to the production of and improvement in techniques; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

NONTHEATRICAL MOTION PICTURE PRODUCERS ASSOCIATION

OFFICE: 425 South Beverly Drive, Beverly Hills, California.

OFFICERS: Carl Dudley (President, Dudley Pictures Corp.), *president*; David Lurie (Raphael G. Wolff Studios, Inc.), *vice-president*; Carl Swanson (Centaur Studios), *treasurer*; Perry King (Polaris Pictures), *secretary*.

ASSOCIATION OF CINEMA LABORATORIES

OFFICE (of the Secretary): Byron Roudabush, 1226 Wisconsin Ave., N.W., Washington 7, D.C.

OFFICERS: Neal Keehn (The Calvin Co.), *president*; Russell Holslag (Precision Laboratories), *vice-president*; Byron Roudabush (Byron, Inc.), *secretary*; George W. Colburn (Geo. W. Colburn Laboratory, Inc.), *treasurer*.

PURPOSE: The development of uniform methods and practices.

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

OFFICE: Room 512, 140 Wellington Street, Ottawa, Ontario, Canada.

OFFICERS: Graeme Fraser (Crawley Films Limited), *president*; Arthur Chetwynd (Chetwynd Films Limited), *vice-president*; Pierre Harwood (Omega Productions, Inc.), *past president*; D. M. McClymont, *secretary-treasurer* (140 Wellington Street, Ottawa, Ontario).

BOARD OF DIRECTORS: Spencer Caldwell (S. W. Caldwell Limited); Ralph Foster (Batten Films); J. J. Chisholm (Associated Screen News, Ltd.); Wallace Hamilton (Trans-Canada Films Ltd.). MEMBERSHIP: Canadian firms, partnerships, and corporations engaged in motion picture production or laboratory work.

PURPOSE: To promote and conserve the common interest of those engaged in the motion picture industry in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical or television release and in all laboratory processing; to correct abuses; secure freedom from unjust and unlawful exactions; encourage cooperation in the industry and with other associations.

(OTHER PROFESSIONAL GROUPS ON PAGE 164)

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creative tv commercials

It Will Pay You to Let FIORE FILMS Bid on Your Next Film!

DO YOU WANT BIG NAMES IN YOUR FILMS?

We at Fiore Films have created, produced and distributed a quarter hour story film for Vogue Dolls featuring Faye Emerson; an educational film for Playskool Toys featuring Dr. Frances Horwich; another educational film for Childhood Interests in co-operation with the world-famous Gesell Institute of Child Development; and others that we'd like to discuss with you.

DO YOU WANT TO REACH BIG AUDIENCES WITH YOUR DOCUMENTARY AND EDUCATIONAL FILMS?

We at Fiore Films have created, produced and distributed a public service film that has played to over 30,000,000 people; a documentary that has been distributed to 80 of the top 100 markets; and others that we'd like to tell you about.

DO YOU WANT TELEVISION COMMERCIALS THAT REALLY MOVE MERCHANDISE?

We at Fiore Films have created and produced two sets of TV commercials that have sold millions of dollars worth of cosmetics.

DO YOU WANT OUR THOUGHTS ON YOUR NEXT FILM?

We'll be happy to sit down with you and submit a complete treatment and distribution plan on your next film. Frankly, we'd like to add your next film to our list of success stories. Our studio is a half-hour from Times Square. Your office is but a few hours by plane from ours.

YES, IT WILL PAY YOU TO LET US BID ON YOUR NEXT FILM!

F I O R E F I L M S

128 Mallory Avenue

Jersey City 4, N. J.

henderson 2-4474



Manufacturer's Twenty Member Motion Picture Unit sets up to shoot Northrop F-89D all-weather jet interceptor for sequences in Northrop Training Department film.

INDUSTRY'S USE OF 16MM CAMERAS BROADENS

Northrop Aircraft Demonstrates Expanded Industrial Use of Mitchell Cameras

Over 100,000 feet of film were shot last year by two 16mm Mitchell cameras operated by a full-scale motion picture unit at Northrop Aircraft. Operating daily throughout the year, these 16mm cameras provide impressive evidence of the rising role of professional motion picture equipment in American Industry today.

Northrop, a leader in airframe and missile manufacture, makes diversified use of their Mitchell cameras. Motion pictures range from employee activities to engineering test films—where re-shooting is impossible and where steady, accurately-framed film of superior quality is consistently delivered by Mitchell cameras.

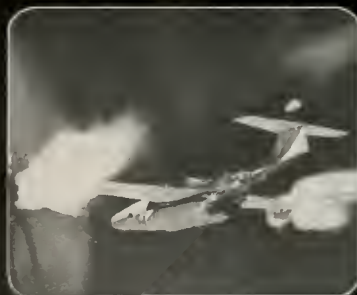
No other single camera is today used by American Industry for such a broad range of filming requirements as is the Mitchell camera. Easy operating Mitchell cameras help create sales, meet delivery schedules, and systematize and accelerate research and development. For details about Mitchell equipment that will meet your specific needs, write today on your letterhead.



Alaska Bound test pilot Bob Love and Columnist Marvin Miles being filmed by Mitchell camera for Northrop Public Relations Department.

For Quality Control Film, Mitchell camera moves in for close shots of Scorpion F-89D.

104 Rocket Salvo of twin-jet F-89D is captured on 16mm Engineering Test film.



Mitchell Camera
CORPORATION

666 WEST HARVARD STREET
GLENDALE 4, CALIFORNIA

Cable Address: "MITCAMCO"

*85% of professional motion pictures shown in theatres throughout the world are filmed with a Mitchell

Films Help Them THINK Safety

Esso Refinery Workers' Safety Record Was Achieved
by Intensive Training; New Visuals Help Insure It

WHY DO YOU NEED to continually strengthen safety-consciousness in an industrial operation where accidents are so few and far between that the worker is twelve times safer in the plant than in his own home?

And, given this kind of record, how can you make safety training forceful enough to have lasting effectiveness without swinging over the other way and producing a "fear psychology"?

These are some of the questions that the Esso Standard Oil Company faces in the refineries where it processes vast quantities of crude oil into petroleum products suitable for industrial and consumer use.

These Facts Show the Need

The answer to the first of these questions—the "why" of an accident-prevention program—lies in three facts of refinery life.

Fact Number One: The materials with which men work in a refinery—the volatile hydrocarbons—while not necessarily hazardous in themselves can become very much so if not properly handled.

Fact Number Two: The very excellence of the Esso safety record tends, in itself, to be something of a hazard by deadening awareness of the need to make safety a "way of life" on the job.

Fact Number Three: New men in the operation are likely to be either *underly* or *overly* impressed with the accident potential of the volatile hydrocarbons. Either of these states of mind presents obvious dangers.

How Films Can Benefit

The "how" of effective safety training under these circumstances is somewhat more complex.

The Esso refineries have a wealth of practical experience in "refining out" both the physical and human danger elements. Their safety record is the result of an intensive and continuous training program. One of the key elements of this program is an ingenious "laboratory demonstration course" designed to show just what the volatile hydrocarbons are and how they behave.

This course had proved highly effective, but there were certain serious drawbacks in its operation.

... *Running through the actual demonstrations was very time consuming.*

... *Only limited numbers of per-*

sonnel could be exposed at any one time.

... *The demonstrations involved the use of physical props which were costly to duplicate and impractical to shift around to different training locations.*

... *Only technically skilled trainers could conduct the demonstrations—and that only after considerable practice.*

... *While the lecture-demonstration was an excellent teaching device, it was difficult to introduce into it a strong motivational element.*

Considerations such as these led Esso to the conclusion that putting this part of its program on film would greatly increase the impact, flexibility, and usefulness.

Making It Visually Effective

More was involved than simply photographing the demonstrations in their original form. First of all, there were some knotty technical problems. Material taking some six hours to present in actuality had to be reduced, without loss of coherence or any vital information, into around thirty-five minutes of film time. Some of the demonstrations had to be greatly speeded-up... others, which took place in split seconds, slowed down. For the sake of realism, the film had to be shot in color using combinations of lighting and backgrounds that would make the action of transparent substances clearly visible. A way had to be found to relate the laboratory demonstrations to the field processes they represented in miniature.

Secondly, there was the problem of motivation. The film must help lead people to think safety, feel safety, live safety. It must, while focusing on mechanical details, get across the idea that safety is rooted in the man rather than in his surroundings. And, it must do this in a way that would instill respect for materials men handled on the job without instilling fear.

Strauss Selected for Program

The firm of Henry Strauss and Co., was selected for this demanding job on the grounds of its experience in combining technical and human factors with effectiveness in both areas.

After researching the many-sided aspects of the problem, the Strauss organization came to the conclusion
(CONTINUED ON PAGE 154)

SARRA INC.

SPECIALISTS IN VISUAL SELLING



.....
**IN MOTION PICTURES
AND SOUND SLIDE FILMS**



.....
IN TV COMMERCIALS



.....
**IN ADVERTISING
ILLUSTRATION**

SARRA INC.

ALWAYS SHOOTS TO SELL

NEW YORK

200 East 56th Street

CHICAGO

16 East Ontario Street

Reach the Rural Market Through Merchant-Sponsored Roadshows This Summer



SPONSORED FILMS reach an important segment of the American market through Modern's summer roadshow circuits.

What is a roadshow? It's a phenomenon of the great Midwest—it's "movie night" underwritten by local merchants in theatreless towns to draw crowds (which also buy in the late-open stores) into their communities. At these roadshows the people of the area see a free Hollywood feature movie—and a sponsored film.

Are roadshows successful? You bet! The smart local merchant wouldn't spend his money financing them if they weren't. Audiences range up to one thousand people and the average is over 400 at each show.

Suitable sponsored films (a limited number of them) will be shown in 1500 towns in the summer months through Modern's roadshow

distribution. This can be an important extra channel of circulation for your film at a time of the year when other channels are at an ebb. You don't miss any other opportunities when your 16mm prints are on the summer roadshow circuits.

You can buy roadshow distribution alone or in combination with any of the other three channels of distribution through Modern—16mm non-theatrical, television, and theatrical. And like all Modern guaranteed distribution plans, your film is shown or you pay nothing—if your film doesn't play, you don't pay.

If your company or association is interested in the big American rural market of the Midwest, you should check with Modern now for the facts about roadshows. There's an opportunity here for you. Write or phone any of the division offices listed below.

Modern
TALKING PICTURE SERVICE

NEW YORK • 45 Rockefeller Plaza • New York 20 • JUdson 6-3830

CHICAGO DElaware 7-3252
Prudential Plaza, Chicago 1, Ill.

DETROIT TEmples 2-4211
956 Maccabees Building, Detroit 2, Mich.

PITTSBURGH GRant 1-9118
339 Boulevard of Allies, Pittsburgh 22, Penna.

LOS ANGELES MADison 9-2121
612 S. Flower Street, Los Angeles 17, Calif.

A Preface to the Production Review

THOUGH SIZE ALONE is neither the objective nor the criterion of the Annual Production Review program which begins each new publication year for *BUSINESS SCREEN*. This 6th Annual Edition is the largest ever published. It is also the most complete from the standpoint of listings of qualified producers in the United States, Canada and in other lands throughout the world.

Because the Production Review has become an authoritative guide to the increasing thousands of buyers of motion pictures, slidefilms and other forms of visual presentation, a very special effort has been made to present only those companies especially qualified to serve this market. It is also significant to note that these are companies most interested in performing these services.

They have shown good faith in their attitude toward the buyer's needs in furnishing considerable data on 1955 experience, listing their permanent staff members and in furnishing basic data concerning physical facilities.

The financial growth of the business film industry, previously included in this same issue, will be reported in our next number in order to allow sufficient time for the most accurate review of statistics within each reporting company as well as by our own researchers. Postponement of the income tax deadline to April 15 is another reason for this added period of grace.

The question most frequently asked the Editors in hundreds of letters from prospective sponsors during the year is "how can you guide me in the choice of a prospective producer?" Here are the elements of a formula which the Production Review listings would seem to recommend to your consideration:

BASIC CONSIDERATIONS in Selecting Your Producer

EXPERIENCE: what has the prospective producer made in terms of pictures clearly identified as his full responsibility?

FINANCIAL STABILITY: evidence should be submitted to the producer's ability to carry out the intended assignment according to agreed terms and without requiring emergency assistance. Progress payments, if agreed upon, should be maintained according to terms of the contract.

CREATIVE ABILITY: if the producer contracts for the full responsibility of the picture from script to screen, is the creative function drawn from facilities under his direct control? If not, is the sponsor fully aware of the creative source and its line of responsibility? What does the creative record of the supplier show?

PHYSICAL FACILITIES: does the producer either maintain or have fully under his control adequate physical facilities to complete all phases of production from script to screen?



20 Films Win Freedom Awards

Honor Medals Awarded to Sponsored Motion Pictures for Their
Contributions to Understanding of the American Way of Life

MOTION PICTURES from sponsor, producer, syndicate and institutional sources composed the 20 award winners of the 1955 Freedoms Foundation competition honored in ceremonies at Valley Forge, Pennsylvania, February 22, 1956.

The winning films held their George Washington Honor Medal places with winners in other special and general communications media areas. In national and school categories, Freedoms Foundation entries range from individual, civic group and company projects developed on local and national levels, letters, photographs and essays from armed forces and school sources, to such media as advertisements, newspaper cartoons, editorials, radio and television programs, public addresses and sermons.

Distinguished Jury Selects the Winners

Judged by a national and school awards jury of supreme court justices, officials of veteran and other patriotic organizations, and representatives of scholastic and fraternal organizations, the films and other winning entries were chosen as activities and communications which aid in the Freedoms Foundation objective as stated in the American Credo: "To maintain the American way of life and pass it intact to succeeding generations."

Chairman of the awards jury was Dr. Raymond B. Allen, chancellor of the University of California at Los Angeles. Jury coordinator was the Honorable Charles R. Hayes, retired presiding judge of the Supreme Court of South Dakota.

Top Award to National Council of Churches

Principal award for the films—the encased George Washington Honor Medal—went to the National Council of Churches of Christ in the United States for *In Face of Jeopardy*, which depicts the work of Christian missionaries in Southeast Asia in keeping the torch of liberty aflame in the face of atheistic communism.

Other sponsored motion pictures which formed more than half of the winning film contestants contributed to several phases of communications on the American scene as it pertains to ideals of freedom and the practical application of those ideals.

George Washington Honor Medal Awards were won by:

Man of Action, sponsored by the American Council to Improve Our Neighborhoods and produced by Transfilm, Inc. Reviewed in this issue of *BUSINESS SCREEN*. *Man of Action* shows how neighborhoods can be improved through the in-

spired efforts of one man—leading his neighbors in practical action.

People, Products and Progress, 1975, produced for the Chamber of Commerce of the United States by Creative Arts Studio—a film which projects the future to show how this country can continue to grow and achieve a higher standard of living if it keeps a free market system.

Board of Trade Film Gets Honor Medal

After the Harvest, sponsored by the Chicago Board of Trade and produced by Wilding Picture Productions, Inc.; a dramatized visit to the nation's greatest grain market which explains the Board's place in the free American economy.

Letter From Pasquale, produced from a script by Bruce Henry by Mode Art Pictures, Inc., for the Community Chest of Allegheny County, Pa. This photoplay tells of the Community Chest's help to an immigrant in finding a productive role in American life. It stresses the opportunities available to all in this free land.

General Electric's "Automation" Honored

This Is Automation, sponsored by General Electric Co. and produced by Raphael G. Wolff Studios, Inc.—which recaps the history of automation and explains its force in the expanding American economy.

Land of Plenty, another Wilding Picture film, produced for Goodyear Tire & Rubber Co., visualizing the growth of production as related to the improvement of tools and machinery.

Miracle at Your Front Door, sponsored by the Minneapolis Star Tribune. A Rippey, Henderson & Kostka Co. production which shows how a free
(CONTINUED ON THE FOLLOWING PAGE)



To those who have shared the vision...

—the vision of national acceptance—acceptance of the simple idea that pictures make things plain—that all things may be made more understandable by the selections of the camera—that all tasks may be made easier to learn by seeing the pattern for doing the job well, as the projector throws the procedure on the screen, living and vividly lighted.

☆ ☆ ☆

Let us resolve to make good pictures. Let us make good our promises—reduce them to promises that we can make good. Let us strictly confine all pretenses to the stage floor.

☆ ☆ ☆

Let us resolve to keep within the scope of our qualified experience. Let us do only those things which we can do truly well. Let us undertake only those responsibilities which we can carry competently.

☆ ☆ ☆

Let us resolve to co-operate in a tribute to our medium-of-vision—a tribute which can be rendered only by good films economically produced in the spirit of integrity, dependability and real craftsmanship.

Jamison Handy

Reprinted by request from
Business Screen, Issue 8, Volume III, 1941

FREEDOM AWARD WINNERS: (CONTINUED FROM THE PRECEDING PAGE)

press works to keep Americans the best informed people in the world.

"Horizons of Hope" Shows Cancer Research

Horizons of Hope, produced by John Sutherland Productions, Inc., for the Alfred P. Sloan Foundation. This film shows how the imagination of free men, supported by privately donated funds, attacks a major medical research problem—for the benefit of a free nation.

A Dawn's Early Light, sponsored by Westinghouse Electric Corp., which pictorially presents a new era being opened by peaceful uses of atomic energy.

Specialized Pictures Share Four Awards

Syndicated and specialized production sources which won George Washington Honor Medal Awards included:

Coronet Films, cited for its *American History* series; Pat Dowling Pictures, honored for *Our Productive Industry*, which shows how mass production and distribution have developed American industry and living standards; Avalon Dagget Productions, rewarded for *Herds West*, a story of the cattle industry and its importance in the economy; Bob Post Associates, acclaimed for *Trial by Jury*, a documentary on the rights of every citizen in the American judicial process as safeguarded by the Constitution.

Organization Efforts Are Also Cited

Honor Medals also went to the following organizational sponsors:

Girl Scouts of the U.S.A., for *Leading Lady*, demonstrating the work and satisfactions in scouting; University of Indiana Audio-Visual Center, for *Your Voting Procedure*, depicting the American system of registration and voting; Ladies Auxiliary, Veterans of Foreign Wars of the United States, for *To Help the Living*, telling of volunteer service in the American tradition; National Council of Independent Schools, for *Beyond the Classroom*, showing how a school prepares students for leadership; President's Committee on Government Contracts, for *Commencement*, a dramatization emphasizing how discrimination against minority groups in industry can be eliminated.

An Honor Medal likewise was accorded News Magazine of the Screen and Warner Pathe News for their cooperative production of the *America's Heritage* series.

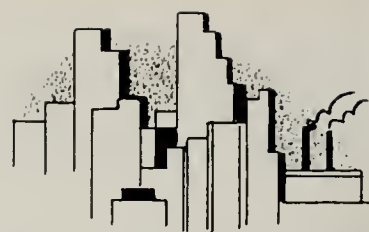
Repeat Winners Receive Service Scrolls

Coronet Films, General Electric Co., Girl Scouts of the U.S.A. and Goodyear Tire & Rubber Co. will receive the highest recognition of the Freedoms Foundation, the Distinguished Service Scroll—awarded to entrants who have been selected for award in at least five of the Foundation's seven annual awards programs.

A special award went to E. I. duPont de Nemours and Company for "its dedication to the ideals of the republic through the years of brilliant radio and television programs, advertising, motion picture films and employee publications."

* * *

EDITOR'S NOTE: for details concerning entry of 1956 productions, see page 70 of this Production Review issue.



TRENDS IN THE NEWS

Notes and Commentary on Events
of Special Interest to Sponsors

THIS ACTIVE YEAR began with more than usual interest shown in films by sponsoring companies, trade groups and government. The international scene was reflected in showings of new factual films from overseas sources and in this interesting summary of U.S. motion pictures now serving free peoples overseas:

Royalty of Greece Sees "A Is for Atom" Request Showing in Schools of Their Land

★ In his recent report to the Congress on the progress of the U.S. Information program, Director Theodore Streibert of the Information Agency, had the following to say about the motion picture phase of this international effort:

"Our motion pictures are sound-tracked in 30 different languages. In urban areas, the outlet is generally the commercial theaters and private showings. Recently, the Royal Family of Cambodia saw a newsreel, and borrowed it later for a royal charity fete. Queen Fredericka and King Paul of Greece saw our film, *A Is for Atom*, and the Queen personally urged the Ministry of Education to have the film shown in all Greek schools. In the two years since the President's historic United Nations "atoms-for-peace" message, the Agency has used 14 motion pictures to tell the story.

"The motion picture audience, however, is not limited to urban areas. Mobile units, generating their own power, carry them to remote villages. In many, the Information Agency film has been the first motion picture ever seen. In Laos the natives saw and heard their king for the first time when we showed films of him on our mobile unit. We use also a boat on the Mekong River.

"President Magsaysay of the Philippines used Agency films in his anti-Huk campaign. In Vietnam, jungle villagers learned from films, many for the first time, about their Government and their President. We worked with President Diem in preparing the films."

A Is for Atom was produced by John Sutherland Productions for the General Electric Company and is the winner of many international and U.S. film awards.

* * *

Much-Needed A-V Commission for Public Education Announces 1st Recommendations

★ A recommendation that not less than 1% of a school's instructional budget be allocated for audio-visual instructional materials was made by the Audio-Visual Commission on Public Information of nine national organizations in the instructional materials field, following a two-day meeting in Washington, February 16-17.

The Commission also announced the launching of a program designed to inform the public about

the use of modern instructional materials for improvement of learning. The Audio-Visual Commission on Public Information, composed of representatives of organizations interested in the field of audio-visual instructional materials, will sponsor a national program of publications, visual presentations, radio and TV programs, and other activities designed to increase public awareness of the need for more and better teaching materials.

Don Williams of Syracuse Named Chairman

Dr. Donald Williams, Director of the Audio-Visual Center of Syracuse University, was elected Chairman of the Commission. Dr. Charles Schuller, of the Audio-Visual Center of Michigan State University, was elected Vice-Chairman. National organizations whose representatives participated in the two-day initial meeting included: Department of Audio-Visual Instruction of the National Education Association; Educational Film Library Association; Association of Chief State School Audio-Visual Officers; American Association of School Librarians; National Association of Educational Broadcasters; Joint Committee on Educational Television; University Film Producers Association; National University Extension Association; and the National Audio-Visual Association.

Plan a Review of Audio-Visual Research

Initial plans announced by the Commission include the following:

1. A simplified presentation of audio-visual research which over the last 20 years has shown increases in learning of from 25 to 40% from the use of audio-visual materials, and similar gains in retention of learned information.
2. A picture book explaining audio-visual materials and their advantages, designed for distribution to school officials and the general public.
3. A color slide and filmstrip presentation designed to help local school people make talks before community groups.
4. A booklet, "Public Relations Is Your Responsibility", designed for distribution to every person in the audio-visual field.

Other projects to be initiated by the Commission include a national photographic file, a special motion picture, an audio-visual speakers' bureau, and booklets describing successful state and local instructional materials programs.

Billy Graham Reports More Conversions Among Viewers on Closed Circuit (at right)

★ In the fall of 1955, evangelist Billy Graham held another of his revival meetings in Toronto, Canada. 347,200 turned out during the four weeks of the Graham Crusade in that city, filling the Coliseum to capacity and requiring the use of several overflow rooms to accommodate the people. Inspired by his appeal, 7,238 converts filed through the aisles to the foot of his platform.

Closed-circuit television was introduced to the campaign organization for the first time in North America and Graham took special pains to note its worth:

"The room is in semi-darkness," he explained. "People can see my face and concentrate on the message. We have had more converts proportionately from the television room than from the large arena in which I have been speaking."

Modern Construction in Several Areas Indicates Growth of Business Film Industry

★ Ultra-modern motion picture studio facilities, reported in the last issue of BUSINESS SCREEN for the Centron Corporation at Lawrence, Kansas and for Barbre Productions in Denver, Colorado will be matched shortly by similar building in Dallas, Texas for the new Southwest Film Center.

Modernization of the Soundfilm Studios property in Detroit is reported by producer Max



On location for United Airlines' new film on Hawaii are producer Ed McGlone and director Ted Cate, glimpsed at Waikiki Beach.

Lasky. New facilities at the DeFrenes' studio in Philadelphia are already being integrated. Jerry Fairbanks Productions of California is also occupying new quarters in Hollywood and the new building of Academy Films is another modern addition to studio facilities in that center. New studio quarters have also been announced by Miami National Productions to round out a nation-wide growth program unequalled in the recent history of business film production.

Calvin Workshop to Honor Pioneers of Production and Equipment Manufacture

★ The Tenth Annual Motion Picture Production Workshop, sponsored by The Calvin Company, will be held on March 19-21 in their Kansas City facilities. Theme of this year's Workshop program is a review of the pioneer efforts of producers and equipment makers in the 16mm field.



Granite City Steel Co.'s 27-Minute Color Film on "Steelmakers to Middle America"

★ Great roaring stoves and powerful machines at work cooking and handling steel are the fierce and fiery actors in a new documentary motion picture on steel production sponsored by the Granite City Steel Company, Granite City, Ill.

In 27 minutes of color and sound, *Steelmakers to Middle America* tells the story of steel production from iron ore and coal to finished steel products. Timely, it illustrates how the steel industry has met the demands for volume production and higher quality resulting from the rapid growth of the American economy — a service in which, the film suggests, the Granite City Steel Company has played (and will continue to play) a part.

Animation is used to explain the chemical reactions that take place within the interior of the blast furnaces where iron is made and to picture the fiery interior of the open hearth furnaces where iron and scrap steel are heated to 3,000 degrees, Fahrenheit, to become steel.

Steelmakers to Middle America shows the high degree of skill and technical knowledge required of the employees of a modern steel mill. Not only is steel making depicted but also the production of such major steel mill products as tinplate and galvanized sheets. The film contains many spectacular shots including a sequence of a 1300-foot-long strip of red-hot steel racing out of a rolling mill at 19 miles an hour.

Steelmakers . . . can be borrowed by writing: Sponsored Film Department, Swank Motion Pictures, Inc., 614 North Skinker, St. Louis 5, Mo., or Public Relations Dept., Granite City Steel Company, Granite City, Illinois.

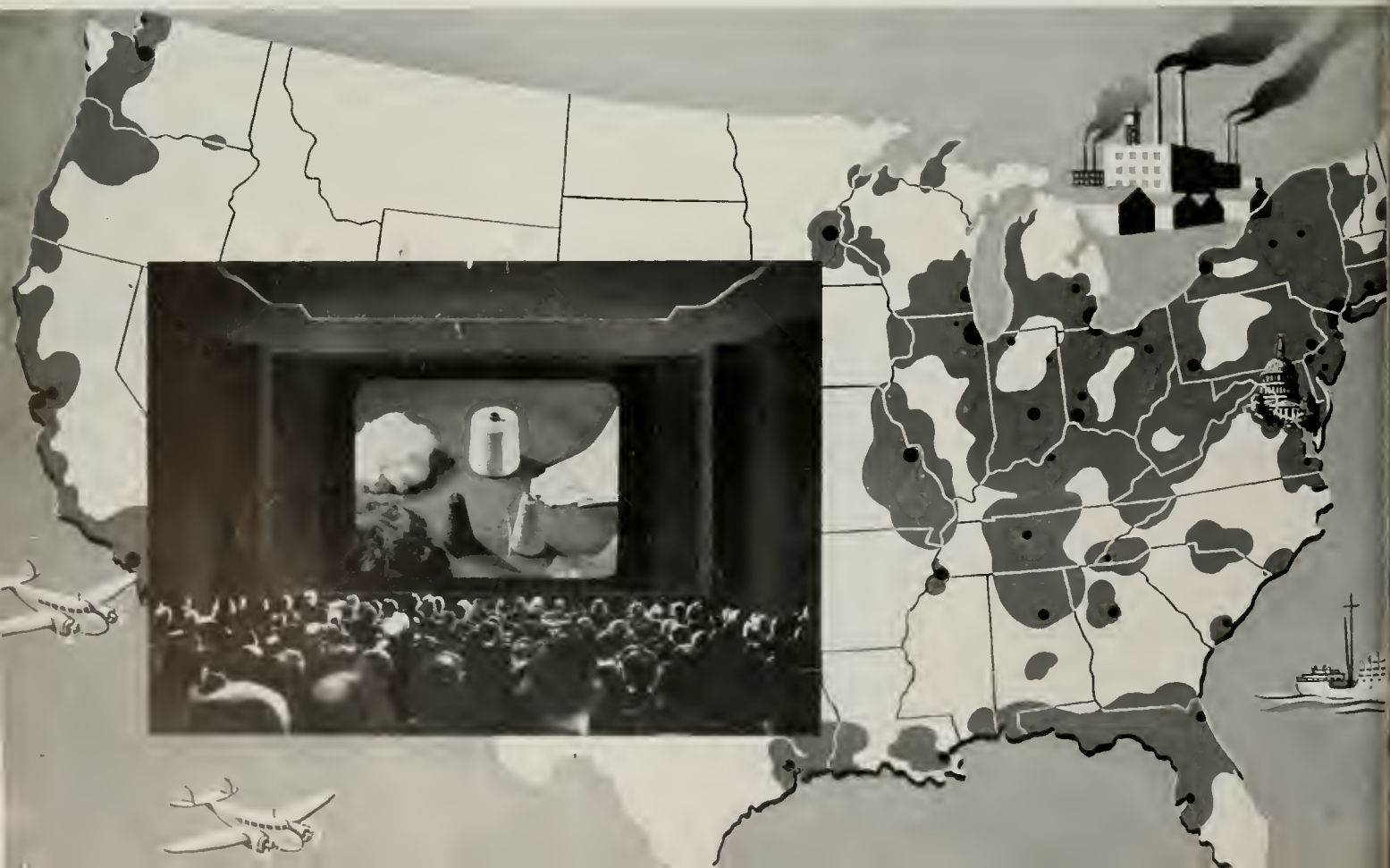


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NOTE: bold-face listings above indicate display advertising elsewhere in this issue. *Asterisk following listing indicates incomplete reference data furnished. **Double asterisks are used where reference data indicates activity during year on special accounts requiring full facilities or where a new company was established during previous reference year.

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National Survey of Film Production Resources in the U.S. and Canada



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Connecticut

KEVIN DONOVAN FILMS

208 Treat Road, Glastonbury, Connecticut
Phone: MEDford 3-9331
Date of Organization: 1953

Kevin Donovan, *Owner*
Howard Stevens, *Salesman-Coordinator*

SERVICES: Motion pictures and slidefilms; public relations and industrial; 16 & 35mm. **FACILITIES:** 16 and 35mm Mitchells; Cine-Kodak (16mm) Magnasync sound equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Center of Industrial America*: Revised Version (Ohio Edison Company); *Dear Doctor*, *Dear Member*—two films—(Connecticut Medical Service); *Ovec—Free Enterprise At Work* (American Gas & Electric Co.); *Techniques of Plastic Tooling* (Reinforced Plastics Company).

ROLAB STUDIOS

(Rolab Photo-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Connecticut
Phone: Garden (Newtown) 6-2466

Date of Organization: 1928

Henry Roger, *Owner-Director*
E. H. Roger, *Secretary*

SERVICES: Complete production services (studio, camera, sound, consulting to producers and industrial organizations and institutions). Specialists in industrial and scientific picture productions, photographic research, developments; time-lapse studies with Roger camera timer, still and motion photomicrography, etc. **FACILITIES:** Modern sound stage, recording and projection rooms, director's and dressing rooms, lounge, carpentry and instrument shops, complete lighting equipment, six professional motion picture cameras, motor generator for location work, tape, film, disc sound recording, complete photo-science lab.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Harnessing the Housatonic*, two versions for Engineering and Public Relations (The Connecticut Light & Power Co.); *Protoplasm*, *Plant Life*, *Molds*, etc.; *Human Spermatozoa* under influence of drugs (for New York producer); *Studio, Camera & Sound* (Nell Dorr Films). **SLIDEFILM:** Series of 17 on use of tools (Stanley Tools); 2 slidefilms (The J. M. Ney Company) on *Dental Techniques* in color.

Massachusetts



BAY STATE FILM PRODUCTIONS, INC.

35 Springfield Street, Agawam, Massachusetts
Mail Address: Box 129, Springfield, Mass.
Phone: Republic 4-3164

Date of Organization: 1944

Morton H. Read, *President*
David D. Doyle, *Vice-President (Sales)*
Eugene N. Bunting, *Vice-President (Production)*
Harold O. Stanton, *Vice-President (Television)*
Merrill K. Sweetman, *Account Executive*
Lowell F. Wentworth, *Account Executive*
Branch: 80 Boylston Street, Boston, Mass.
Phone: Hancock 6-8904
David Doyle, *Vice-President, in charge*

SERVICES: Commercial and television motion pictures and slidefilms. Service available to other producers in fields of animation, sound recording, printing and motion picture photography, includ-

BAY STATE FILM PRODUCTIONS, INC.

ing use of sound stage. Scotchtrack magnetic lamination process. **FACILITIES:** Mitchell & Maurer cameras; lighting; portable generator; Maurer 16mm multiple track recording; synchronous magnetic recording; Depue printing equipment; 16mm black and white developing; 20 technicians; art and creative staffs.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Tips on Tiling* (Monsanto Chemical Company); *Taking the Guesswork Out of Brakework*, *This Is the Answer* (Raybestos Division of Raybestos-Manhattan, Inc.); *World at Your Doorstep* (Fuller Brush Company); *Bird in the Hand, As Good As It Looks* (Dewey and Almy Chemical Company); *Show Window of the East* (Eastern States Exposition); *Symbols To Live By* (Barre Granite Association); *Milestones* (Gilbert & Barker Manufacturing Company); *Automatic Dying Machines* (Henry & Wright, Division of Emhart Manufacturing Co.); *Pattern for Profits* (Rock of Ages Corporation); *Design for Sentiment* (Rust Craft Publishers); *The Allen Story* (Allen Manufacturing Co.); *Accuracy to the ND Degree* (New Departure Division, General Motors); *The Many Faces of Rhode Island* (Rhode Island Development Council). **SLIDEFILM:** *Framework for Sales* (American Optical Company). **TV COMMERCIALS:** 106 commercials produced in 1955. **TV FILM SHOWS:** *Between Ourselves*, *Good News* (United Church of Canada); *Speaking Freely* (Congregational Christian Churches).



MARTIN BOVEY FILMS, INC.

115 High Street, Chelmsford, Massachusetts
Phone: Glenview 2-9755

Date of Organization: 1949

Martin Bovey, *President*
Martin Bovey, Jr., *Treasurer*

SERVICES: Production from script to screen. Specialize in documentary, travel, sport, wild life and conservation films. Subcontracting work. **FACILITIES:** Cutting room; dark room and film vault. Complete equipment for the production of 16mm color sound motion pictures.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Maryland Mornings*, *Big White Water*, *Canada from Sea to Sea* (Nimnapolis-Moline Co.). Other films in production, not yet titled.

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth Street, Boston 16, Massachusetts
Phone: KENmore 6-2511

Date of Organization: 1946

Joseph Rothberg, *President and Treasurer*
Jerry T. Ballantine, *Vice-President*
in Charge of Production
Plynn E. Williams, *Art Director*
Carol Hourula, *Office Manager*

SERVICES: 16mm and 35mm production services and slidefilms for education, science, industry and television. **FACILITIES:** Complete sound studio, multichannel magnetic re-recording, editing and projection rooms, animation and art dept., creative. **RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: *The Story of Brandeis University* (Brandeis University); *Ultrasonic Inspection* (Sperry Products, Inc.); *United Community Service* (1955 Campaign films); *Continuous Motion Top Closure Machine* (Pneumatic Scale Corp., Ltd). **SLIDEFILMS:** *The West Virginia Story* (State of West Virginia); *Closing Strategies*, *Building Values*, *Why People Buy* (Howard Lewis & Co.).

(LISTINGS CONTINUED ON FOLLOWING PAGE)

Keys to the Effective Use of Your Most Dependable Buyer's Guide

LISTING STANDARDS ARE DEFINED

THE BASIC PURPOSE of this 1956 Annual Survey and of the listings on the following pages is to furnish a *dependable, comprehensive Buyer's Guide* to the recognized producers of motion pictures, slidefilms and other audio-visual media for business, government, trade and association groups.

In sharp contrast to the many hundreds of unchecked "studio" names which embellish the pages of city directories, these pages include only the listings of established firms who have *willingly supplied essential details* about their key personnel, facilities, date of organization and the services they believe themselves qualified to provide.

205 companies in the United States and 7 Canadian firms have complied with our own *very extensive survey efforts* which began in late '55 and continued through presstime on this issue. No *charge* or obligation of any kind was imposed on companies for listing in these pages, *excepting to fulfill our minimum client reference requirements* for an *unqualified listing*.

Only 23 U.S. firms are designated by the asterisk (*) in the Alphabetical Index on the opposite page. This usually indicates insufficient client references furnished. For the guidance of the buyer, we required that a minimum of five business motion pictures and/or slidefilms be listed *by title and sponsor*. A few concerns (**) were unable to comply for good reasons: they were new companies or proprietor organizations devoting themselves to fewer special projects utilizing their full resources during the past year.

While television film production has become an important part of the total activities of these specializing companies, TV commercials were not considered adequate references in themselves. Longer television films provide interesting visual evidence for the buyer but primary interest remains in direct production for internal or external business use and in the facilities and personnel readily available to duplicate such efforts by listed companies.

Wherever possible, all branch facilities and sales offices of these organizations have been listed. In fact, in a few instances; companies maintain complete studio facilities at two or more locations as in the case of some New York, Chicago and Hollywood firms. Otherwise, most branches are sales offices.

Sponsors' continuing help and the many letters and calls which have followed previous Annuals are gratefully acknowledged.

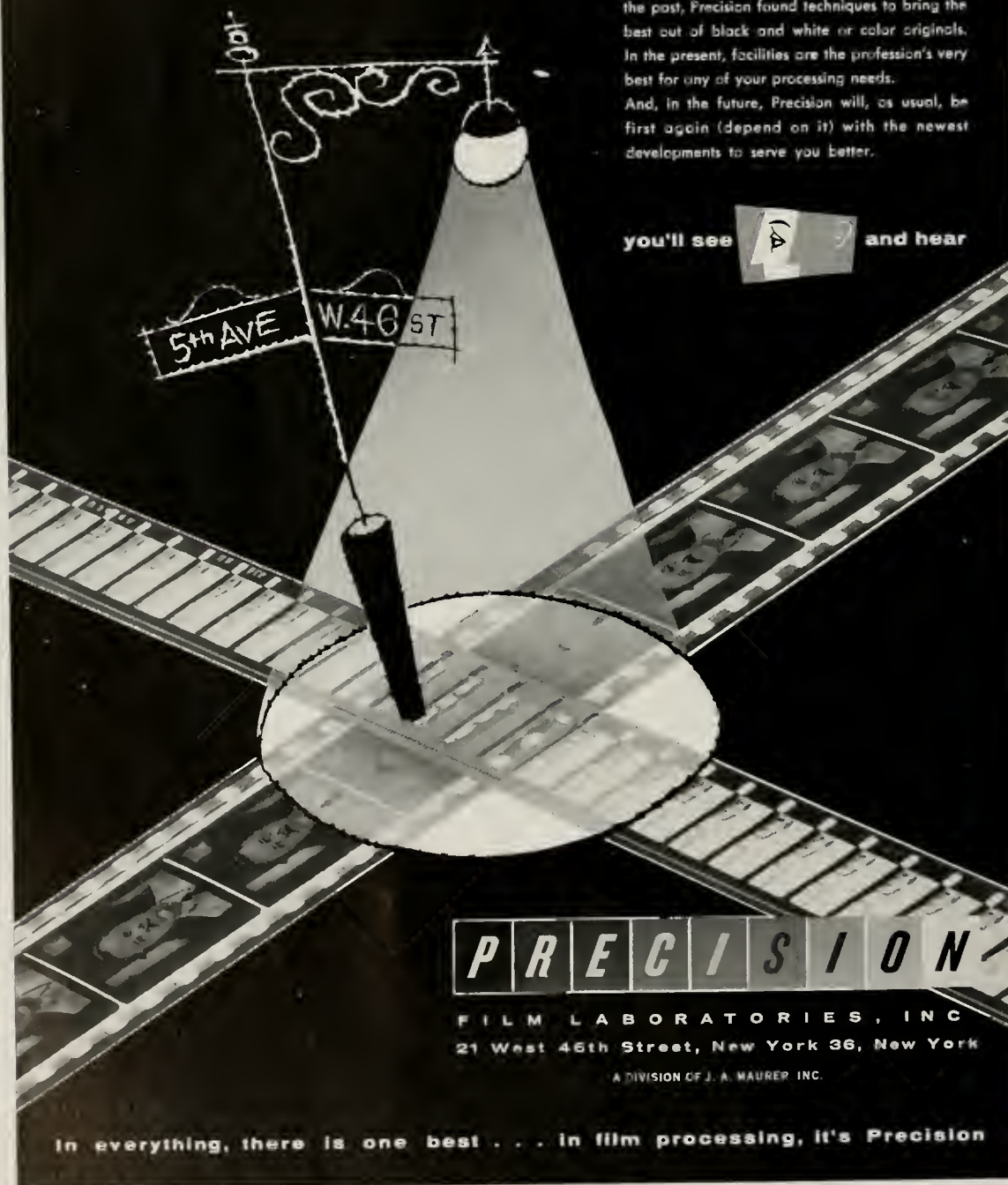
BRILLIANT PERFORMANCE

That happy glow (limelight?) in Precision's corner is simply the radiance of a solid reputation for sound, careful and accurate film processing. Wotta performer.

Precision is the pace-setter in film processing. In the past, Precision found techniques to bring the best out of black and white or color originals. In the present, facilities are the profession's very best for any of your processing needs.

And, in the future, Precision will, as usual, be first again (depend on it) with the newest developments to serve you better.

you'll see  and hear



P R E C I S I O N

FILM LABORATORIES, INC
21 West 46th Street, New York 36, New York
A DIVISION OF J. A. MAUREP, INC.

In everything, there is one best . . . In film processing, it's Precision

DEPHOURE STUDIOS

782 Commonwealth Ave., Boston 15, Mass.

Phone: BEacon 2-5722

Date of Organization: 1935

Joseph Dephoure, *Producer & Owner*

Milton L. Levy, *Executive Director*

Robert Kimball, Richard Woll, David Dowling,

Paul Coughlin, *Camera & Production Depts.*

Estelle Davis, *Office Manager*

SERVICES: Industrial, documentary, business, public relations and training films, slidefilms; slides; television commercials & productions; hot press titles; printing; processing pos. & neg. reversal; news coverage. **FACILITIES:** Sound stage 35 x 60; MR lights; 35mm camera; 1 16mm sound cameras; 5 16mm cameras; Houston Mod. 22 reversal processing. Neg. & Pos. processing machine; 2 16mm synchronous recorders; 17 1/2mm synch recorder; 1/4-in. tape recorders; Maurer 6 track film recorder, 16" turntables; crane dolly & tracks; projection room; 16mm & 35mm projectors; 3 editing rooms; color & b&w printing, artwork, animation, script department; television kinescoping.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Place for Courage* (Liberty Mutual Insurance Co.); *RN Recreation* (National Recreation Ass'n.); *On the Trot* (Bay State Raceway); *The Big R and Official File, BFD* (Westinghouse Broadcasting Co.). **TV COMMERCIALS:** National Shawmut Bank — Biow Co.; Narragansett Brewing Co. — Cunningham & Walsh; Red Cap Refresh-R — Chambers & Wiswell, Inc.; Hanley Brewing Co. — Bo. Bernstein.

MASTER MOTION PICTURE COMPANY

50 Piedmont Street, Boston 16, Massachusetts

Phone: HANcock 6-3592

Date of Organization: 1925, new owner, 1955

Avner Rakov, *President and Treasurer*

Irving Ross, *Production Manager*

SERVICES: Producers of commercial films; industrial, TV commercials, documentaries, slidefilms, theatre trailers. **FACILITIES:** Sound recording and filming studios, 16mm and 35mm processing laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Spar* (Lab for Electronics); *Millipore Filter* (Millipore Filter Corp.). **TV FILM COMMERCIALS:** *Cushman's Bakery* (Harold Frost Agency); *Suffy Shoe Polish* (Reingold Co.); *TM-4 Paint Remover* (Reilly, Brown & Tappley). Incomplete; only 1955 production references furnished.

WORCESTER FILM CORPORATION

131 Central Street, Worcester 8, Massachusetts

Phone: PL 6-1203

Date of Organization: September, 1918

Floyd A. Ramsdell, *Gen. Mgr. & Treasurer*

Weld Morgan, *President*

Liniwood M. Erskine, Jr., *Assistant Secretary*

Carleton E. Bearse, *Sales Manager*

SERVICES: Production of motion pictures, 16mm sound, color, 16mm and 35mm theatre stereo motion pictures; stills in both regular and stereo. **FACILITIES:** GMC power truck to generate electricity; highest quality light equipment and technique; script writers; full camera and projection equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Kon-Too Wheel, A Friend to the Finish* (Behr-Manning); *A Numerically Controlled Machine* (M.I.T., Cambridge, Mass.); *A Modern Skelp Mill* (Morgan Construction Co.); *A New Approach to Copy Turning* (New Britain Machine Co.).

METROPOLITAN NEW YORK

ACADEMY PICTURES, INC.

588 Fifth Avenue, New York 36, N.Y.

Phone: PL 7-0744 (NYC)

Branch: 433 South Fairfax Ave., Los Angeles 36, California

Phone: WEbster 1-8156

Date of Organization: 1949

Edward L. Gershman, *President*

C. Moray Foutz, *Vice-President*

George S. Cladden, *Executive Vice-President*

William P. Tytla, *Vice-President*

SERVICES: Animated TV commercials, motion pictures, sound slidefilms, filmographs, film strips. **FACILITIES:** Art studio, animation stand, private projection room, full animation staff, creative motion picture staff.

RECENT PRODUCTIONS AND SPONSORS

(Only television commercials submitted)

TV COMMERCIALS: For Campbell Soup Co. (Franco-American Spaghetti); Ford Motor Co. (Ford Cars); Hudson Paper & Pulp Co. (Hudson Paper Napkins); P. Lorillard Co. (Old Gold Cigarettes); General Electric Co. (General Electric Lamp Div.); R. J. Reynolds Tobacco Co. (Camel Cigarettes); Bristol-Meyers Co. (Sal Hepatica); Post Cereal Div. of General Foods Corp. (Post's Sugar Crisp); Chevrolet Motor Div. of General Motors Corp. (Chevrolet Used Cars); U.S. Steel Corp. (U.S. Steel Products); General Baking Co. (Bond Bread); Amana Refrigeration, Inc. (Amana Refrigerators and Home Freezers); Standard Brands, Inc. (Royal Gelatin Dessert); Shell Oil Co. (Shell Gasoline); Bosco Co. (Bosco); Gillette Co. (Gillette Razors); Procter & Gamble Co. (Camay Soap); Hawley & Hoops, Inc. (M & M Candies); American Tel. & Tel. (N.Y. Telephone Co.); Gulf Oil Corp. (Gulfpride); P. Lorillard Co. (Muriel Cigars); Sylvania Electric Products, Inc. (Sylvania TV); Beech-Nut Packing Co. (Beech-Nut Gum); Delco-Remy Div. of General Motors Corp. (Delco Batteries); Birds-Eye Div. of General Foods Corp. (Birds-Eye Frozen Foods).

AFFILIATED FILM PRODUCERS, INC.

161 East 38th Street, New York 16, N.Y.

Phone: MUrray Hill 6-9279

Date of Organization: 1946

Willard Van Dyke, *Secretary*

Irving Jacoby, *Treasurer*

SERVICES: Script to finished film. Specialties: documentary and educational films. **FACILITIES:** Production equipment; editing department; directors and script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Minor Leaguer* (Omni-bus); *There Is a Season* (Ford Motor Co.); *White Hooves* (Government of Puerto Rico); *A Family Affair* (Mental Health Film Board); *Who's Right* (McGraw-Hill Book Co.).

PAUL ALLEY PRODUCTIONS

619 West 54th Street, New York 19, N.Y.

Phones: JUdson 6-2393-4

Date of Organization: 1949

Paul Alley, *President*

Barrett Alley, *Vice-President*

M. R. Alley, *Treasurer*

SERVICES: Production of public relations, advertising, sales, training, television and documentary films in 16mm & 35mm black & white and color. Complete writing, filming, editing, production.

PAUL ALLEY PRODUCTIONS

FACILITIES: Screening room, editing rooms, laboratory, all on one floor; studios as required; 16 and 35mm cameras, sound, lights.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *America's Favorite Boat Ride* (Circle Line Sightseeing Yachts); *Public Relations* (Standard Oil Company (N.J.)); *Chrysler Newsreel* (Chrysler Corporation). Incomplete; only 1955 production references submitted.

AMERICAN FILM PRODUCERS

1600 Broadway, New York 19, N.Y.

Phone: PLaza 7-5915

Date of Organization: 1946

Robert Gross, *Executive Producer*

Lawrence A. Glesnes, *Executive Producer*

Frank W. Madden, *Chief of Editorial*

Sheldon Abramowitz, *Production Control*

Madeline Stolz, *Office Manager*

SERVICES: Motion pictures, 16mm and 35mm, color and black and white; and slidefilms. Specialties: industrials, sales, public relations, television, education, training, medicals, documentary and merchandising. **FACILITIES:** Complete 16mm and 35mm camera, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animation; story-board personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sage* (Lincoln Laboratory, Massachusetts Institute of Technology); *LM-99 Weapons System* (Boeing Airplane Company); *Grounds Aids to Air Navigation* (U.S. Navy); *Fruitful Older Years* (Medical and Science Communications Associates, Inc.); *The Soldier's Hour* (U.S. Army); *System Training Program* (Rand Corporation); *The STP Training Team* (Rand Corporation); *Inertial Guidance* (Arma Corporation). **TV COMMERCIALS:** For Duff's Cake Mix, Bendix Crosley, Viv Lipstick, Ipana Toothpaste — produced for advertising agencies: Doherty, Clifford, Steers & Shenfield, Inc.; Earle Ludgin & Company; Leo Burnett Co., Inc.; Carlo Vinti.

Americana Productions, Inc.

124 Madison Ave., New York 17, N.Y. Phone:

PLaza 8-2740.

(see complete listing in Indianapolis area)

ANIMATED PRODUCTIONS, INC.

(Al Stahl Productions)

1600 Broadway, New York 19, N.Y.

Phone: CO 5-2942

Date of Organization: December, 1949

Al Stahl, *President*

Gerard Pick, *Director of Production*

Don Lang, *Manager*

SERVICES: Production of TV animated and live commercials, Army, Navy and industrial animation films, multiplane animation. **FACILITIES:** 16-35 Oxberry animation cameras and animation stand, multiplane animation stand and optical printer, 2 NC Mitchell 35mm cameras for product photography. Small stage and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *U.S. Steel Homes* (BBDO); *Fedders Airconditioners* (BBDO); several films for Army & Navy. **TV COMMERCIALS:** *Coty* (Franklin Bruck); *Revelon* (Norman, Craig & Kummel); *Buick* (Kudner); *Jet Ignition Co.* (Direct).

Incomplete: Only 1955 references submitted.

(LISTINGS CONTINUED ON FOLLOWING PAGE)



NEW YORK



AUDIO PRODUCTIONS, INC.

Film Center Building
630 Ninth Avenue, New York 36, N.Y.
Phone: PLaza 7-0760

Date of Organization: 1933

Frank K. Speidell, *President*
Herman Roesle, *Vice-President*
Lawrence W. Fox, *Treasurer*
Peter J. Mooney, *Secretary*
Sheldon Nemeyer, *Sales Manager*

PRODUCER-DIRECTORS

L. S. Bennetts	Harold R. Lipman
Alexander Gansell	H. E. Mandell
Louis A. Hanousek	Earl Peirce
Erwin Scharf	

SERVICES: Motion pictures only, all commercial categories. Specialties: public relations, sales promotion, merchandising, training, medical, technical and educational motion pictures. **FACILITIES:** Both silent and sound studios; six cameras and lighting equipment; mobile units for location work with tape recorders; permanent stall in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; zoom stand for trick work; machine shop; extensive film and music library cleared for television.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Call Discussions, No Witnesses, Near Misses* (American Tel. & Tel. Co.); *Cyclone Furnace* (Babcock & Wilcox); *Pipe for Modern Living* (Brown Co.); *Water—Wealth or Worry?* (Cast Iron Pipe Research Assn.); *Story of A Star* (Deering-Milliken); *Handling Ethyl Fluid* (Ethyl Corporation); *Introduction to Someone You Know* (Luxene, Inc.); *Health and Safety for You* (McGraw-Hill Book Co.); *Get on the Band Wagon, Cutting Fluids, County Agent* (Texas Co.); *More Than Meets the Eye* (Western Electric Co.); *Continuing Series of Technical Films* (U.S. Navy). **TV COMMERCIALS:** For N. W. Ayer & Son, Benton & Bowles, Cunningham & Walsh, Dancer-Fitzgerald-Sample, J. Walter Thompson, Young & Rubicam.

GEORGE BLAKE ENTERPRISES, INC.

1600 Broadway, New York, N.Y.
Phone: Circle 7-2261

Date of Organization: 1950

Jean Blake, *President*
Philip Frank, *Vice-President (Sales)*
Richard Donoer, *Vice-President (Production)*
Robert Jacques, *Supervising Editor*

SERVICES: Producers 16mm & 35mm TV film commercials, industrials, animated and live action. **FACILITIES:** Air conditioned studios. 16 & 35mm B/W and color. Animated & live action films. On-location shooting.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Mirror in the Mountain* (BBD&O and American Tobacco Co.); *Hey Charlie* (Consolidated Edison). **TV COMMERCIALS:** For Amoco, Anacin, Armstrong Linoleum, Bi-Sol, Blue Bonnet, Bromo-Seltzer, Camels, Chef Boy-ar-dee, Cheerios, Chevrolet, Consolidated Edison, Delco, Encore, Ford, Gaines, General Electric, Glim, Lucky Strike, Palmolive Soap, Post Cereals. Only 1955 references submitted.



this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Production Review.

JOHN BRANSBY PRODUCTIONS

1860 Broadway, New York 23, N.Y.

Phone: Judson 6-2600

Date of Organization: 1936

John Bransby, *Production Manager*
Mae Reynolds, *Treasurer*
Jack Campbell, *Script Director*
Philip Santry, *Art Director*
Tom Draper, *Director of Photography*

SERVICES: Complete production of industrial, travel sales and training films: 16mm or 35mm, color or black-and-white. **FACILITIES:** Complete location equipment for photography and sound. Full equipment for industrial and location lighting. Animation photography, complete film editing service.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Operation 13, Opportunity Unlimited* (Esso Standard Oil Company); *Scenic Kentucky* (Standard Oil Company); *Caribbean Sunshine Cruise* (Cunard Steamship Company); *Bridge of the Americas* (Esso Standard Oil, S.A.).

BRAY STUDIOS, INC.

729 Seventh Avenue, New York 19, N.Y.

Phone: Circle 5-4582

Date of Organization: 1911

J. R. Bray, *President*
P. A. Bray, *Vice-Pres. & Production Mgr.*
M. Bray, *Treasurer*
Wm. Gilmartin, *Production Manager*
Max Fleischer, *Bray-Fleischer Div.*
B. D. Hess, *Distribution Manager*

SERVICES: Industrial sales and job training motion pictures and slidefilms; training films for U.S. Armed Forces; theatrical; educational; animated cartoons and technical subjects; television films, film distribution. **FACILITIES:** Studio equipment for all kinds of motion pictures and slidefilms, sound and color; animation department; production crews, artists, script writers; film library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Operation Survival* (Switlik Parachute Co.); *Packing and Maintenance of Parachutes* (Switlik Parachute Co.); *The Doctor Examines Your Heart* (Cooperation with American Heart Association). Only 1955 production references furnished.

CALHOUN STUDIOS, INC.

266-268 East 78th Street, New York 21, N.Y.

Phone: LEhigh 5-2120

Date of Organization: 1930

Brian Calhoun, *President*
Paul A. Goldschmidt, *Vice-President*
Dietlinde Ruber, *Secretary-Treasurer*
Howard A. Kaiser, *Director of Production*
Charles Gennell, *Sales Manager*

SERVICES: Production of TV series, industrial-educational, TV film commercials, slidefilm productions. **FACILITIES:** 35' x 70' Sound stage (air conditioned), 16 & 35mm cameras, projection room, cutting rooms, completely equipped sound control room—tape, film and disc recorders. Fearless Dolly, MR boom, all lighting equipment. Fully equipped still darkroom.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Salt Water Roden* (Phillip Morris); *Fan Tailed & Jet Action* (Scagiam's); *Grouse Hunt* (Travelers of Hartford). **TELEVISION:** For N.Y. Daily Mirror (Daily Mirror Youth Program). **TV COMMERCIALS:** For ESSO—McCann Erickson (*Take This Trip, Vitane*).



CAMPUS FILM PRODUCTIONS, INC.

14 East 53rd Street, New York 22, N.Y.

Phone: PLaza 3-3280

Date of Organization: 1934

Nat Campus, *President*
Robert Braverman, *Production*
Ralph Schoolman, *Scenario*
Edward P. Hughes, *Photography*
Jules Krater, *Editing*
Dave Sherman, *Art*

SERVICES: Motion pictures and slidefilms for business, government and welfare agencies; also various film services separately; including translations, sound tracks; finishing service for company photographed films; distribution service. **FACILITIES:** Complete studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Flowing Solids* (Esso Research & Engineering Co.); *A Job for Joe* (Southern Railway System); *Victory Over Scours* (Chas Pfizer & Co.); *Out of the Shadows* (Federation of Jewish Philanthropies); *They Go To Live* (National Jewish Hospital at Denver); *Bronchopulmonary Segments, Part 1* (Pfizer Laboratories); *Sloan Delaware Sell-E-Vision* (Cappel-McDonald Co.); *Advanced Concrete Pavement* (Rail Steel B. Assoc.); *Radio Set IN/GRC-19, Familiarization Trouble Shooting, Radio Transmitter T-195, Radi Receiver R-392-URR* (U.S. Army Signal Corps).



CARAVEL FILMS, INC.

730 Fifth Avenue, New York 19, N.Y.

Phone: Circle 7-6110

Date of Organization: 1921

Studio: Hempstead, Long Island
David I. Pincus, *President and Treasurer*
Calhoun McKean, *Vice-President & TT Mgr.*
F. Burnham MacLeary, *Vice-President*
Albert Z. Carr, *Vice-President*
Thelma L. Allen, *Vice-President*
Claire V. Barton, *Secretary*
Mauri Goldberg, *Production Manager*
David Kreeger, *Studio Manager*
Jack Semple, *Head Animation Dept.*
Lawrence Kreeger, *Editing Mgr.*
Charles Moore, *Manager, Still Photography*

SERVICES: Sales, dealer and vocational training motion pictures; public relations, personnel relations, educational, religious films; television commercials; slidefilms, transparencies, stage presentations, field surveys, documentaries. **FACILITIES:** Our motion picture studio at Hempstead L.I., N.Y. headquarters have slidefilm studio, cutting and screening rooms, art, animation and optical effects departments.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *You Are the Star* (Allie Stores Corp.); *Look to the Stars* (Calvert Distille Corp.); *Outposts in the Andes* (National Lutheran Council); *The Goal and the Way, Mr. J. C. Penne Convention Film* (J. C. Penney Co.); *Write Your Own Tickets, New Mobilgas for More Miles per Gallon* (Socony Mobil Oil Co., Inc.); *U.S. Navy Training Films* (U.S. Navy). **SLIDEFILMS:** *How the Nation's Top Shoe Sellers Sell* (Brown Shoe Co.); *The Golden Years* (Berkshire Knitting Co.); *The Seamless Point of View* (Hanes Hosiery); *Long Lives the King* (U.S. Rubber Co.); *How the Nation's Top Silver Sellers Sell* (Towle Mfg. Co.). **TV COMMERCIALS:** For Gillette Safety Razor American Character Doll, Mum Mist, Nash, Kely

nator, Hood Milk, Geritol, Niron, Somnux, Zarin, Ritz Crackers (NBC), Wizard Hair Spray, American Standard, Hartford Electric, John-Manville, Fab, Westinghouse, Stera Kleen, Ehler's Coffee, U.S. Savings Bonds, Socony-Mobil, Goodear, Bullerin, Packard.

COLEMAN PRODUCTIONS

56 West 45th Street, New York 36, N.Y.
Phone: Murray Hill 7-9020
Date of Organization: 1935
Harry L. Coleman, *President*
John Peterson, *Director of Photography*
Donald Kerue, *Editor*
J. Brown, *Sound*
H. Gray, *Scripts*
G. K. David, *Sales Co-ordinator*

SERVICES: Complete productions of 16mm and 35mm motion pictures in color and b&w for industry, commerce, medical profession: sales, public relations, training, travel, documentary; television, and shorts.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beauty in Five Dimensions* (Lilly Dache, General Beauty Products); *Radar Conquers Weather* (RCA Radar Division); *Preview, Winter Olympics* (Pan American World Airways); *Sperry Integrated Instrument System* (Sperry Gyroscope Co.); *Highlights of Mexico* (American Express).

COLOR ILLUSTRATIONS, INC.

4 East 48th St., New York 17, N.Y.
Phone: MU 8-2460
Date of Organization: 1937
Victor H. Sandak, *President*
Josef C. Stern, *Vice-President*
Harold J. Sandak, *Secretary-Treasurer*

SERVICES: Specialists in the field of visual presentations, with emphasis on the production and reproduction of color film strips, slides, and transparencies. Complete art facilities. FACILITIES: Most modern studio and laboratory equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Joe Sellwell Solves a Problem* (Hiram Walker); *The Woman in Your Future, Which Accoustical Material* (Armstrong Cork Co.); *Operation Home Improvement* (Operation Home Improvement); *Action* (Life Magazine, Inc.); VISUALCAS: presentations for Life Magazine. COLOR TV SLIDES & TRANSPARENCIES: For The National Broadcasting Co. complete set-ups of displays for advertising for National Carbon Co., Durkee Famous Foods, Personal Products Corp.



ROBERT DAVIS ASSOCIATES, INC.

21 East 63rd Street, New York 21, N.Y.
Phone: TEmpleton 8-8410
Date of Organization: 1952
Robert F. Davis, *President*
Wilburt E. Davis, *Production Manager*
Henwar Rodakiewicz, *Director*
Mabel Henderson, *Office Manager*
Bettina Bolegard, *Set Design & Stylist*

SERVICES: Motion picture and slidefilm production, specializing in public relations and sales training. FACILITIES: All motion picture production equipment, editing rooms, studio rental.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Recipe for Leisure*, *Dash* (Procter & Gamble); *Sales Training Projects* (J. C. Penney Co.); *The Inside Story of Wash & Fear* (E. I. duPont de Nemours); *Helanca Yarn* (Heberlein Patent Corp.).



DEPCTO FILMS, INC.

254 West 54th Street, New York 19, N.Y.
Phone: Columbus 5-7620
Date of Organization: 1942
John Hans, *President*
J. R. von Maur, *Executive Vice-President*
Charles S. Hans, *Vice-President*
Carl V. Ragsdale, *Production Manager*

SERVICES: Specialists in the creation and production of sales training and sales promotion programs: includes research, consultation, editorial and full production services for motion pictures, sound slidefilms, filmstrips, slides, vugraph transparencies. FACILITIES: Studio, art, technical animation, cutting and editing rooms, darkrooms.

RECENT PRODUCTIONS AND SPONSORS

FILMAGRAPH MOTION PICTURES: *Every Minute, Everywhere* (Colgate-Palmolive Co.); *Power to Protect* (Westinghouse Electric Corp.); *Bigger Dollar in 1956* (Chesebrough-Pond). MOTION PICTURES: *Employee Annual Report for 1954* (U.S. Rubber Company); *Golden Triangle* (Blue Coal). SLIDEFILMS: *Selecting a Pair of Shoes* (Westinghouse Electric Corporation); *More Support for a Winning Team* (Sinclair Refining Company); *Sell the Whole Umbrella* (American Insurance Co.); *The Payoff Point* (The Borden Co.—Mince Meat Division); *The Story of Bored Don* (The Borden Company—Eagle Brand Division); *Control Selection & Application Course* (General Electric Company—series of 8 films); *Contest Award Series*—Transformers, Arresters, Fuse Cut-offs, Contest (General Electric Company); *Quality Control at RCA* (RCA Tube Division); *Fortify Your Reputation* (Sylvania Electric Products, Inc.); *The Giant on Your Doorstep* (Sylvania Electric Products, Inc.); *The \$64,000 Answer & The Champ* (Owens-Corning Fiberglas); *Blundering Blodgett* (Congoleum-Nairn, Inc.); *The Fibre Rug Story* (Congoleum-Nairn, Inc.); *Keeping Sales Climbing* (Outdoor Advertising—Falstaff Beer); *Do You Fill Prescriptions Here* (National Wholesale Druggists Assoc. and Owens-Illinois Co.); *T. A. Merchandising 1956* (Colgate-Palmolive Company. VISTARAMA: Anamorphic presentations for Westinghouse Electric Corporation, Minute Maid Corporation, Snowcrop—Division of Minute Maid Corp., American Chicle Company, Socony-Mobil Oil Company, CBS-Columbia. TV COMMERCIALS: For General Motors, Sylvania Electric Products, Eastman Kodak Company, Arm & Hammer Sal Soda, "Swel" Frosting Mix, Shell Oil Company, Wizard-Wick (Boyle-Midway).

D.P.M. PRODUCTIONS, INC.

62 West 45th Street, New York 36, N.Y.
Phone: MUrray Hill 2-0040
Date of Organization: 1946
Maurice T. Groen, *President*
Ernest Fischel, *Vice-President and Treasurer*
Ronald T. Groen, *Vice-President and Secretary*

SERVICES: Industrial, public relations, international travel; sales promotion and horticultural motion pictures, TV shorts and commercials. FACILITIES: Studios at 4 W. Stanton Ave., Baldwin (L.I.), N.Y.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Promise of Spring* (Associated Bulb Growers of Holland); *Green Futures* (American Agricultural Chemical Co.); *Flightseeing Through Europe* (Scandinavian Airlines System); *Travel Into the Past* (Edward Gottlieb and Associates); *Invitation to Europe* (European Travel Commission); *Welcome to Scandinavia* (Scandinavian Travel Commission); *Istanbul, The Magic City* (Turkish Information Office); *Holiday in France* (French National Tourist Office).



DYNAMIC FILMS, INC.

112 W. 89th Street, New York 24, N.Y.
Phone: TRafalgar 3-6221
Date of Organization: 1948
Nathan Zucker, *President*
Lee R. Bobker, *Vice-President*
Lester S. Becker, *Executive Producer, Production Supervisor*
James Townsend, *Executive Producer, Sound Supervisor*
Irving Oshman, *Editorial Supervisor*
Sol S. Feuerman, *Director, Medical Film Div.*
Helen R. Krist, *Director, Film Distribution*

SERVICES: Producers of 16 and 35mm motion pictures for industry, public relations, sales training, employee relations and specialized visual presentations. TV commercials, programs and films. Also foreign language versions, editing, sound recording, photographic coverage of special events, etc. FACILITIES: Sound stages, recording studios and complete editing facilities for all 16 & 35mm motion picture production, slidefilms and transcriptions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Southern 500* (Purolator & Air Lift Co.); *Unforgettable 500* (Perfect Circle Corp.); *Behind the Scenes at Indianapolis* (Monroe Auto Equipment Co.); *Ortho-Delfin* (Ortho Pharmaceutical Co.); *A Place to Live* (National Social Welfare Assembly); *As Good As Its Word* (Pure Oil Company); *Skiing with Ernie McCullough* (Storm Advertising Agency); *Visual Mine Watching* (United States Navy); *De-Humidified Storage* (United States Navy); *Waiting on Tables at Sea* (United States Navy); *Comfy Takes a Giant Step* (Comfy Manufacturing Co.). TV FILMS: *Writers of Today with Arthur Miller & Robt. Penn Warren* (Educational Television & Radio Center of the Ford Foundation); *Music for Young People* (Educational TV & Radio Center of Ford Foundation). TV COMMERCIALS: *Operalogues* with Carol Longone. Also Bulova Watch Company, McCann, Erickson, Feature Ring Co., Coty, Charles Antell, Inc., Bardahl, Pure Oil Co., Procter & Gamble, Muscular Dystrophy Association, Sunbeam Air Conditioners, Cities Service, Ellington Agency, Franklin Bruck Agency, Community Chest, Boys Club of America, United States Chamber of Commerce, T.V.A. Productions, Kay Jewelry Stores.

ALAN SHILIN FILMS

(Division of Dynamic Films, Inc.)

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Right Hand of God* (Evangelical Reformed Church); *A Song of the Pacific, Heartbeat of Haiti, Convention Newsreel, Inner City* (Episcopal Church); *Children of the Sun* (P. Lorillard & Co.); *Continent in Ferment* (Pocket Testament League); *Voyage of Discovery* (Lutheran Church); *Prologue to Our Christian World Mission* (Congregational Christian Church).

ELAN-PORTER PRODUCTIONS, INC.

19 West 45th Street, New York, N.Y.
Phone: Judson 2-1445
Date of Incorporation: April, 1955
Raphael Elan, *President and Gen. Manager*
Ralph Porter, *Executive Vice-Pres. & Prod. Mgr.*
Vachel Blair, *Director of Photography*
Eleazar Lipsky, *Creative Director-Writer*

SERVICES: Film production from pre-production through the completed film for TV commercials, industrials, TV series, documentaries, educational films, etc., in black and white, color, animation, and 35mm or 16mm. FACILITIES: One of the

(LISTINGS CONTINUED ON FOLLOWING PAGE)



ELAN-PORTER PRODUCTIONS, INC.

largest sound stages in the East, fully equipped and with Ampex-Fairchild sound, complete editing room, screening room and distribution facilities. **RECENT PRODUCTIONS AND SPONSORS** MOTION PICTURES: *Billion Dollar Dish* (Can Manufacturers Institute). New company; only 1955 production reference available.

PETER ELGAR PRODUCTIONS, INC.

75 West 45th Street, New York 36, N.Y.
Phone: Judson 6-1870
Date of Organization: January 1, 1951
Peter F. Elgar, *President*
Julius Edelman, *Vice-President*
Jessie B. Adamson, *Secretary-Treasurer*
Zoli Vidor, *Producer-Cameraman*
Donald S. Hillman, *Director*
Eva Vidor, *Chief Editor*

SERVICES: Industrial, public relation, religious films; television commercials, television films; 35mm, 16mm, black, white or color. **FACILITIES:** Complete editing and projection facilities 16mm and 35mm, 100 x 75 x 22' sound stage.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Tales of Hoffman* (Hoffman Beverage Company); *Holy Land* (F & M Schaefer Brewing Co.); *Bedtime for Ginnie* (Hames Knitting Mills). **TELEVISION FILMS:** For American Telephone & Telegraph and Sterling Drug Company.

ELLIOT UNGER & ELLIOT, INC.

414 West 54th Street, New York, N.Y.
Phone: Judson 6-5582
Date of Organization: 1946
Stephen Elliot, *President*
William H. Unger, *Vice-President*
Michael Elliot, *Treasurer*
Mary Jean Allen, *Casting Director*
Wm. A. Sohl, *Controller*

SERVICES: Producer of filmed TV commercials. **FACILITIES:** Two completely equipped sound stages, projection rooms, separate sound recording facilities, workshop, permanent crew.

RECENT PRODUCTIONS AND SPONSORS (Only television commercials submitted)

TV COMMERCIALS: *Eastman Kodak Co.* (J. Walter Thompson); *Chesterfield Cigarettes* (Cunningham & Walsh); *Campbell's Soups* (BBDO); *Modess* (Young and Rubicam); *General Mills* (Dancer, Fitzgerald & Sample); *Tide* (Benton and Bowles); *Chrysler Automobiles* (McCann-Erickson); *Noxzema* (SSC & B); *Spic 'N' Span* (Biow, Beirn and Toigo); *RCA Victor* (Kenyon and Eckhardt); *Imperial Margarine* (Foote, Cone & Belding); *Hazel Bishop* (Raymond Spector); *Morton's Pie* (Ted Bates); *Gallo Wine* (Doyle, Dane and Bernbach); *Avon Cosmetics* (Monte Dieher).

CHARLES ELMS PRODUCTIONS, INC.

25 Vanderbilt Avenue, New York 17, N.Y.
Phone: MUrray Hill 6-8877
Date of Organization: 1952
Charles D. Elms, *President*
Charles D. Elms, Jr., *Vice-President*
Ruth M. Elms, *Secretary*
Robert B. Bacon, *Vice-Pres. & Treasurer*

SERVICES: Producer of 16 & 35mm motion pictures; 70mm "Bonel" (wide screen professional and commercial presentations); slide motion; sound slidefilms; slide presentations; training man-

uals and charts. **FACILITIES:** Studio and technical laboratory, mobile unit, "Bonel" camera. **RECENT PRODUCTIONS AND SPONSORS** MOTION PICTURES: *The New Easy Combination Washer-Dryer & Washing Demo* (Easy Washing Machine - Div. The Murray Corp.); *Stereo-Tac* (Crown Cork & Seal Co.); *Master Shore Station Development Program* (U.S. Navy); *Introduction to the Heat Engine* (Shell Oil Co.). **SLIDEFILM:** *The Winning Combination* (Easy Washing Machine - Div. of The Murray Corp.).



WALTER ENGEL PRODUCTIONS, INC.

20 West 47th Street, New York, N.Y.
Phone: Judson 2-3170
Date of Organization: 1937
Walter Engel, *President*
Joseph I. Williams, *Exec. Head of Camera & Editing Dept.*
Lorraine Knight, *Production Coordinator*
Lionel Rubin, *Script Coordinator*

SERVICES: Industrial, documentary, educational, sales training & TV commercials, motion picture productions; photo tech animation, 16mm & 35mm. **FACILITIES:** Complete studio facilities for single and double system sound. Location film & sound unit. Animation and editing departments. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Story of Milk* (Dellwood Milk Company); *How to Get the Most Wear from Your Ties* (G.M.); *Seconds to Sell*, *Courtesy*, *Sharpshooting for Sales* (Sunbeam Bread).

FARRELL & GAGE FILMS, INC.

213 East 38th Street, New York 16, N.Y.
Phone: MUrray Hill 3-8358
Date of Organization: 1951
Matt Farrell, *President & General Manager*
C. Lillian Farrell, *Secretary*
William McAleer, *Vice-President & Director of Photography*
Joseph Faro, *Production Manager*
Carlos Orta, *Film Editor*

SERVICES: Production and distribution of sound motion pictures and sound slidefilms for business and industry. **FACILITIES:** Complete 16mm and 35mm motion picture and slidefilm production in black and white and color, including sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Better Tomorrow* (Manufacturing Chemists Association); *Two Roads* (The Asphalt Institute); *Strip Feed Press No. 1831*, *Transfer Feed Presses in the Appliance Industry* (The F. W. Bliss Company); *The Renaissance of Appalachian Gas* (New York State Natural Gas Corp.); *Test Report 5040* (Burndy Engineering Company, Inc.). Fifteen 5-minute TV shorts, eight 1-minute TV spots for Hercules Powder Company.

FILM CREATIONS, INC.

16 East 40th Street, New York 16, N.Y.
Phone: MUrray Hill 9-4567
Date of Organization: 1952
Joseph M. Barnett, *President*
William Groody, *Secretary*
Edward R. Carroll, *Treas. & Prod. Director*
Larry Davis, *Traffic Manager*
Edna Paul, *Supervising Editor*
Bernard Hirschenson, *Optical Supervisor*
Brooke Smith, *Set Designer*
Ed Donnelly, *Animator*

SERVICES: Producers of television commercials, industrial films, television programs, slidefilms and

animation, black & white, color. **FACILITIES:** Completely equipped sound studio, acoustically treated; NC Mitchell, Portable synchronous recording equipment, editing facilities, 16mm, 35mm projection; animation and optical stand.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: for Columbia Gas System Corporation; Amoco, NBC's Producers' Showcase; Columbia Broadcasting System (pilot films); Rayco. **TV COMMERCIALS:** for Samsonite, Revlon, Pepsi-Cola, Ronson, Sunbeam Appliances, Florida Citrus, Gillette, Grape Nuts Flakes, Ronzoni, Scrutan & Sedagel.



FILMFAK PRODUCTIONS

10 East 43rd Street, New York 17, N.Y.
Phone: MUrray Hill 7-7758
Studio and Laboratory: Station Plaza, Bedford Hills, N.Y.
Henry Clay Gipson, *President*
Eloise Walker, *Vice-President and Secretary*
Carol Cook, *Script*
John Lencicki, *Art Director*
Sewell Booth, *Producer*

SERVICES: Educational filmstrips and industrial slidefilms, color, black and white, silent, sound. **FACILITIES:** Specialized equipment for filmstrip production, 35mm standard Bell & Howell animation stand for filmstrips, special custom built equipment for Kodachrome duplication.

RECENT PRODUCTIONS AND SPONSORS FILMSTRIPS: *The Raw Materials of Steel-making* (American Iron & Steel Institute); *Britain: Atlantic Neighbor* (New York Times); *Pageant of America* series of 22 (Yale University Press); *Liberty and Its Responsibilities* and 13 other titles for (Museum Extension Service); *Earth Home of Man* 9 filmstrips (Eyegate House); *A Growing America* (United Fruit Co.); *The Bible* (Westminster Press). **MOTION PICTURE:** *The Saugus Iron-works Restoration* (Iron & Steel Institute).

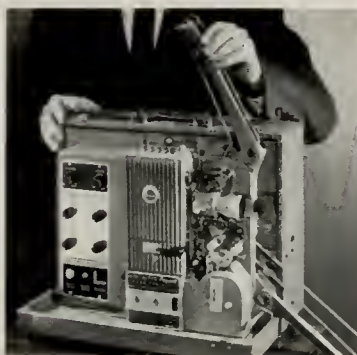


FORDEL FILMS, INC.

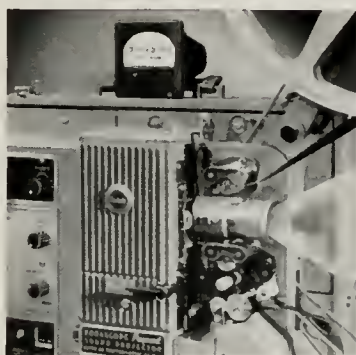
1187 University Avenue, New York 52, N.Y.
Phone: LUdlow 8-5100
Date of Organization: 1941
Clifford F. Potts, *President & Exec. Producer*
Gordon Hessler, *Vice-Pres. & Production Mgr.*
Enid Borde, *Secretary-Treasurer*
Richard A. Kent, *Director of Sales*
Herbert F. Lowe, *Spec. Asst. to President*
Walter G. Snowden, *Spec. Asst. to President*
W. Edward Downton, *Spec. Asst. to President*
James M. Logan, *Director of Photography*
Reginald McMahon, *Editing Supervisor*
John Mack, *Chief Sound Engineer*
Gennaro P. Forenza, *Color Lab. Supv.*
Robert J. Herman, *Print Distribution Supv.*

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; TV shorts and commercials; complete responsibility, including planning, production & printing; specialists in color live and animated. **FACILITIES:** Sound studio; complete cameras, lights, and sound equipment for studio and location production; animation stand; cutting rooms; recording rooms; 16mm magnetic and optical interlock screening facilities; color printing lab; machine shop; three mobile units. **RECENT PRODUCTIONS AND SPONSORS** MOTION PICTURES: *Hydraulic Power* (Ford); *March of Medicine "Alcoholism"* (Smith, Kline & French); *Care of Patients by Hospital Corpsmen* (United States Navy); *Tom Turkey* (American Cyanamid); *Let-Jecta* (E. R. Squibb).

These basic projector advances can make films more useful in *your* business



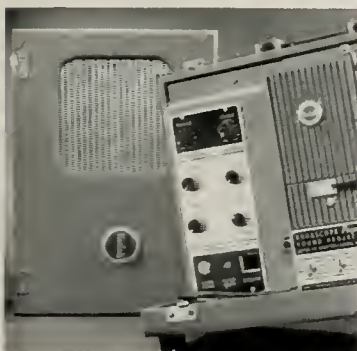
1. Easy setups. *Unfold* the Kodascope Pageant Projector's arms into position—there are no screws or fittings to fiddle with. Drive belts are attached, ready for use. Then thread the film, following the clear, simple diagram on the projector base, and start your run.



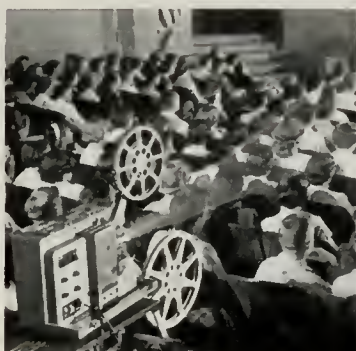
2. Simple maintenance. Kodascope Pageant Projectors are *permanently lubricated*—you bypass the danger of improper oiling, main cause of break-downs. Stock machines in independent tests have run without stoppage or oiling the equivalent of 2½ years of normal use!



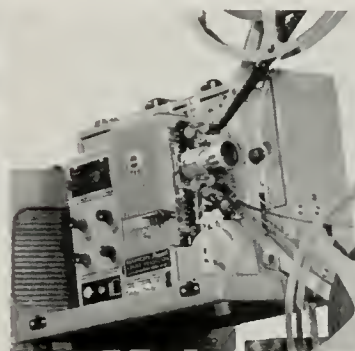
3. Extra-bright pictures. The Pageant's Super-40 Shutter automatically provides over 40% more screen light at sound speed than standard shutters. This lets you use big screens, long throws, and even leave enough room light for note taking.



4. Natural sound. The Pageant's efficient amplifiers (with tone and volume controls) matched with *well-baffled* speakers fill your room or auditorium with clear, comfortable, realistic sound. When you wish, you can plug in a "mike" or phonograph, too.



5. Wide versatility. With the Super-40 Shutter you can show silent—as well as sound—speed movies. And to meet your needs exactly, you have your choice of 7- or 15-watt amplifiers and 8- or 12-inch speakers in every practical combination.



6 Best value. *Make us prove it.* Don't be satisfied until you've seen the brilliant Pageant performance—on your own screen. Ask your Kodak Audio-Visual Dealer for a demonstration. Or send us the coupon. There is no obligation.



BEFORE YOU DECIDE on any projector, be sure to get complete information on the forward features of the new Pageant. Cut out coupon for this foot-crommed booklet now!

**EASTMAN KODAK COMPANY, Dept. 8-V
Rochester 4, N. Y.**

2-47

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.

NAME _____ TITLE _____

ORGANIZATION _____

STREET _____

CITY _____ STATE _____
(Zone)

Kodak
TRADE-MARK



WILLIAM J. GANZ COMPANY

10 East 19th Street, New York 17, N.Y.
Phone: ELdorado 5-1443
Date of Organization: 1919
William J. Ganz, *President*
Herbert R. Dietz, *Production Manager*
Jane Page, *Comptroller*

SERVICES: Producer and distributor of 16 and 35mm motion pictures, filmstrips, sound slidefilms, visual presentations for education, advertising and television. Production from script to screen. Motion pictures 16 and 35mm, b&w and color. Slidefilms—35mm b&w and color. Films for public relations, industrial, television, documentary, travel, educational, scientific, merchandising, and orientation. animation. Sound recording, editing and re-editing films, minute movies. Distribution for all films and TV commercials. **FACILITIES:** Studio equipment; creative staff, development of story ideas and merchandising campaigns, music library, Moviola editing equipment. Creative staff, including artists, photographers, writers, film editors and directors.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Resuscitation for Cardiac Arrest* (E. R. Squibb); *Flood Disaster*, *Red Cross Report* (American Red Cross); *Home Defense* (Yale & Towne); *Philco Export Line* (Philco Corp.).



JACK GLENN, INC.

207 East 37th Street, New York 16, N.Y.
Phone: OXford 7-0121
Date of Organization: 1953
Jack Glenn, *President*
A. J. Hill, *Vice-President*

SERVICES: Writing, direction and production of special-purpose and entertainment motion pictures; specializing in the institutional industrial film; films for public relations; promotion; orientation, etc., designed with either fiction or documentary format. **FACILITIES:** Wall, Bell & Howell and Mitchell cameras; studios, projection rooms and cutting rooms in New York City and in Irvington-on-Hudson, Westchester County, N.Y.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Madrid and Mallorca* (produced in Spain for National Broadcasting Co.); *Principal Product* (Mitchell-Chrysler Corp.); *F.M.C.A. I and II* (National Council of Young Men's Christian Associations).

PAUL HANCE PRODUCTIONS, INC.

1776 Broadway, New York 19, N.Y.
Phone: Circle 5-9140
Date of Organization: 1939
Paul Hance, Jr., *President & Treasurer*
Dermid Maclean, *Vice-President*
J. Allen Julier, *Vice-President*
J. J. Campbell, *Controller*

SERVICES: Research, writing and all other phases of motion picture production by permanent technical staff. **FACILITIES:** Complete camera, sound and lighting equipment for all types of field and location photography; complete editing facilities; art and animation studio.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Harvest of Convenience* (General Foods Corp.); *Galvanizing* (American Zinc Institute, Inc.); *Glass and You* (Corning Glass Works); *Die Casting* (American Zinc Institute); *Forging in Closed Dies* (Drop Forging Association).



THE JAM HANDY ORGANIZATION, INC.

1775 Broadway, New York 19, N.Y. Phone: JUdson 2-1060. Herman Goetz, Jr., in charge. Complete office facilities and projection room with service staff maintained for Eastern clients. (see complete listing in Detroit area)

HARTLEY PRODUCTIONS, INC.

339 East 18th Street, New York 17, N.Y.
Phone: ELdorado 5-7762
Date of Organization: 1940
Irving Hartley, *President*
Elda Hartley, *Secretary*
F. W. Bryant, Jr., *Vice-President in Charge of Production*
Howard Mann, *Editor*

SERVICES: Producers of motion pictures; industrial, educational, travelogues, films for television; sound recording. **FACILITIES:** Two studios fully equipped for making motion pictures and slidefilms; permanent kitchen set.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Kitcheneering*, *Closet Clinic*, *Children's Party*, *Fabulous Fabrics Have a Hobby* (Monsanto Chemical Co.); *Planned-Overs* (Container Corp. of America); *Tea for Twenty* (Tea Council of U.S.A.); *Tips for Tables* (Irish Linen Guild); *Tricks with Trim*, *Decorating Magic* (Consolidated Trimming); *Re-Do-It Yourself* (Star Bronze Corp.); *Decorate with Confidence* (Firth Carpet Co.); *Cues for Comfort* (Durene Association); *Seamanship* (Sears, Roebuck); *Don't Guess About Carpets* (American Viscose Corp.). **TV COMMERCIALS:** For John Alden Cigarettes (J. B. Rundle); *Spry Commercials* (Lever Bros.); *Sinclair & Richfield* (Sinclair Refining Co.); *Upjohn Commercials* (Upjohn Pharmaceuticals); *NBC "Home" Introductions* (NBC). **SLIDEFILMS:** *How to Make a Jumper* (Simplicity Patterns); *Helping Remove a Barrier* (Owens-Corning Fiberglas).



INFORMATION PRODUCTIONS, INC.

5 East 57th Street, New York 22, N.Y.
Phone: Plaza 1-1710
Date of Organization: 1951
Branch Offices: 630 9th Avenue; 115 West 43th Street, New York, N.Y.
Thomas H. Wolf, *President*
Alfred Butterfield, *Chairman & Treasurer*
Robert W. Asman, *Production Manager*
Deborah York, *Production Associate*

SERVICES: Documentary, educational, sales training, public relations motion pictures, slidefilms, film scripts. **TV commercials**, animation, sound recordings. **FACILITIES:** Full facilities for editing, recording, animation and complete sound recording studio.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Crash and Live* (Ford Motor Company); *Hope for the Mentally Ill* (Smith, Kline & French Laboratories); *Highway Robbery* (N.Y. Good Roads Association); *Home Care* (Montchore Hospital); *Tuesday's Child* (Nat'l Assoc. for Retarded Children); *On the Record* (Columbia Records, Inc.); *Panther Mountain Story* (Citizens Committee for Water Conservation). **TELEVISION FILMS:** *Wonders of the Sea* (continuing series for Marine Studios, Marineland, Florida); *Arthur Godfrey's Friends and In Power* (CBS Television); *Herblock's Week* and *Mr. Citizen* (Edward A. Byron Productions); *Reforestation and the North* (N.Y. State Power Authority). Various newsreel subjects for the Fund for the Republic. **TV COMMERCIALS:** East-

man Kodak, Remington Rand, N.Y. Good Roads Association, Citizens Committee for Water Conservation.

VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York 19, N.Y.
Phone: Circle 5-4830
Date of Organization: 1947
Victor Kayletz, *Pres., Executive Producer*
Douglas Baker, *Sales Manager*
Abe Blashko, *Animation Director*
Robert Cooke, *Mechanical Production Supervisor*
Seymour Posner, Muriel Friedman, Sylvia Gerson, and Richard Miller, *Production Assistants*
Allan P. Snodys, *P. R., Editorial Consultant*

SERVICES: Motion picture production, combining live cinematography and animation. Specialty is designing and producing sponsored "Public Service" films in color for television and distributing them on TV through Golden Snowball Division of the company. **FACILITIES:** Complete solely owned 16mm and 35mm equipment for live shooting: 35mm Eclair Camerette, B&H 70D, 16mm Camerette. For animation shooting: 35mm Model L DeBrie and 16mm Cine Special both completely adapted for animation. Animation stand (16mm and 35mm) with compound table. Complete art and animation department. 16mm and 35mm sound Moviolas. 35mm interlock and 16mm projectors in booth of screening room. Complete accessory equipment: tripods, high hat, dolly, location lighting equipment, cables, two station wagons.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The French Stamp of Fashion*, *Selling French Leather Gloves* (Leather Glove Producers of France); *Sailing Newfoundland Waters* (Newfoundland Tourist Bureau); *Bermuda Treasure Hunt* (Bermuda Trade Development Board); *Youth for Sail* (National Assn. of Engine & Boat Mfrs.); *Fiftieth Anniversary Parade* (Endicott Johnson Corp.); *The Eastern Trade Promotion Office* (Port of New York Authority); *Baily Bridge, M-2* (Animation Sequences for U.S. Army Signal Corps).

HERBERT KERKOW, INC.

180 Lexington Avenue, New York 22, N.Y.
Phone: PLaza 1-1833
Date of Organization: 1937
Herbert Kerkow, *President and Treasurer*
Rosemond Kerkow, *Secretary*

SERVICES: Production from original research to finished film. Specialities: Public relations films for general audiences, educational films for schools. **FACILITIES:** Sound stage, set building department, projection room sound recording and re-recording; editing and animation facilities; three cameras (Bell & Howell and Eclair Camerette, 35mm and Maurer 16mm).

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Dangers to Navigation*, *Oceanographic Data*, *Submarine Noise Reduction: Bearings—Case in Installation* (U.S. Navy); *Annual Fashion Show 1955*, *Sta-Flat Features* (Warner Bros. Co.); *Good Food, Good Health, Good Looks* (Lever Bros. Co.); *Conflict, Learning: Parts I, II, III* (McGraw-Hill Text Films); *1955 Sales Convention Special Presentation*, (Carrier Corp.); *M.I.T's Control Teams for SAC Movements*, *Air Defense—The Challenge of Today* (U.S. Air Force).



this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Production Review.

KNICKERBOCKER PRODUCTIONS, INC.

1600 Broadway, New York 19, N.Y.
Phone: Circle 6-9850

Date of Organization: 1947

Howard A. Lesser, *President*

Thomas S. Dignan, *Vice-President*

Mary Morrissey, *Secy.-Treas.*

Agnes Grant, *Asst. Secy.*

Robert B. Betts, *Associate Producer*

Charles R. Senf, *Edit. Chief*

Kennedy Williams, *Sales Manager*

SERVICES: Production from original research to finished film; specialties: documentary, educational and public relations motion pictures and slide-films. **FACILITIES:** Production equipment editing and slidefilm departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *You Are There at the Bargaining Table* Labor-Management Arbitration (American Management Assoc.); *Untitled Public Relations Film* (New York Stock Exchange); *Red Light, Green Light, Different Worlds, The Changing American Family, The Division of Labor, Social Interaction* (McGraw-Hill Book Co.); *We're A Team* (U.S. Air Force).

LALLEY AND LOVE, INC.

565 Fifth Avenue, New York 17, N.Y.

Phone: ELdorado 5-1382

Date of Incorporation: 1952

James A. Love, *President*

C. Austin Love, *Sales Manager*

L. H. Holton, *Production Manager*

Bill Henry, *Superv. Editor*

SERVICES: Production of industrial films, TV spots, television film programs, and training films for U.S. Gov't agencies. **FACILITIES:** Complete motion picture production facilities, including location equipment, studio and lighting equipment. Two cutting rooms, and 16mm projection room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tiger* (Grumman Aircraft Engineering Corp.); *When Friends Drop In, Smorgasbord Is Served* (U.S. Brewers Foundation); *Operation Elmo* (U.S. Coast Guard); *Sales Film* (Jos. Schlitz Brewing Co.).

Lasky Film Productions, Inc.

Times Tower, 1475 Broadway, New York 36, N.Y.

Phone: LAckawanna 4-2360, E. J. McGovern, *in charge.*

(see complete listing in Detroit, Mich. area)

**ROBERT LAWRENCE PRODUCTIONS, INC.**

418 West 54th Street, New York 19, N.Y.

Phone: JUdson 2-5242

Date of Organization: 1952

Affiliate: Grantray-Lawrence Animation, Inc.

1537 North La Brea, Hollywood 28, California.

Phone: HOLlywood 9-7968, Ray Patterson, *President*; Robert L. Lawrence, *Vice-President*;

Grant Simmons, *Secretary & Treas.*

Branch Office: Robert Lawrence Productions

(Canada) Ltd., 32 Front Street, West; Toronto

1, Ontario, Canada. Phone Empire 4-1448.

Robert L. Lawrence, *President*

John T. Ross, *General Manager*.

Louis Mucciolo, *Vice-Pres. in Charge of*

Studio Operations

Henry Trainman, *Vice-President*

Philip Kornblum, *Treasurer*

Morrie Roizman, *Supervising Film Editor*

Roy Lockwood, *Staff Director*

Gabriel Bayz, *Production Supervisor*

Jerry Maticka, *Production Supervisor*

Doris Reichbart, *Production Supervisor*

Barbara Cooper, *Casting Director*

SERVICES: Produce industrial films, sales promotion films, TV programs, TV commercials. FA-

CILITIES: Air-conditioned sound stage, 45 x 60 feet, editing rooms, screening room, carpenter shop, production offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Quality Controls the Sale* (Olin-Mathieson Anti-Freeze). **TV COMMERCIALS:** For Studebaker-Packard Corp., Ruthrauff & Ryan (Packard Automobile); Procter & Gamble Co., Compton Advertising (Dash Detergent); Liggett & Myers Tobacco Co., Cunningham & Walsh (L & M Cigarettes); General Motors - AC Division, D. P. Brother & Co. (AC Spark Plugs & Filters); Molson's Brewing Co. (Canada), Cockfield, Brown & Co. (Molson's Ale); D'Arcy Adv. Co., Gerber's Products Co. (Gerber's Baby Foods); Campbell Soup Co., Leo Burnett Co. (Campbell's Frozen Soups); General Mills, Knox-Reeves Adv. (Wheaties); Johnson & Johnson, Young & Rubicam (Johnson's Band-Aid Plastic Strips); RCA Victor, Kenyon & Eckhardt (RCA Television Sets & Radios); Noxema Chemical Co., Sullivan, Stauffer, Colwell & Bayles (Noxema); Nestle Co., Cockfield, Brown & Co. (Toronto) (Nestle's Quik).

(Only 1955 production references submitted)

VERNON LEWIS PRODUCTIONS, INC.

75 West 45 Street, New York, N.Y.

Phone: JUdson 2-1322

Date of Organization: 1941

Vernon Lewis, *President*

Ellen Lewis, *Secretary-Treasurer*

Robert Rubin, *Sales & Production*

Henry Trettin, *Production Manager*

Franta G. Herman, *Director*

Albert Demers, *General Assistant*

Joseph Henkel, *Sound Engineer*

Rosarie Alestra, *Field Representative*

Eleanor D. Frommelt, *Production Assistant*

SERVICES: Producers of motion pictures for industry since 1941 under the name of Lewis Sound Films. Now specializing in the production of TV spot commercials and panel shows in color or black and white, in addition to industrial motion pictures. **FACILITIES:** Maintain sound studio; multiple camera continuous shooting motion picture equipment, including 10 channel mixing panel sound recording equipment, both magnetic and film. Complete production staff maintained including full crew and editing department. Camera top station wagon.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pyrene CO₂* (C-O-Two Fire Equipment Co.); *Gulf-Trak* (Gulf Oil Corporation); *Puppet Show* (American Standard); *Kleinert Puppet Film* (Kleinert Rubber Co.); **TV SERIES:** *Answers for Americans* (Facts Forum).

ARTHUR LODGE PRODUCTIONS, INC.

21 West 46th Street, New York, N.Y.

Phones: PLaza 7-3645; PLaza 7-3949

Date of Organization: 1953

Arthur J. Lodge, Jr., *President*

SERVICES: Producers of industrial and educational films, TV commercials, newsreels and documentaries. **FACILITIES:** Full time camera, editing and writing staff, plus nation-wide list of frequently used free-lance cameramen. Fully equipped cutting rooms, Music and effects library. More than 1,000,000 feet of widely diversified stock footage, including every conceivable type of industrial operation.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION FILMS: *Industry on Parade* (52 issues) (National Assn. of Manufacturers); *Heritage* (American Heritage Telefilms, Inc); *Message of America* (National Assn. of Investment Companies). **FILM PUBLICITY RELEASES:** For American Iron and Steel Institute, Ford Foundation, Procter and Gamble, Merrill Lynch, Pierce, Fenner & Beane, Shell Oil, Indianhead Patterns, Modess, and others.

**LOUCKS & NORLING STUDIOS, INC.**

245 West 55th Street, New York 19, N.Y.

Phone: Circle 7-2366

Date of Organization: 1923

J. A. Norling, *President*

Hans Tiesler, *Vice-President*

SERVICES: Industrial, job and sales training, public relations, educational, Government motion pictures and slidefilms. **FACILITIES:** Studio equipment for 16mm and 35mm productions; animation, camera and art departments; three-dimensional still and motion pictures; creative staff including artists, photographers, writers, film editors, directors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cable Makers* (Rome Cable Corp.); *Photo Composition* (Intertype Corp.); *Revere Aluminum Foil* (Revere Copper & Brass, Inc.); *U.S. Navy Training Films* (U.S. Navy); *U.S. Air Force Training Films* (U.S. Air Force). **TV COMMERCIALS:** For Gillette, Folgers, Bulova, Air Defense Command.

**MARATHON TV NEWSREEL, INC.**

10 East 49th Street, New York 17, N.Y.

Phone: MUrray Hill 8-0985

Date of Organization: 1948

Konstantin Kalser, *President & Exec. Producer*

Kenneth Baldwin, *Vice-President and Supervisor of Production*

Jean Hauck, *Office Manager*

Esther Karp, *Distribution & Traffic Manager*

SERVICES: Public information films, world-wide news service, company newsreels, special events coverage for industry, film editing, stock shots, etc. **FACILITIES:** Complete 16mm and 35mm production and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Three - If by Air* (Sikorsky Aircraft); *Remote Control Train* (New York, New Haven & Hartford RR); *Crashing the Water Barrier* (Socony Mobil Oil Co.) (Warner Bros. Release); *Mobilgas Economy Run* (Socony Mobil Oil Co.); *The Canadian* (The Budd Co.); *Flying Red Horse News* (Socony Mobil Oil Co.); *Bucks County, Pa.* (NBC-TV "Home"); Newsreel stories for British Information Services.

MASTER VIDEO SYSTEMS, INC.

Film Production Division

37 West 53rd Street, New York, N.Y.

Phone: JU 2-1622

Date of Organization: 1950

A. J. Moxham, *President*

W. E. Lutz, *Vice-President*

Lawrence Crollius, *Executive Director - Film Division*

SERVICES: Producers of motion pictures and slidefilms; television program films; closed circuit TV programs and installations. **FACILITIES:** Complete motion picture, closed circuit TV.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Arizona Adventure, New England Adventure, 1956 Sales Program* (American Airlines); *Brandywine Raceway* (Brandywine Raceway Assn., Inc.); *Parade of Science* (TV Program).

(LISTINGS CONTINUED ON FOLLOWING PAGE)

Your Dependable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms are the minimum requested for an unqualified listing.



MPO PRODUCTIONS, INC.

15 East 53rd Street, New York 22, N.Y.
Phone: MUrray Hill 8-7830
Branch Office: Pittsburgh: William Henning,
501 Berger Bldg., Phone: COurt 1-2588.

Date of Organization: 1946

Judd L. Pollock, *President*
Lawrence E. Madison, *Vice-President*
Marvin Rothenberg, *Secretary*
Arnold Kaiser, *Treasurer*
Jack Berch, *Sales and Promotion Mgr.*
Victor Solow, *Producer*
Joseph Moncure March, *Scenario Editor and Producer*

Ira Marvin, *Production Manager*
Gerald Kleppel, *Supervisor of Editing Department*

Jack Safran, *Laboratory and Print Control*

SERVICES: Complete production of films for sales promotion and training; public relations; information and training films for U.S. forces and gov't agencies; color sportsmen's and conservation films. Distribution service to TV stations, club groups, schools, etc. **FACILITIES:** 16mm and 35mm cameras, lighting, sound truck, camera cars, etc. Reeves sound recorder. Cutting and projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The World that Nature Forgot* (Monsanto Chemical Company); *Giants in the Land* (General Motors Corp.); *Play It Safe* (Johnson and Johnson); *The Quest* (Charles Pfizer & Co.); *High Road* (Ford Motor Co.); *Bell Solar Battery* (American Telephone & Telegraph); *Executive Flight, Oxygen* (U.S. Air Force); *Ferrying Aircraft* (U.S. Navy). **TV COMMERCIALS:** For N. W. Ayer (Johnson & Johnson); BBDO (Remington Arms); Benton & Bowles (Temple Oranges, Maxwell House Coffee, Tide, Post Sugar Crisp, Ivory Snow); Leo Burnett (Kellogg's Cereal); Biow-Biern-Ioigo (Phillip Morris, Shasta); Compton (Dur); Dancer, Fitzgerald-Sample (Gold Medal Flour, Dentyne); Doherty, Clifford, Steers & Shenfield (Bordens Coffee, Ipana); Geoffrey Wade Advertising (Alka Seltzer); Kenyon & Eckhardt (RCA, Schick, Huddut, Grape Welch Juice, Whirlpool); Maxon, Inc. (Gillette); Ogilvy, Benson & Mather (Dove, Schweppes, Helene Rubinstein); Robert W. Orr & Assoc. (Woodbury Lanolin Formula); J. Walter Thompson (Rinso, Buitoni, Ponds, Williams-Shaving Requisites); Warwick & Legler (Schick); Young & Rubicam (Remington Rand, Pils Beer, Ivory Snow).

MEDICAL FILM GUILD, LTD.

506 West 57th St., New York 19, N.Y.
Phone: CLrke 7-0510

Date of Organization: 1930

Joseph P. Hackel, *President*
Lucille S. Hackel, *Secretary & Treasurer*
Ed LeHoven, Helvi Bell and Jan Levy,
Writing Staff
John Malinowski, *Photography*
Irving Levine, *Animation and Art Dept.*
J. Del Rivero, *Distribution Dept.*
Joseph P. Hackel, *Producer-Director*

SERVICES: Motion pictures, sound slidefilms and TV commercials, 16mm or 35mm. **FACILITIES:** Permanent sets for medical use; sound stage, including 35mm Debric, 16mm Maurer, 16mm Cine Kodak Special, sprocketed tape and optical film

recorders; complete photographic animation setup; art department and workshop, dressing and cutting rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Ocular Bacteriology—Its Application to Clinical Practice* (Alcon Laboratories, Inc.); *Rheumatoid Disorders—Pharmacology and Clinical Evaluation of a Modern Therapeutic Agent* (Geigy Pharmaceuticals); *Radioisotopes—Their Application to Humans, as Tracer Studies for Therapeutic Use*, in English, French, Spanish and Russian (Atomic Energy Commission); *The Busy Doctor vs. The Company Representative, Sales Training Slides and Manuals* (Collaboration between the Pharmaceutical Industry and Medical Film Guild, Ltd.); *Pitfalls in Management of Refractory Heart Failure* (The American College of Physicians, Georgetown University Medical Center). **TV COMMERCIALS:** REM, Maryland Pharmaceutical Co., Joseph Katz Agency.



OWEN MURPHY PRODUCTIONS, INC.

723 Seventh Avenue, New York 19, N.Y.
Phone: PLaza 7-8144

Date of Organization: 1946

Owen Murphy, *President and Exec. Producer*
Charles L. Turner, *Vice-Pres.*
Elwood Siegel, *General Manager*
Edward F. Boughton, *Chief Editorial Dept.*
Charles Stuart, *Associate Producer*
Walter Earley, *Pittsburg Representative*

SERVICES: Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. **FACILITIES:** Full production facilities including 35mm & 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage. Permanent creative staff—writers, directors, cameramen, editors and supervisors.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Sales Are Where You Find Them*, *The Three Furies* (A. T. & T.); *Built in Peace of Mind, Set Your Goal High* (Firestone Tire & Rubber Co.); *Opening a New Frontier* (Penn. R. R.); *A Message from the Lone Ranger* (Merita Bread); *March of Machinery* (New Holland Machine Co.); *Carl Sandburg* (American Petroleum Institute); *The First Sun Powered Telephone* (Bell System). **TV COMMERCIALS:** for Firestone, Life, Hills Bros., Rise, Pall Mall, Noxema, and others.

STANLEY NEAL PRODUCTIONS, INC.

475 Fifth Avenue, New York, N.Y.
Phone: MUrray Hill 3-6396

Date of Organization: 1936

Sales Offices: 670 N. Michigan Ave., Chicago, Ill. Phone: WHitehall 4-3360, 1420 Walnut St., Philadelphia, Pa. Phone: PEUnypacker 5-6135. Harrison W. Wood, *Sales Mgr.*; Munsey Bldg., Washington, D.C. Phone: STerling 3-0918, A. V. Ulin.
Donald J. Lane, *President*
Robert Cumming, *Executive Vice-President*
Sobey Martin, *Vice-President, Charge of Production*
Edith Martin, *Creative Head*

SERVICES: Motion Picture and slidefilm production; scripts, counsel on production and distribution, 16mm and 35mm color and black and white. **FACILITIES:** offices, cutting and projection room in New York.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Farmer Decides for*

56 (American Farm Bureau Federation); *Heavens To Coammerce* (Air Transport Association); *Your Money's Worth* (American Buyers Cooperative League); *Complete Sales Training Program and Slides* (American Coal Sales Assoc.). **TV COMMERCIALS:** Twelve for Phillips Soup.

TED NEMETH STUDIOS

729 Seventh Avenue, New York City, N.Y.
Phone: CLrke 5-5147

Date of Organization: 1935

Ted Nemeth, *Executive Producer*
M. E. Bute, *Associate Producer*

SERVICES: Complete motion picture production facilities, recording and photographic equipment and accessories, special effects equipment, optical printers, animation stands, stop-motion equipment. Producers of theatrical, non-theatrical and television motion picture films.

RECENT PRODUCTIONS AND SPONSORS
(Only television references submitted.)

TV COMMERCIALS: For *Cadillac* (General Motors); *Rise-Nair* (Carter Products, Inc.). **TV FILMS:** *Color Rhapsodie* (National Broadcasting Co.); *Coffee Maker* (General Electric Co.); *Goodyear Television Playhouse* (Goodyear Tire & Rubber Co.).

New World Productions

49 West 12th Street, New York, N.Y. P. Robinson, *sales*.
(see complete listing in North Hollywood area)

Sam Orleans Productions

550 Fifth Avenue, New York City, N.Y.
(see complete listing in Tennessee area)

Parthenon Pictures

11 West 42nd Street, New York, N.Y.
(see complete listing in Los Angeles area)



THE PATHESCOPE COMPANY OF AMERICA, INC. (Pathescope Productions)

580 Fifth Avenue, New York, N.Y.
Office Phone: PLaza 7-5200

Date of Organization: 1914

Edward J. Lamm, *President*
William M. Nelson, *Executive Producer*
James Pierce, *Production Control*
Dale Walker Brown, *Writer/Producer*
John Ball, *Studio Manager*

SERVICES: Research production and distribution of public, industrial relations, sales and job training and educational motion pictures and filmstrips; training films for U.S. Armed Forces and television commercials and programs. **FACILITIES:** Studio with completely sound proofed shooting stage, full complement of lighting equipment, sound room, synchronous tape equipment including studio microphone boom. Background projection unit and process screen. Carpentry and paint shops, make-up room, dressing rooms and prop rooms. Editing and projection equipment, 16 & 35mm facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Clinical Enzymology* (National Drug); *An American Holiday* (American Air Lines); *Introduction to Fractures* (5 pictures) (U.S. Navy); *Welcome to Sulphurland* (Freeport Sulphur); three new 30 min. religious films (Rev. Oral Roberts). **SLIDEFILMS:** *Etiquette series*

(LISTINGS CONTINUED ON FOLLOWING PAGE)

May cost you less to own
than it costs to rent other equipment

ARRIFLEX 35

MODEL IIA

**with
soundproof
blimp and
synchronous
motor . . .**

For little more than the usual rental charges for equipment, you can own a complete Arriflex 35 Model IIA sound outfit, including the variable speed motor, Synchronous Motor and Soundproof Blimp. As a result, more and more studios and cameramen are recognizing this fact and are buying Arriflex.

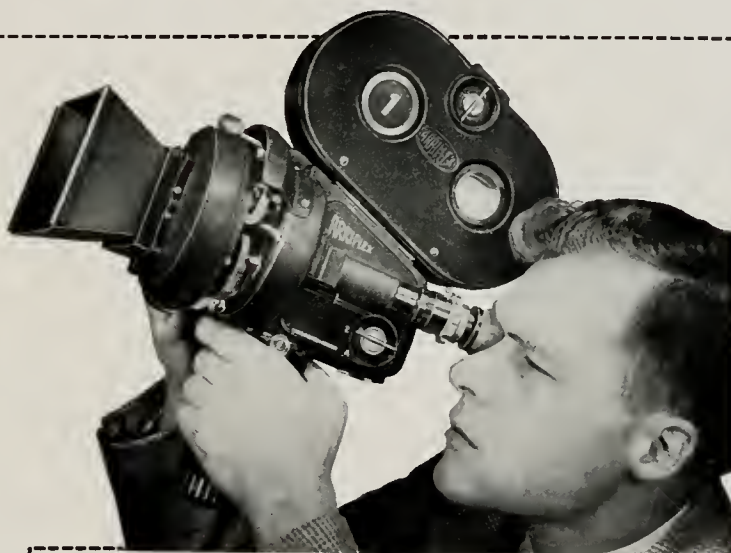
The Arriflex 35 Model IIA offers many advantages over other 35mm cine cameras. For example, without the Blimp and with battery-operated variable-speed motor, the Arriflex is an unusually light and easy camera to handle — ideal for location shots under the most difficult conditions — even for handheld filming. With the Soundproof Blimp and Synchronous Motor, it becomes the perfect camera for lip-synched sound — both in the studio and out.

The Arriflex 35 IIA features a 180° Mirror Reflex Shutter for through-the-lens viewing and follow focus. A new type of intermittent mechanism with registration pin action assure absolutely rock-steady pictures in perfect register.

Many other improvements have made the Model IIA the most desirable camera in the field. In fact, every important feature you would expect in a camera designed for first rate filming has been incorporated in the Arriflex 35 Model IIA.

Write for complete information to:

KLING photo corporation
257 FOURTH AVE., NEW YORK 10, N. Y.
7303 MELROSE AVE., HOLLYWOOD 46, CAL.



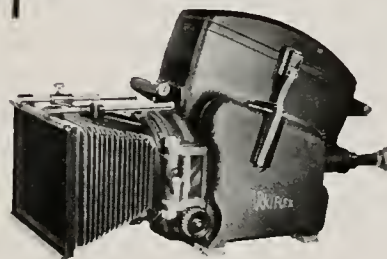
ARRIFLEX 35 Model IIA with SYNCHRONOUS MOTOR UNIT

Provides absolutely uniform and constant speed. Motor is mounted on base-plate housing containing gear mechanism which connects directly to main drive shaft of camera. Motor unit has built-in footage counter and tripod socket. Safety clutch automatically disengages motor should film 'jam'. Designed for 115-volt, 60-cycle AC operation.



ARRIFLEX 35 Model IIA in SOUND-PROOF BLIMP

Blimp housing is cast magnesium alloy, finished crackle black. Accommodates Camera, Synchronous Motor Unit and 400-foot Magazine. Internal walls are lined with corduroy velvet over six alternate layers of foam plastic and lead. Doors are sealed with foam-rubber gaskets, and close by means of heavy, 'knee-action' clamp locks. Camera is cushion-mounted.





PATHESCOPE PRODUCTIONS: CONT'D:

No. 4—five films (McGraw-Hill): *Lupton Curtain Walls* (Michael Flynn); *She Works in...* (Charm Magazine). TV COMMERCIALS: For East Ohio Gas, Curtiss Candy, Kato, Lederle; for Advertising Agencies: N. W. Aver, C. L. Miller Company, Conklin Mann & Son, Charles W. Hoyt Company, Ketchum, MacLeod & Grove, Inc.



PELICAN FILMS, INC.

11 West 47th St., New York 36, N.Y.
Phone: Circle 6-1751-2019

Date of Organization: 1954

Joe Dunford, *Pres., in Charge of Production*
Jack Zander, *Vice-President, Director of Animation*

Frank J. Shea, *Vice-President, in Charge of Sales*

SERVICES: 16 and 35mm motion pictures and TV Commercials (live action and animation) and slide-films. FACILITIES: Production staff—animation studio. Arrangements for sound stages, recording studios and laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *I Gotta Plan, Man!* (U.S. Army Reserve); *10-30 Special* (California Texas Oil Co.); *The Egg and You* (Life Magazine); *Design for Dining* (Frozen Food Packers Assn.); *Education Through Advertising* (Colliers). TV COMMERCIALS: For Robert Hall Clothes, Studebaker, Post Cereals, Ballantine Ale, Whitman's Chocolates, Dash Dog Food, Lysol, Lux Liquid Detergent, Chrysler Corp., U.S. Army, BAB-O, Fedders Air Conditioners.

ROY PINNEY PRODUCTIONS, INC.

19 East 57th Street, New York 3, N.Y.
Phone: PLaza 3-3111

Date of Organization: October, 1946

Roy Pinney, *President*
Doris Pinney, *Treasurer*
Walter Kienle, *Production Manager*
Marion Newman, *Secretary*
William Ward Beecher, *Art Director*
Julia Cook, *Sales Manager*

SERVICES: Documentary, educational, sales training, product promotion, nature and travel films. Motion pictures, slidefilms, stills. FACILITIES: Studio with 16mm and 35mm cameras, magnetic recorder, projection room, dressing room, cutting room, production offices, etc. Large still department with lab for b&w and color processing. Location wagon, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Audubon, The Naturalist* (Audubon Society & United World Films); *Let's Go To Panama* (Panagra & El Panama Hotel); *Eagle Man* (Photo Library, Inc. TV "People"); *Snake Man* (Photo Library TV Series); *Dumont Presents* (Dumont Labs., Inc.—Campbell-Ewald).

Polaris Pictures, Inc.

520 Fifth Avenue, New York City. Phone: MUrray Hill 2-5844.

Marcel Leduc, *in charge.*

(see complete listing in Hollywood, Cal. area)

Princeton Film Center, Inc.

270 Park Avenue, New York 17, N.Y. Phone: PLaza 5-0322. Tom P. Hawley, *in charge.*
(see complete listing in New Jersey area)

Q.E.D. PRODUCTIONS

356 West 54th Street, New York 19, N.Y.

Phone: JUDson 6-3919

Date of Organization: July, 1953

Robert Baron, *Executive Producer-Director*
James A. Gaffney, *Executive Producer-Director*
Henry Berger, *Production Manager*
Don Lewis, *Sales Manager*

SERVICES: Producers and creators of industrial, educational, public relations and television motion picture productions and TV commercials. FACILITIES: Fully staffed and equipped with 16mm & 35mm cameras. Complete sound stage. 16mm & 35mm magnetic recording equipment, set construction. Camera car and complete location unit. (Cameras—Lighting—Sound.)

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Colombia Land of Contrast* (Avianca Airlines); *The Unseen Dividend* (Esso Standard Oil); *Discover Jamaica* (Jamaica Tourist Board); *Captain Gallant*—Public Relations Film (Tele. Programs of America). TELEVISION FILMS: *Jethro Adams* (Zinvar Corp.).

R.K.O. PATHE, INC.

1270 Avenue of Americas, New York 20, N.Y.

Phone: JUDson 6-5050

Studio: 105 East 106th St., New York, N.Y.

Phone: SAcramento 2-2600

RKO Radio Studios, Los Angeles, Cal.

RKO-Pathé Studios, Culver City, Cal.

Date of Organization: 1931

Jay Bonafield, *Executive Vice-President*

Douglas Travers, *Vice-President.*

Charge of Production

Alan Hartman, *Sales Manager*

SERVICES: Industrial motion pictures; television film programs and commercials; theatrical short subjects; features. FACILITIES: Complete studio facilities with sound for both 35 & 16mm and permanent creative staffs in New York and Hollywood.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Gold Filled Story* (Gold Filled Mfrs. Association); *Red Cross Report, 1955* (American Nat'l Red Cross); *Hughes Aircraft Picture* (Hughes Aircraft Co.); *The White Tailed Buck* (Olin Mathieson Chemical Corp.); *The Eager Minds* (Light's Diamond Jubilee Committee); *Cloud Club* (Chrysler Corp.); *39 Big Ideas* (Donn Bennet Productions); *39 Charter Boat Films* (NBC); *Weekend Flying* (U.S. Air Force).

Roland Reed Productions, Inc.

521 Fifth Ave., New York, N.Y. Phone: MUrray Hill 2-8541. Hampton Howard, *Vice-President*;

Russ Rayerolt, *Vice-President.*

(see complete listing in Los Angeles area)

ROBERT YARNALL RICHIE PRODUCTIONS, INC.

9 West 61st Street, New York 23, N.Y.

Phone: Circle 6-0191

Date of Organization: 1939

Branch: Gulf Coast Films, Inc., Oil & Gas Bldg., Houston, Texas. Phone: Blackstone 5471.

Robert Yarnall Richie, *President*

W. William Bryant, Jr., *Vice-Pres. & Prod. Mgr.*

Robert V. A. Benner, *Vice-Pres. in Charge*

of Sales

Virginia G. Richie, *Treasurer*

Eleanor D. Frommelt, *Secretary*

SERVICES: Motion picture production, television—industrial, documentary, 16mm and 35mm black

and white and color; slide-motion; strip film; scripts and story board treatments. Counsel on film production and distribution. FACILITIES: Completely self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnicorder sound on location; shooting staff for sets and special effects. Complete lighting for large industrial interiors; location truck. The company operates its own aircraft—Beechcraft Bonanza.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Four Wheel Sportsman-ship* (Shell Oil Co.); *Giants of the Southwest* (Pacific Northwest Pipeline Co.); *Offshore* (J. Ray McDermott Co.); *Pipeline* (American Louisiana Pipe Line Co.); *Holiday Flight Plan* (TWA); *The Dresser Story* (Dresser Industries, Inc.) TV COMMERCIALS for Pacific Northwest Pipeline Corp., U.S. Steel Co.

LOUIS de ROCHEMONT ASSOCIATES

380 Madison Avenue, New York, N.Y.

Phone: OX 7-0350

Date of Organization: 1948

Louis de Rochemont, *Executive Producer*

F. Borden Mace, *President*

Thomas Orchard, *Associate Producer*

Lothar Woll, *Associate Producer*

Martin J. Maloney, *General Manager*

SERVICES: Production of theatrical, industrial, educational and television motion pictures. Distribution of theatrical features and short subjects. FACILITIES: Full line of 35mm and 16mm sound motion picture equipment, lighting equipment and cutting rooms. Studio and complete facilities for production in the wide-screen process. Studio and complete facilities (through Halas and Batchelor Cartoon Films, Ltd.) for production of animated and puppet films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cinevama Holiday* (Stanley Warner Cinevama Corp.); In production or preparation: *Louis de Rochemont presents "CINEMIRACLE"* (National Theatres Corp.); *Johann Sebastian Bach* (Lutheran Church Productions); *Murder at Smutty Nose* (Independent); *The First Hundred Years* (House of Seagram); *The Great Adventure* (Arne Sucksdorff). TELEVISION FILMS: *What Is Man?* (NBC); *Little Ig* (British TV).

H. D. ROSE & COMPANY, INC.

6 East 39th Street, New York 16, N.Y.

Phone: MU 6-4443

Date of Incorporation: 1947

Hubert D. Rose, *President*

Charles E. Behymer, *Vice-President*

William F. Koch, *Vice-President*

Robert P. Schweitzer, *Art Director*

SERVICES: Sales promotion, sales and management training, institutional and industrial sound slidefilms, visualcast and vu-graph slides. Other audio-visual media. FACILITIES: Permanent staff of artists and writers, complete photographic studio, recording and projecting equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Let's Be a Three Time Winner* (Lever) *Takes the Lead—Again, Shift Into High with Spry, A Double Barreled Persuader, A New Partner for Your Business, Soaring Sales with Surf, A Great Deal* (Lever Brothers); *Profits on the Hoop* (Nat'l Wholesale Druggists Ass'n); *Something for the Books* (Jello-O); *Your Account with the Home The Adjuster Only Rings Once* (The Home Insurance Co.); *Well-Dressed Windows* (Better Homes & Gardens).

(LISTINGS CONTINUED ON FOLLOWING PAGE)

MEMO TO:

Industrial Film Producers

DO YOU KNOW...?

...how public service television showings of acceptable promotion films can increase your production sales...and benefit your clients?

As an industry service, Langlois Filmusic, Inc. has compiled latest facts and ideas for film producers to aid them and their clients in profiting the most from public service television.

"PRODUCER'S GUIDE TO PUBLIC SERVICE TV"

will help you increase your service to present clients...and should aid in attracting new ones.

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HOW "COMMERCIAL" FILMS CAN BE.

WHAT LENGTHS ARE BEST FOR TV.

TV TIPS ON PHOTOGRAPHY, EDITING,
RECORDING, TALENT FEES, MUSIC.

HOW TO INSURE WIDER TV CIRCULATION.

PUBLIC SERVICE TV TIE-IN PROMOTION.

PRODUCING MULTIPLE-VERSION FILMS.

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REVISING FILMS FOR TV CIRCULATION.

...AND MANY OTHER VALUABLE FACTS.

Your request will bring this Guide to you FREE

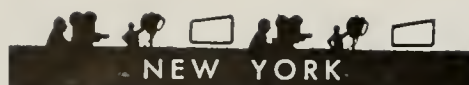
WRITE TO: 619 WEST 54th STREET, NEW YORK, N. Y.

LANGLOIS FILMUSIC, INC.

HOLLYWOOD • TORONTO • LONDON • PARIS



...largest supplier of music for TV and industrial films



RUBY TV FILM PRODUCTIONS, INC.

729 Seventh Avenue, New York 19, N.Y.
Phone: Circle 5-5640

Date of Organization: 1925 Incorporated 1955
Edward Ruby, *Production Manager & President*
Jack Rieger, *Technical Director-Sec'y-Treas.*
Jean Freeman, *Office Manager*
Leon J. Rubinstein, *Story Department*
Sidney Nannes, *Unit & Photographic Manager*

SERVICES: Producers of motion pictures theatrical and non-theatrical, industrial, television commercials medical & surgery. Rendering complete service in every phase of production. **FACILITIES:** Studio and equipment set aside for our exclusive use. Every type of photographic equipment available including 3D for commercial use.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Swimming Pools Sales Film* (Koven Bros.); *Water Heaters Industrial Film* (Whitehead Company); *Junior Sports League, 1956 (Sports Series)*. **TV COMMERCIALS:** *Amana Refrigeration* (Amana Refrigeration).
(Only 1955 references submitted.)



SARRA, INC.

200 East 56th Street, New York 22, N.Y.
Phone: Murray Hill 8-0085
Date of Organization: 1937

(At New York City Studios)

Valentino Sarra, *President*
Marris Behrend, *General Manager*
John Henderson III, *Producer-Director*
Robert Jenness, *Director*
Rex Cox, *Director*
Stanley Johnson, *Director*
George Altman, *Chief Editor*
David Fletcher, *Art Director*

(complete details on services, facilities and recent productions in Chicago area listing)

SCIENCE PICTURES, INC.

5 East 57th Street, New York 22, N.Y.
Phone: Plaza 9-8620

Date of Organization: 1916

Francis C. Thayer, *President*
Rene Bras, *Vice-President*
John L. Thayer, *Vice-President, Charge of Sales*
Arthur Wright, *Production Manager*
David Piel, *Charge of Animation and Slidefilm*
Ellis Sard, *Associate Producer*
Peter Curran, *Chief Film Editor*

SERVICES: Production of 16mm and 35mm color and black and white motion pictures, sound slidefilms and filmstrips; wide experience in industrial, documentary, medical and promotion films. **FACILITIES:** Sound stage, magnetic tape recording, 16mm and 35mm animation stands, art, cutting rooms, projection theatre.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Magic Glass* (Owens-Corning Fiberglas Corp.); *Principles of Respiratory Mechanics - Part II* (National Foundation for Infantile Paralysis); *48 Four-Minute Cartoon Stories* ("Captain Kangaroo" CBS Television). **SOUND SLIDEFILMS:** *Every Other One* (Ladies' Home Journal); *Wm With Wool* (Wool Bureau, Inc.).

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Production Review.

SEMINAR FILMS, INC.

347 Madison Ave., New York, N.Y.

Phone: Lexington 2-5032

Date of Organization: 1953

J. R. Bingham, *President*

R. K. Daker, *Executive Vice-President*

A. L. Frederick, *Vice-President & Treas.*

J. H. Barwick, *Sales Manager*

SERVICES: Consultant designers and producers of skill training programs based on motion picture loop films exclusive with this company. **FACILITIES:** Fully staffed with specially trained researchers, designers, script writers and film production specialists.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Growth Thru Sales* (Standard Oil Company); *For Greater Usefulness* (Series I & II) (Chase Manhattan Bank); *Selling Schlitz* (Jos. W. Schlitz Brewing Company); *The Close* (Edison Electric Institute).



ALAN SHILIN FILMS

112 W. 89th Street, New York 24, N.Y. Phone: TRafalgar 3-6221. (Division of Dynamic Films, Inc.)

(see complete data under Dynamic Films, New York)

Charles E. Skinner Productions, Inc.

1600 Broadway, New York 19, N.Y. Phone: CI 6-6915. Raymond Rand, *Vice-President, in Charge.*

(see complete listing in Hollywood area)



FLETCHER SMITH STUDIOS, INC.

321 East 44th Street, New York 17, N.Y.

Phone: Murray Hill 5-9010

Date of Organization: 1930

Fletcher Smith, *President*

Charles H. Schettler, *Vice-President*

Peter Caldera, *Secretary-Treasurer*

SERVICES: motion pictures, television film commercials, industrials and television film series; live and animated, 16mm and 35mm, black and white or color. Slidefilms: anamorphic and sound; also slides. Live stills or artwork. Recording: wild and to picture. Complete facilities for lip sync dubbing to foreign languages; **FACILITIES:** 50 x 70 sound stage. Two projection rooms, both 16mm and 35mm. Recording and mixing facilities. Art and animation staff; editing facilities and staff. Animation cameras, both 16mm and 35mm. Hot press titling.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *1956 GE Radio Line*; *1956 GE Television Line* - also Spanish version (General Electric Company); *Betty Furness for OAS Meeting* (Westinghouse); *Bergen County Parks* (Bergen County); *Meet the Sentinel* (Westinghouse Elevator Div.); *Modern Farrel Sugar Mill* - Spanish and English versions (Farrel-Birmingham Co.); *Bullfight* - Venezuelan and Mexican versions (Morse International). **SLIDEFILMS:** *Modern Wiring* (Philadelphia Electric Co.); *Meet Your New Westinghouse Television Receiver* - pocket size (Westinghouse). **TELEVISION:** *The Dione Lucas Show* (Arthur B. Modell TV Prod.).



STURGIS-GRANT PRODUCTIONS, INC.

322 East 44th Street, New York 17, N.Y.

Phone: Murray Hill 9-4994

Date of Organization: 1918

Warren Sturgis, *President and Executive Producer*

M. C. Romilly, *Vice-President*

Theodore B. Karp, *Assoc. Producer,*

Educational Films

J. V. Ansel, *Production Manager*

SERVICES: Medical, technical, educational and industrial films and filmstrips; animation of all types. **FACILITIES:** Live-action and animation production and script-writing staff; latest professional 16mm equipment, including Mitchell, Maurer, Cine-Special and Intraflex cameras; full art studio; recording studio; sets; editing. Affiliated distribution facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Myasthenia Gravis-Diagnosis, Treatment and Management* (Hoffman-LaRoche, Inc.); *A Statement of Policy* (American Cancer Society); *Anomalies of the Aortic Arch, Non-Syphilitic Venereal Disease* (Squibb); *Post-operative Aerosol Therapy, A Clinic on Jaundice* (Winthrop); *Total Right Hepatic Lobectomy* (Pack Medical Group); *Radical Neck Dissection through Transverse Incisions* (William F. MacFee, M.D.); *Beyond the Schoolroom* (National Council of Secondary Schools). **SLIDEFILMS:** *The Autonomic Nervous System* (Ciba Pharmaceuticals); *Simplastin and Diagnostic Plasma, Anatomy and Physiology of the Digestive Tract* (Warner-Chilcott Laboratories, Inc.).

SUN DIAL FILMS, INC.

341 E. 43rd Street, New York, N.Y.

Phone: Murray Hill 6-2046

Date of Organization: 1944

Samuel A. Datlowe, *President and Executive Producer*

Alice D. Wood, *Vice-President*

Ralph Bowen, *Associate Producer, Editor*

Dick Klaussen, *Art Director*

SERVICES: Production of motion pictures and slidefilms. **FACILITIES:** Equipped for 16mm & 35mm production; specialized photography for industrial research through time-lapse, microscopic and ultra high-speed motion pictures (up to 3,000 frames per second).

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Columbia and LaGuirra* (Grace Line); *Slalom Champs* (Kraska); *Land-scape for Living* (American Association of Nurses). **SLIDEFILM:** For Texas Co. **TV COMMERCIALS:** for Chevrolet, Shulton, Inc., M-G-M Features, Girl Scouts of America.

John Sutherland Productions

33 East 48th Street, New York 17, N.Y., Phone: Plaza 5-1873. Dale Armstrong, *Vice-President*
(see complete listing in Los Angeles Area)

TELENEWS FILM CORPORATION

Film Center Bldg.

630 Ninth Avenue, New York City, N.Y.

Phone: Judson 6-2450

Date of Organization: 1916

Herbert Scheffel, *Chairman of Board*

Robert K. Straus, *President*

Norman S. Livingston, *Executive Vice-President*

Alfred Berger, *Vice-President*

James H. Sachs, *Secretary-Treasurer*

Richard Reiss, *Assistant Secretary*

A. Douglas Comeaux, *Assistant Treasurer*

Richard Milbauer, *News Editor*

Norman Weisman, *Production*

SERVICES: Production of motion pictures of all types for television, business and government. **FACILITIES:** Cutting rooms, screening room and all equipment necessary for 16mm and 35mm black and white or color production . . . \$100,000 worth of camera and lighting equipment for both sound and silent filming - staff camera and cutting crews, Six-million foot film library.

RECENT PRODUCTIONS AND SPONSOR
MOTION PICTURES: *Review of the Wee* (Voice of America); *Morocco Today* (Cherifal Govt. of Morocco); *Tunisia Steps Forward* (Government of Tunisia); *Caribbean Tour* - *Vice President Nixon* (U.S. Information Agency); *Forecas of 1956* (Firestone Tire & Rubber Co.).



SOUND MASTERS, INC.

165 West 46th Street, New York 36, N.Y.

Phone: PLaza 7-6600

Date of Organization: 1937

W. French Githens, *Chairman*

Harold E. Wondsel, *President*

Francis Carter Wood, Jr., *Vice-Pres. and Secty.*

Walter Kullberg, *Treasurer*

Tom Dunphy, *TV Exec. Producer*

Roy Gibson, *Writer-Director*

John H. Tobin, *Producer-Director*

Robert Rosien, *Recording Engineer*

SERVICES: Production of motion pictures for theatrical and industrial use; sales, public relations and training films; TV subjects and spots; slide-films; editorial, dubbing, recording and re-recording services. **FACILITIES:** Sound stage fully equipped with 35mm and 16mm cameras; complete lighting equipment; sound recording facilities and dolly, high speed slow motion cameras and sound equipment for location use. Two recording studios fully equipped with 35mm and 16mm optical tracks, 35, 16mm and 1/4" magnetic recording. Projection facilities for 35mm and 16mm interlock. Four cutting rooms fully equipped with Moviolas and sound readers for film and tape.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Quiet Please* (Armstrong Cork Co.); *Looking At You* (General Motors); *People and Petroleum* (Creole Petroleum Corp.); *Tailor-Made Brass* (Winchester & Western Div. Olin-Mathieson Chemical Corp.); *What Happened Tomorrow, The Big Test* (Chrysler Corp.); *Showman Shooter* (Olin-Mathieson Chemical Corp.); *Wings to Hawaii* (Pan American Airways); *Speechless by Mistake* (Amer. Tel. & Tel. Co.); *Training Films* (U.S. Navy & U.S. Signal Corps); *Shooting Safety* (Sportsmen's Service Bureau); *The Spalding Story* (A. G. Spalding & Bros.). **TV FILMS:** For Chrysler Corporation, Plymouth, Borden Company, Armour Company, Aluminum Co. of America, Casco Products, Dermetics Products, Armstrong Cork Company, General Foods, Continental Oil Co., Roget & Gallet, Bristol Myers, Clayton Laboratories, Procter & Gamble.



HENRY STRAUSS & CO., INC.

31 West 53rd St., New York, N.Y.

Phone: PLaza 7-0651

Date of Organization: 1951

Henry Strauss, *Executive Producer*

Walter Raft, *Vice-President, Production*

Robert Wilmot, *Vice-President, Motion Picture Director*

Jerry Alden, *Story Editor*

Marvin Dreyer, *Production Supervisor*

William Hagens, *Training Coordinator*

John von Arnold, *Media Development*

Anne Paydo, *Administration Coordinator*

Terry Colasacco, *Production Coordinator*

Erwin Kramer, *Production Assistant*

SERVICES: Internal and external communications including: employee attitude development, supervisory and staff training; sales training and sales promotion; community, customer, public and industrial relations; through the medium of programmed motion pictures, slidefilms, cartoons, printed and recorded material, training courses and guides, and other coordinated audio-visual tools. **FACILITIES:** All facilities necessary for research, planning, programming, and the creation and production of media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Revolution Against Time, In Your Hands, U. S. A., Sentinel in the Sky* (Pan

American World Airways); *Family Affair* (American Telephone and Telegraph Corporation); *More Than Telling* (The New York Telephone Company); *One Man* (The Gulf Oil Corporation); *The Time Is Now, The True Security, Making Money . . . Work* (The Mutual Benefit Life Insurance Co.); *Here Today . . . Here Tomorrow* (The Ethyl Corporation); *The Infernal Triangle, Under Control* (Esso Standard Oil); *The Good Old Days, The Ones That Get Away* (United States Air Force). **SOUND SLIDEFILMS:** *Three for the Money* (The Gulf Oil Corporation); *Rx-D.M.C.* (Squibb International Division of the Olin-Mathieson Chemical Corporation); *Very V.I.P.* (Pan American World Airways).

TOMLIN FILM PRODUCTIONS, INC.

480 Lexington Avenue, New York 17, N. Y.

Phone: PLaza 8-3070

Date of Organization: 1939

Frederick A. Tomlin, *President*

Carl A. Tomlin, *Vice-President*

Mary D. Tomlin, *Secretary-Treasurer*

Harry L. Flynn, *Sales Manager*

SERVICES: 16 & 35mm motion pictures; industrial, educational, training, sales presentations, TV commercials, editing, animation, filmstrips, slides. **FACILITIES:** Studio, 35mm Mitchell NC camera, Maurer camera, 4 Cine specials, Arriflex camera, animation stand, editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mr. Thinline* (General Electric Co.); *Design in Action* (Pratt and Whitney Aircraft); *Advertising-In Our Expanding Economy* (General Electric Co.). **FILMSTRIPS:** *Magazines Profit-Makers for Drug Stores* (Magazine Publishers Assoc.); *The Heart of Milk* (The Borden Co.); *Empty Cases* (Personal Products Corp.); *Postum Presentation* (General Foods Corp.); *Gulf Pride Select* (Gulf Oil Corp.); *Chef-Boy-Ar-Dee Presentation* (American Home Foods, Inc.); *Sports Illustrated Presentation* (Time, Inc.). (3-screen). **TV COMMERCIALS:** for Liggett & Myers, Esso Standard Oil Co., Falstaff Brewing Corp.

TRADEWAYS, INC.

331 Madison Avenue, New York 17, New York

Phone: ONford 7-0826

Date of Organization: 1928

Branch: 208 South La Salle Street, Chicago,

Illinois, Harold L. Winje, *Manager*

W. H. Lough, *President*

R. E. Taylor, *Vice-President*

B. L. Wilkins, *Production Manager*

SERVICES: Slide and motion pictures, recorded case materials, "packaged" meetings, field studies, marketing surveys, sales training programs, clinics, manuals. **FACILITIES:** Script writing staff, art and photo studios, photo retouching, film directors, field interviewers, shoppers.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Selling in Today's Market* (Union Bag & Paper Corp.); *It's a Good Business To Be In* (American Hardware Supply So.); *1956 Grey-Rock Jobber Sales Meeting* (Raybestos-Manhattan Co.); *Repeat Performance* (General Electric Co. Electronics). **RECORDED CASES:** *When an Account Starts to Slip* (Railway Express Agency); *Working with Wholesalers* (Lily-Tulip Cup Corp.); *Selling in Supermarkets* (Johnson & Johnson Co.) *Working with Food Specialty Distributor Salesmen* (General Electric Co.).

Your Most Dependable Buyer's Guide

★ The pages of this Annual Production Review provide reference data attested for accuracy by executives of all listed companies. Client and film references are provided as warranty of recent experience in business film production.



TRAINING FILMS, INC.

150 West 54th Street, New York 19, New York

Phone: COLUMbus 5-3520

Date of Organization: 1947

Ralph Bell Fuller, *President*

Robert A. Lightburn, *Vice-President*

SERVICES: Filmstrips, filmographs, slide presentations, easels, booklets. Specialists in business-sponsored filmstrips for schools, films on employee orientation, methods training, sales training and sales promotion. Counsel on all phases of audio-visual presentations. Film distribution and projection equipment. Originators of 3-screen panoramic filmstrips. **FACILITIES:** Research, scripts, story boards, art, photography and animation, advisory staff, education, medicine, merchandising.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: "How To" Series of 6, (U. S. Rubber-Krylon Foam Rubber); *Fabriscope* (J. C. Penney Co.); *Concentrate on Profits* (James Lees & Sons Co.); *Boosting Your Profits 1956 Frozen Confections Program* (Doughnut Corp. of America); *General Manager Conference* (Lederle Laboratories); *Look Ahead* (Calvert-Carstairs Co.); *High Level Feed, How to Judge Livestock* (Chas. Pfizer & Co.); *Clinic on Federal Finances* (Tax Foundation); *Health Exhibits* (National TB Association); *Facts About Filters* School Version, (Purulator Products, Inc.).



TRANSFILM, INCORPORATED

35 West 45th Street, New York 36, N.Y.

Phone: JU'dson 2-1400

Date of Organization: 1941

William Miesgeas, *President*

Walter Lowendahl, *Executive Vice-President*

William Burnham, *Vice-Pres. Chg. of Sales*

Robert H. Klaeger, *Vice-Pres. Chg. Mot. Pic. Prod.*

Pud Lane, *Vice-Pres. Chg. of Slidefilms*

Michael A. Palma, *Secretary-Treasurer*

Albert Booyas, *Public Relations Dir.*

Joop Geesink, *Co-Producer, Dollywood Studios, Amsterdam, Holland*

SERVICES: Live, animated, stop-motion films and sound slidefilms for public relations, product promotion, management training, attitude motivation, medical and health, educational, merchandising, sales training, sales promotion, industrial processes, safety, employee relations, etc. Television commercials and programs, TV trailers and still photography. **FACILITIES:** Air conditioned sound stages, studios and screening rooms. Animation art department, animation camera stands, optical printing and editing rooms, construction shops, slidefilm studio, complete prop and scenic design department, still photography studio and processing laboratory, location equipment, research and script writing, film advisory counselling service. Administrative offices and facilities all in the Transfilm Building (N.Y.).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Grocer and the Canny Dragon* (Continental Can Company); *Right Around the Corner* (The Greater New York Fund); *Man of Action* (American Council to Improve Our Neighborhoods); *The Orthoflow Fluid Catalytic Cracker* (M. W. Kellogg Co.); *Calling All Salesmen* (Life Magazine). **SLIDEFILMS:** *The New Look* (Home Insurance Company); *Instant Swans Down Cake Mixes* (General Foods); *Progress 1954* (Shell Oil Company); *Dear Mrs. Calvin* (New York Life Insurance Co.); *Story of Quincy*

(LISTINGS CONTINUED ON FOLLOWING PAGE)

NEW YORK

TRANSFILM, INCORPORATED: CONTINUED

Idams (Magazine Advertising Bureau). **TV COMMERCIALS:** For Kenyon & Eckhardt (RCA Victor TV Sets), Kenyon & Eckhardt (Ford V-8 Engine), Maxon Inc. (General Electric TV Sets), William Esty (Winston & Camel Cigarettes), Foote, Cone and Belding (Rheingold Beer), MacManus, John and Adams (Pontiac & Cadillac), Benton & Bowles (Tide), Ted Bates (CBS-Columbia TV Sets), Fuller, Smith and Ross (Alcoa), Foote, Cone and Belding (Spry), William Esty (Coca Cola), William Esty (Ballantine Beer & Ale), BBD & O (Betty Crocker Cake Mixes), BBD & O (Duco Paint & Car Polish), William Esty (Prestone Anti-Freeze), Lennen & Newell (Old Gold Cigarettes), BBD & O (N.Y. Telephone Company), MacManus, John and Adams (Saran Wrap), Frank Sawdon (Robert Hall Clothes), Shulton Inc. (Old Spice for Men), Brooke, Smith, French and Donance (York Air Conditioner), Foote, Cone and Belding (Kreiser Watchbands), Grey Advertising (5-day Deodorant).



TRIDENT FILMS, INC.

516 Madison Avenue, New York 22, N.Y.
Phone: PLaza 9-3580

Date of Organization: 1951
Charles F. Schwep, *President*
Guy K. Benson, *Vice-President*
Lawrence F. Doherty, *Director*
Philip Landeck, *Research Director*

SERVICES: Market survey, research, consulting and creative development. Production from script through finished film. Coordinated marketing of film product and associated communications tools. Follow-up. Specializing in industrial, public relations, documentary and "selling" films. Overseas assignments. Marionette and puppet program and commercial films. **FACILITIES:** Permanent creative staff; researchers, writers, directors and educators. All technical facilities required for production, including mobile units, screening and editing rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Hoja Series*—third of marionette film series; *The Heron Who Liked Crab Meat* (U.S. Information Agency); *Road to Hospitality*—TV version (American Hotel Association). **TELEVISION FILMS:** *Adventures on Planet Sam*—Children's adventure series (Beeson-Johansen Associates); *Walter Kerr Presents*—dramatic personality program (Motive Television Co.) **CREATIVE DEVELOPMENT WORK:** For Richardson Foundation; scripts and production management for Amis Productions, Inc.; adaptation of film for Rahr Malting Co.

UNIFILMS, INC.

329 East 47th Street, New York 17, N.Y.
Phone: MUrray Hill 8-9325, 8-9326

Date of Organization: 1949
Charles E. Gallagher, *President*
Arline Garson, *Secretary*
Clarence Smit, *Treasurer*
Richard Maury, *Senior Writer*
Robert Stringer, *Senior Director*
Leonard Hirschfield, *Senior Cameraman*
Newton Avrutis, *Senior Engineer*

SERVICES: Business and Television films 16 and 35mm Slidefilms and filmographs. Live art and cartoon. Specialty: The Narrative Drama. **FACILITIES:** Staff of seventeen, and 8,000 square

feet in Midtown Manhattan. 90 foot sound stage. Permanent kitchen: 10 channels of tape; Art department: dressing rooms; Kodachrome printer; vault; Editing rooms: 50,000 watts of studio lighting. Animation stand. Music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Unexpected Futures* (Pennsylvania RR); *It Stands to Reason* (International Paper); *New Advanced Blue Sonoco* (Sun Oil Co.); *The McManus Magnet* (McManus, John and Adams); *Traveling with Children* (Shell Oil Co.); *How to Clean House and Like It* (Lewyt Corp.). **SLIDEFILMS:** *Four Steps to Better Tools and Dies* (Carpenter Steel Co.).

UNITED WORLD FILMS, INC.

105 East 106th Street and 445 Park Avenue,
New York, N.Y.

Phones: TR 6-5200 — PL 9-8000

Date of Organization: 1946

J. M. Franey, *President*
N. E. Gluck, *Vice-President in Charge of Television Operations*
M. Goodman, *Vice-President & Castle Films Sales Mgr.*
G. Bole, *Vice-President in Charge of TV Production*
J. D. Desmond, *Sales Mgr. Entertainment & Special Sales*

SERVICES: Production and distribution of live and animated films for industry, commerce, and the armed forces. TV commercials. Production and distribution of films for television. Production and distribution of Castle Films. Distributors of Universal International and J. Arthur Rank feature motion pictures, sponsored educational and religious films. **FACILITIES:** Complete studio operation at Universal-International Studios, Universal City, California. Additional production and national distribution offices in New York City.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Whites of Their Eyes* (U.S. Army Reserve); *American Stock Exchange* (American Stock Exchange); *Harlem Globetrotters* (Globetrotters); *Medal of Honor* (U.S. Treasury Dept.); *1955 NASCAR Race* (De Soto Div. Chrysler Corp.) **TV COMMERCIALS:** for D'Arcy (Coca Cola), (Olin Industries), (Silvercup), Leo Burnett (Kellogg's), (Campbell Soup), (Maytag), (Marlboro), (Toni), (Joy for P&G), Batten, Barton, Durstine & Osborn (General Electric), (De Soto), Biow (Philip Morris), (Pepsi Cola), J. Walter Thompson (Lux), (Scott Tissue), Benton & Bowles (Conoco), (Studebaker), Lennen & Newell (Lustre Creme), Dancer, Fitzgerald, Sample (Falstaff Beer), Cunningham & Walsh (Sunshine Hydrox).



VAN PRAAG PRODUCTIONS

1600 Broadway, New York 19, N.Y.

Phone: PLaza 7-2687

Branches: 2301 Dime Building, Detroit 26, Michigan. Phone: Woodward 2-4896. Thomas H. Doenges, *General Manager*. 2711 San Domingo, Coral Gables, Florida. Phone: Highland 6-0811. Maurice Van Praag, *General Manager*.

Date of Organization: 1950

William Van Praag, *President*
Marc S. Asch, *Vice-President*
Bert Lawrence, *Director of Production*
Gilbert M. Williams, *Production Manager*
Robert Van Praag, *Distribution Department*
Anita Palumbo, *Casting*

SERVICES: Theatrical, documentary, commercial, television and industrial films; distribution. **FACILITIES:** Complete sound studios and mobile units. Creative, art, casting, editorial, and distribution services. Film vaults, projection, and other related services.

RECENT PRODUCTIONS AND SPONSORS (Only television commercials submitted)

TV COMMERCIALS: For Ford Motor Co., Chrysler Corp., General Motors Corp., Studebaker-Packard Corp., Bulova Watch Co., Manhattan Soap Co., C. F. Mueller Corp., Gillette Razor Co., Continental Baking Co., Goats and Clark, Inc., Electric Storage Battery Co., Standard Oil Co. of N.J., National Conference of Christians and Jews.



VISUALSCOPE, INCORPORATED

103 Park Avenue, New York, N.Y.

Phone: MUrray Hill 3-3738

Date of Incorporation: February 4, 1955

John H. Rose, Jr., *President, Sales Manager*
Manny Rey, *Vice-President, Art Director*
Robert G. Taylor, *Secretary-Treasurer, Production Manager*

Wally Bestard Vincenty, *Assistant Sales Mgr.*
SERVICES: Audio-Visual presentations including the Visualscope wide-screen slide or filmstrip, regular filmstrip and slides, viewgraphs, animation. **FACILITIES:** Complete art department, photographic studio, staff script writer, animation and recording facilities.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Advertising Is the World's Business* (Time Incorporated); *The Big Difference* (Railway Express Agency); *The New Champion*, *Old Faithful*, *E-MC²* (The Borden Company); *The Big Show of 1955* (Behnap & Thompson for Carrier Corp.).

Vogue-Wright Studios

223 Fourth Avenue, New York, N.Y. Phone: ALgonquin 4-3400. Louis Kaep, *Vice-President*, in charge.

(see complete listing in Chicago area)



ROGER WADE PRODUCTIONS

15 West 46th Street, New York 36, N.Y.

Phone: Circle 7-6797

Date of Organization: 1946

Roger Wade, *Owner*
George Heidemann, *Studio Manager*
Robert I. Strickland, *Production Manager*
Clyde Kroll, *Art Director*
Anne Koller, *Production Coordinator*

SERVICES: Motion pictures, black-and-white and color, sound slidefilms, slide presentations. TV commercials, slides. **FACILITIES:** Studio with cutting room, dark rooms, animation stand, 16 & 35mm cameras, complete still equipment and processing facilities.

RECENT PRODUCTIONS AND SPONSORS

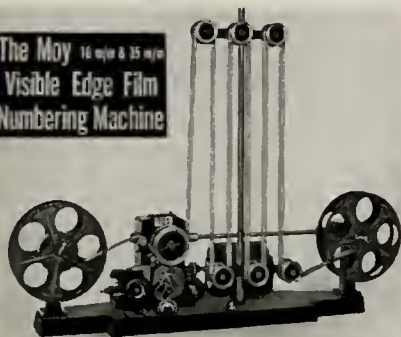
MOTION PICTURES: *Wedglock—The End of Loosening* (Nylok Corp.); *What It Takes* (Ablood Knitting Mills); *Classified Production* (U.S. Air Force). **SLIDEFILMS:** *The Challenge of Change* (Life Underwriter Training Council); *Tubby* (Shell Oil Company); *Demonstrate Your Electric in 10 Minutes* (Remington Rand, Inc.); *Non-Daily Major Markets* (Moran & Fisher). **TV COMMERCIALS:** for Brach Manufacturing, American Optometric Association, Fletcher D. Richards, Inc., N. W. Ayer & Son, Blaine Thompson, Inc.

(LISTINGS CONTINUED ON FOLLOWING PAGE)

ONE-STOP SOURCE for FILM PRODUCTION EQUIPT.

IDENTIFY YOUR FILMS INSTANTLY

The MOY 16 mm & 35 mm
Visible Edge Film
Numbering Machine



Unnumbered films cause confusion & loss of time. The MOY edge numbers every foot of 16, 17½, 35mm film and simplifies the task of checking titles and footage.

The MOY replaces cue marks, perforations, messy crayons, punches, embossing — does not mutilate valuable film. Work prints showing special effects, fades and dissolves require edge numbering to keep count of frames cut or added. Multiple magnetic tracks in CinemaScope stereophonic recordings make edge numbering a MUST. Write for brochure.

With **NEW Improved Non-Clog Inking System** \$247.5

Present MOY owners can easily install the new and improved inking system!

AMONG RECENT PURCHASERS ARE:

Eastman Kodak Co., Rochester, N.Y.
General Film Labs., Hollywood, Calif.
Reeves Soundcraft, Springdale, Conn.
American Optical (Todd-AO), Buffalo, N.Y.
Telefilm, Inc., Hollywood, Calif.

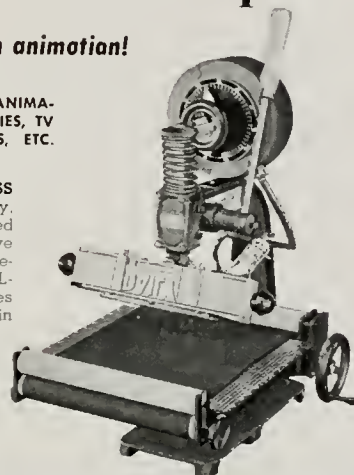
Consolidated Film Labs., Ft. Lee, N.J.
Eagle Labs., Chicago, Ill.
Cinerama Productions, New York
Columbia Broadcasting System, N.Y.
Louis de Rachemant, N.Y.C.

BETTER FILM TITLES with the TEL-Animaprint

The answer to economy in animation!

For MOTION PICTURE PRODUCERS, ANIMATORS, SPECIAL EFFECTS LABORATORIES, TV STATIONS, ADVERTISING AGENCIES, ETC.

The first sensibly priced **HOT PRESS TITLE MACHINE** for high quality, fast lettering. Prints dry from colored foil for instant use. Acme pegs give perfect registration on paper or acetate cells. Prints all colors. TEL-Animaprint tools for Top Techniques — greatest dollar for dollar value in the industry!



ONLY \$39.5

Write for TEL-Animaprint literature — covering every need for animation.

S. O. S. has Your Best Deal on

The ALL-NEW "AURICON PRO-600"

for 16mm Optical Sound-On-Film

PROFESSIONAL PICTURE CAMERA WITH BUILT-IN FEATURES

★ Self-blimped for completely quiet studio operation. The silent film flow of The "Auricon Pro-600" is proof of precision design. Your sound-recording microphone never picks up "Pro-600" Camera noise!

★ 600 ft. film Magazines with Auricon-Electromatic Take-up, for 16 minutes of continuous "Talking-Picture" filming.

★ Synchronous Motor Drive for

"Single-System" or "Double-System" Recording.

★ Available at added cost is "Single-System" equipment for Optical Sound-Track-On-Film, "C mount" Lenses, Film Magazines, View-Finders, 3-Lens Turret, Critical Ground-Glass Focusing, Lens Sun-Shades, Tele-Finders, etc.

★ Sold with 30 day money-back guarantee, you must be satisfied!

PRICES START AT \$1165

Write for free illustrated "All New Auricon Pro-600" literature and prices.

"Auricon Pro-600" with Single-Lens "C" Mount, Tele-Finder Objective, View Finder, Magazine

← "Auricon Pro-600" with Critical Ground-Glass Focusing, 3-Lens Turret

SPECIAL OFFER to AURICON-PRO OWNERS

S.O.S. will accept your old camera as a trade-in for the "ALL NEW Auricon Pro-600". Time Payments, Too!

"The Department Store of the Motion Picture Industry"

S.O.S. CINEMA SUPPLY CORP.

Dept. H, 602 WEST 52nd STREET, NEW YORK 19, N. Y.

Phone: PLaza 7-0440

Cable: SOSOUND



WESTERN BRANCH — 6331 Hollywood Boulevard, Hollywood 28, California — Telephone: HOLlywood 7-9202

WARNER NEWS, INC.

(Subsidiary of Warner Bros. Pictures, Inc.)

33 West 60th Street, New York 23, N.Y.
Phone: JUdson 2-3300
Date of Organization: 1917
Norman Morav, *President*
Walton G. Ament, *Vice-Pres. & Gen.-Mgr.*
Andrew L. Gold, *Producer, Special Productions Chief*
Mark Stone, *Business Manager*

SERVICES: Complete documentary, commercial and industrial motion picture producing organization. Color, black & white—16mm & 35mm. **FACILITIES:** At New York Office: Major motion picture production facilities, including studio; two recording rooms, double-channel and magnetic tape; three projection rooms; full music department with extensive music library; complete foreign language translating and re-recording facilities; complete motion picture camera studio and location equipment; cutting rooms; extensive film library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Glamour for Fall* (E. I. du Pont de Nemours & Co., Inc.); *Brief on Italy* (Department of Defense); *Atomic Energy Series* (3) (U.S. Information Agency); *Facts on Figures* (International Latex Corp.); *Annual Highlights* (International Business Machines).

WILDING PICTURE PRODUCTIONS, INC.

385 Madison Avenue, New York, N.Y. Phone: PLaza 9-0854. Ted Westermann, *Vice-President*.
(see complete listing in the Chicago area)



WILLARD PICTURES, INC.

45 West 45th Street, New York 36, N.Y.
Phone: JUdson 2-0130
Branch Office: Editorial, Cutting, Projection, Recording, Animation: 550 Fifth Ave., N.Y.
Date of Organization: 1932

John M. Squiers, Jr., *President*
S. A. Scribner, Jr., *Vice-President*
S. H. Childs, *Treasurer*

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. **FACILITIES:** Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Automotive Chassis Dynamometer* (U.S. Air Force-Clayton); *You and Our Credit* (Commercial Accounts, Inc.); *Fiber for Rope and Twine* (The Cordage Institute); *Income Tax 1956* (American Institute of Accountants); Training Films for Armed Forces and others. TV Commercials for various clients and agencies.

RAPHAEL G. WOLFF STUDIOS, INC.

430 Park Avenue, New York, N.Y. Phone: PLaza 5-5386. Dorian Nabigian, *in charge*.
(see complete listing in Los Angeles area)



District of Columbia

AMERICAN FILM SERVICES

2153 K Street, N.W., Washington, D.C.
Phone: Republic 7-1803
Date of Organization: January, 1946
Henry V. Hoagland, *President*

SERVICES: Producers of 16mm sound films specializing in public relations films for colleges and universities for fund raising, alumni and student recruitment, also producers of sport films for instructional and entertainment. Distribution outlets throughout United States using some 25 regional educational film libraries. **FACILITIES:** Contract for sound and editing with companies specializing in that work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Waterwheel Turning* (Eastern Baptist Theological Seminary); *When the Bough Breaks* (Presbyterian Orphans Home); *United States Challenges Australia* (two version).

(Only 1955 references submitted.)

Atlas Film Corporation

913 Warner Building, Washington 4, D.C.
(see complete listing in Chicago area)



BYRON, INCORPORATED

1226 Wisconsin Ave., Washington 7, D.C.
Phone: DuPont 7-1800
Date of Organization: 1938
Byron Roundbush, *President*
George F. Merriken, *Vice-President*
Peter J. Agnew, *Secretary*
Dr. Frank G. Kear, *Treasurer*
Joseph K. Hooper, *Laboratory Manager*
Dudley Spruill, *General Manager*
Glenn Johnston, *Director of Photography*

SERVICES: 16mm films for television, training, sales and public relations. **FACILITIES:** Laboratory—"Color-Correct" printing, processing, sound stripping, color negative-positive process using EK film. Studio—sound recording, sound stage, art, titles, animation, photography, editorial.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Breathe and Live* (U.S. Navy); *How To Sell To Your Government* (General Services Adm.); *Kex Dust Control System* (Kex National Assn.); *White Unto the Harvest* (Episcopal Diocese of Va.); *You and Your Money* (Federal Reserve Bank of Richmond); *Taking Finger Prints, Packaging & Identifying Evidence* (FBI); *Cooling System Service* (VanSant Dugdale); *Crash Firefighting & Rescue Procedure* (U.S. Air Force); *Operation Welcome* (Federal Civil Defense).

CAPITAL FILM STUDIOS

105 11th Street, S.E., Washington, D.C.
Phone: LI 6-8822
Date of Organization: 1953
National Video Productions, Inc., operates Capital Film Studios as a service facility for producers.
Harold A. Keats, *President*
F. William Hart, *Vice-President*

SERVICES: Production facilities and personnel for making of any type film from a 20-second TV spot to a full length motion picture.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Staff and facilities for *To Live Tomorrow* (Nicholas Webster for the Na-

tional Institute of Life Insurance); *Rehearsal for Disaster* (Nicholas Webster for the American Trucking Assoc.); *Warning Red* (Norwood Studios for the Federal Civil Defense Adm.); *Escape Route* (Robert J. Enders, Inc. for the Nat'l Automobile Dealers Assoc.); *Bombproof* (Robert J. Enders, Inc. for Burrough's). **TV FILMS:** Staff and facilities for: *The Drew Pearson Series* (Milton Hammer). **TV COMMERCIALS:** For Henry J. Kaufman & Associates; Spots for the National Society of Professional Engineers; Special studio or location sequences for CBS-TV; Mark Stevens' *Big Town*; McManus, John Adams, Inc.; Arthur Lodge Productions; Information Productions; The Jam Handy Organization; James R. Lee Productions; Trident Films, The George W. Colburn Co., Dynamic Films.

Mode-Art Pictures, Inc.

922-24 DuPont Circle Bldg., Washington 6, D.C.
Chester A. Lindstrom, *District Representative*.
(see complete listing in Pittsburgh, Pa., area)

Stanley Neal Productions, Inc.

Munsey Building, Washington, D.C. Phone: STerling 3-0918. A. A. Ulin, *in charge*.
(see complete listing in New York City area)

Maryland

NORWOOD STUDIOS

Norwood Rd., R.F.D. No. 3, Rockville, Maryland
Phone: Lockwood 5-0673
Date of Organization: January, 1951
Philip Martin, Jr., *Owner*
Hollis R. Boyd, *Secretary*

SERVICES: Production of motion pictures. **FACILITIES:** No physical equipment listed—uses the facilities of Capital Film Studios and Capital Film Laboratories.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Commencement* (Pres. Comm. on Gov't Contracts); *Identification of Stolen Cars*, *Examination of the Crime Scene* (F.B.I.); *Warning Red* (Federal Civil Defense Adm.); *Dedicated to Service* (United Brotherhood of Teamsters).

New Jersey



FIORE FILMS

128 Mallory Ave., Jersey City, N.J.
Phone: Henderson 2-4474
Branch: 880 Bergen Ave., Jersey City, N.J.
Phone: Henderson 2-4475
Date of Organization: 1954
Date of Incorporation: 1955
Michael A. Fiore, Sr., *Executive Director*
Albert A. Fiore, Sr., *Sound and Production*
Leo Loewenthal, *Photography*
Roger Burke, *Distribution*

SERVICES: 16mm and 35mm educational documentary, public service films, black and white or color, for industry, television, public relations, religious and civic organizations. Sound slidefilms. Animation. TV commercials. **FACILITIES:** Complete 16mm and 35mm film equipment. Maintain own sound recording studios and picture sound stage. Mobile units for on-location work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Dolls in Your Life* (Vogue Dolls, Inc.); *The Window Beautiful* (Cameo Curtains, Inc.); *The Yearlong Story* (Custom Paint & Chemical Co.); *The Right Time for Toys* (Childhood Interests, Inc.); *Teaching Your Child with Toys* (Playskool Mfg., Inc.). **TV COMMERCIALS:** For Friend, Reiss Advertising, Sardo by Sardo, Inc., Custom Paint & Chemical Co., Halogene Corporation, Watchung Lake, Inc.

ON FILM, INC.

Princeton, New Jersey
Phone: Flanders 9-5155

Date of Organization: 1951

Robert Bell, *President*

Frederick Johnston, Jr., *Treasurer*

Tracy Ward, *Executive Producer*

Malcolm Scott, *Director of Sales*

Constance Garvin, *Business Manager*

Yngvar Haslestad, *Projection Control Director*

Barbara Norris, *Project Supervisor*

William Buckley, *Project Supervisor*

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commercials for industry. Government, agriculture and television. Public relations, sales promotion, merchandising, medical and training films. **FACILITIES:** 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic recorders, art department, staff writers, directors, cameraman, editors and artists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Strangers Into Customers* (National Broadcasting Co.); *Amazing What Color Can Do* (James Lees and Sons Company); *Land of Discovery* (Dominican Republic); *Radio Free Europe* (Crusade for Freedom, Inc.); *Wolfschmidt's Vodka* (Wolfschmidt, Ltd.).

THE PRINCETON FILM CENTER, INC.

Carter Road, Princeton, N.J.

Phone: Princeton 1-3550

Branches: 270 Park Avenue, New York 17, N.Y.; Phone: PLaza 5-0322, Tom P. Hawley; 860 North Seward St., Hollywood, Cal., Gordon Knox.

Date of Organization: November, 1940

Gordon Knox, *President*

Alfred Califano, *Vice-President & Treasurer*

Robert Molusky, *Director of Distribution*

Tom P. Hawley, *Sales Manager*

Allan Chase, *Account Supervisor*

Carlo Arcamione, *Film Editor*

SERVICES: Producer-distributor of films including television programming. **FACILITIES:** Studios in Princeton, New Jersey. Recording studio 40 x 25', sound stage 75' x 60', Western Electric licenses. Complete editing facilities. Mobile unit including sound truck, camera car, station wagons, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Keys to Happiness* (Lester Piano Co.); *Naval Customs and Courtesies* (U.S. Navy); *Talos Defense System* (Radio Corp. of America). **TV FILMS:** *Rural Review* (Allis-Chalmers Co.); *Americans At Home* (Lenox, Inc., Towle Co., U.S. Glass Co.).

RIVERSIDE PICTURES

North Hackensack, New Jersey

Phone: Teaneck 6-2986

Date of Organization: 1945

Ed. W. Bensen, *Proprietor*

SERVICES: Sales promotion, public relations and training motion pictures. Slidefilms (color-sound). **FACILITIES:** Equipped for 16mm productions in color and sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sneak Attack* (Falcon Alarm Company); *Spliced for Life* (The Okonite Company); *Chile-U.N.* (The Chile Exploration Company); *Marine Racing for Fun & Fame*, *Predicted Log Cruiser Contest* (Gulf Oil Corp.).

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Production Review.



STAR INFORMATIONAL FILMS

240 West Front Street, Plainfield, N.J.

Phone: Plainfield 5-8343

Date of Organization: 1955

Arthur Krienke, *Owner and Exec. Prod.*

SERVICES: Industrial, scientific and educational films from script to screen. **FACILITIES:** 16mm Mitchell camera equipment, portable synchronous magnetic recorder, tape recorder, title and special effects stand, synchronous and interlock projection, editing facilities, lighting equipment, still photo equipment, special effects shop.

RECENT PRODUCTIONS AND SPONSORS

New company, founded in 1955 and unable to furnish completed film references and sponsors on work in process at time of publication.

New York State

HOLLAND-WEGMAN PRODUCTIONS

233 North Street, Buffalo, New York

Phone: FLmwood 4600

Date of Organization: 1952

Sheldon C. Holland, *Partner*

Edward J. Wegman, *Partner*

James I. Allan, *Editorial Chief*

Paul G. Ent, *Director of Photography*

John V. Gates, *Sound Chief*

Robert E. Flynn, *Writer-Director*

Nancy A. Getman, *Production Coordinator*

Gordon J. Christopherson, *Art Director*

Floyd G. Stratton, *Laboratory Manager*

SERVICES: 16 and 35mm films for business, industry and television. Sales promotion, public relations, educational, medical and scientific. Commercials and programs for television, in color or black and white. **FACILITIES:** Complete creative, production and laboratory facilities under one roof. Sound stage, blimped 16 and 35mm studio cameras, magnetic film studio and portable recorders, 1 channel magnetic film mixing, 1 1/4 inch magnetic sync recorder, animation stand, art department, creative staff, music library, laboratory for processing, printing and edge numbering; fireproof film vault.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Machine Sense Makes Abrasive Dollars* (The Carborundum Co.); *Serrated Belt Sanding* (Curtis Machine Co.); *Key to Comfort* (Barcalo Mfg. Co.); *Enough for Both* (Community Chest of Buffalo & Erie County); Series of five films for St. Lawrence Seaway Development Corp. (currently in production); *Speak To My Eyes* (St. Mary's School for the Deaf); Film for Art Metal Construction Co. (currently in production and as yet unnamed); *Whirlpool Hop Separator* (Louis DeMarkus Corp.). **TV COMMERCIALS:** National Gypsum Co., New York Telephone Co., Fanny Farmer, Endicott-Johnson; Wildroot, Delco Div. of General Motors, Labatt's Brewery, American Red Cross, Stromberg Carlson, Carling's Brewery.

McLARTY PICTURE PRODUCTIONS

45-47 Stanley Street, Buffalo 6, N.Y.

Phone: Taylor 0332

Date of Organization: 1934

Henry D. McLarty, *Owner and Exec. Prod.*

SERVICES: Exclusively 16mm industrial, scientific and educational films: 16mm short subject and spots for television. **FACILITIES:** Sound stages, Maurer cameras, Stancil-Hoffman magnetic record-

ing system, J. A. Maurer optical recording system, mobile truck facilities for industrial coverage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Baltimore's Children* (Community Chest of Baltimore & Vicinity); *I'aley Where Children Grow* (Broome County United Fund, Inc.); *All in the Family* (Community Chest of Niagara Falls); *Song Outside Your Window* (Rochester Community Chest); *Ford Tractor & Loader* (Ford Motor Co.); *Yankee Training Camp* (New York Yankees). **TELEVISION FILMS:** *Music As A Language* (University of Rochester & Ford Foundation - Series of 13 Half-hour shows).

Pennsylvania (Philadelphia, Pa. Area)

DeFRENES COMPANY

1909 Buttonwood St., Philadelphia 30, Pa.

Phone: RIttenhouse 6-1686

Date of Organization: 1916

Joseph DeFrenes, *President*

John E. DeFrenes, *Vice-President and Production Manager*

Richard DeFrenes, *Secretary and Assistant Production Manager*

Frank Heininger, *Director*

John C. Westing, *Director*

Stephen A. Cicchon, *Editorial Chief*

Harry E. Ziegler, Jr., *Art Director*

Michael Levanios, Jr., *Chief Cameraman*

Hal Magargle, *Chief Sound Engineer*

SERVICES: 16 & 35mm motion picture productions from script development, production, audience testing, national distribution. Color, black and white; sound, silent; animation; film-o-graphs, slidefilms; TV films and commercials. **FACILITIES:** Sound stage "A" 80' x 100' Sound stage "B" 40' x 60'. RCA Sound System including 35mm Magnetic and Film Channels-complete recording and re-recording facilities for both film and tape. Looping facilities. Lighting equipment available to outside producers on rental basis. Music library. Film storage vault. 35mm and 16mm cameras and dollies.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How To Do Business Abroad* (DeFrenes Co.); *Safety at the Cross Roads* (Reading Railroad); *Ice Cream - An American Tradition* (Abbotts Dairy Co.); *Twenty-two film subjects for U.S. Army* (Air Force, Navy). **TV COMMERCIALS:** For over 50 clients.

LOUIS W. KELLMAN PRODUCTIONS

Div. of News Reel Laboratory

1729-33 Sansom Street, Philadelphia 3, Pa.

Phone: RIttenhouse 6-3892

Date of Organization: 1920

Louis W. Kellman, *Pres. & Exec. Producer*

Howard Vogt, *General Manager*

Paul Wendkos, *Principal Director*

John Burke, *Director of Photography*

Morris Kellman, *Chief Editor*

William R. Young, *Lab. Super.*

Peter Farrow, *Art Director*

Stanley Rose, *Animation Director*

SERVICES: Complete production from script inception to finished film of motion pictures (16mm & 35mm) for industry, sales, advertising, public relations, medicine, information, fund raising, tv. TV commercials, in black and white and color. 16mm Wide-Screen SalesScope and special Filma-graph animation is also available to clients. Complete 16mm laboratory is maintained for black and white processing and printing. **FACILITIES:** Recording dept.; 2 Maurer recorders; Maurer film phonographs, Fairchild disc recorders, Rangertone

(LISTINGS CONTINUED ON FOLLOWING PAGE)

Philadelphia, Pa. Area Con'td.

LOUIS KELLMAN PRODUCTIONS:

studio model console tape recorder; Magnacorder; Stencil Hoffman recorder and Maurer recording equipment including mixing amplifier, 16mm lab equipped to develop black, white negative; 4 B&H printers with automatic light change boards; De-pue reduction machine 35 to 16, and 16 to 35 blowup; EDL 16mm developing machine for Eastman color; EDL 16mm developing machine for black and white. Cameras: 16mm Maurers, No. 12 Pro Auricon with single system sound; 20 Cine Specials No. 2's with 40-200 foot film changers and 12-80 DA B&H, Arriflex, 1 blimped Mitchell. Lighting equipment: facilities for transparency, slidefilm work, animation dept, 16 and 35 mm Moviolas. Latest custom made Osberry Animation Stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Trial by Jury* (Robert Post); *Stockholder's Report* (Philadelphia Electric Co.); *Bricks* (National Clay Products Institute); *Keep Your Guard Up* (Penna. National Guard); *Your Day — Governor Leader's Inauguration* (Glass Bottle Blowers Assn.); *You and Your Company* (Phila. Electric Co.); *Alliance College* (Polish National Alliance); *Penna. Deer Story* (Penna. Game Commission); *CIO-AF of F. Merger* (Glass Bottle Blowers Union); *Baseball's Main St., Nat'l Pro Championship* (Miller Brewing Co.); *Washington Senators* (National Bohemian Beer). TV MOTION PICTURE: *Report to Public* (CIO Pres. David J. MacDonald). TV COMMERCIALS: For Foley Advertising Agency (Abbott's Ice Cream and Mrs. Smith's Pies); Aitkin-Kynett Agency (Mrs. Paul's); W. Wallace Orr (M.A.B. Paints—Live and Animation); Atlantic Refining Co. (Filmography); Feigenbaum & Werman Agency (King's Wine).

Stanley Neal Productions, Inc.

1420 Walnut St., Philadelphia. Phone: Penny-packer 5-6135. Harrison W. Wood, in charge. (see complete listing in New York City area)

PATTERSON PRODUCTIONS, INC.

2004 Market Street, Philadelphia 3, Pa.
Phone: Rittenhouse 6-5252

Date of Organization: January, 1954

Thomas M. Patterson, *President*

Joseph A. Patenaude, *Vice President in Charge of Sales*

E. Burt Close, *Vice-President in Charge of Creative Dept.*

SERVICES: Sound slidefilms, motion pictures, sales promotion. FACILITIES: Complete copy, art and photographic departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Share in America* (The Wellington Fund); *Looking Ahead in Maryland* (Chesapeake & Potomac Telephone Co.). SLIDEFILMS: *Search for Perfection* (E. I. duPont de Nemours & Co.); *Go for 2, Lawn-Boy* (Johnson-Evinrude Co.); *Easy Does It* (Container Corp.).

Your Dependable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms are the minimum requested for an unqualified listing.

The Jam Handy Organization, Inc.

Gateway Center, Pittsburgh 22, Pennsylvania.
Phone: ENpress 1-1810. J. M. McCollum, in charge.

(See complete listing in Detroit, Mich. area)

MPO Productions, Inc.

501 Berger Building, Pittsburgh. Phone: COurt 1-2588 William Henning, in charge.
(see complete listing in New York City area)

MODE-ART PICTURES, INC.

1022 Forbes Street, Pittsburgh 19, Pennsylvania
Phones: EXpress 1-1846-49

Date of Organization: 1938

Branches: Chester A. Lindstrom, *District Sales Representative*, 922-24 DuPont Circle Bldg., Washington 6, D.C. Donald C. Jones, *Vice-President*, Western Reserve Bldg., Superior & West 9th Avenues, Cleveland 13, Ohio; 6063 Sunset Boulevard, Hollywood 38, Calif. James L. Baker, *President*
Robert L. Stone, *Exec. Vice-President*
H. John Kemerer, *Vice-President*
Donald C. Jones, *Vice-President*
Florence E. Baker, *Secretary-Treasurer*

SERVICES: Industrial, educational, safety, public relations and television motion picture productions including TV commercials. FACILITIES: Fully staffed and equipped with 35mm & 16mm photographic and magnetic cameras, recording and editorial facilities. Sound stage. Locations in Pittsburgh, Cleveland, Ohio; Hollywood, Calif., & Washington, D. C.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Carmet-Cemented Carbides* (Allegheny Ludlum Steel Corp); *Bright Steel* (Bethlehem Steel Company); *Beyond the Mains* (Rockwell Manufacturing Co.); *Home Care Program* (Montefiore Hospital); *This Is Your Valley* (U.S. Army Corps of Engineers).

WARREN R. SMITH, INC.

117 Fourth Ave., Pittsburgh 22, Pennsylvania
Phone: ENpress 1-4410

Date of Organization: September, 1952

Warren R. Smith, *President*

Kenneth Ross, *Vice-President*

James K. Walker, *Secretary-Treasurer*

John Freeman, *Production*

Dale Thompson, *Animation*

John W. Zwergel, *Laboratory*

Patricia Taylor, *Sales*

SERVICES: Commercials, industrial and sales films, filmstrips, animation. FACILITIES: 35mm photography and production facilities, 16mm photography, production and laboratory, sound stages, animation studio and stands, music libraries, kine-scope facilities, recording and disk cutting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Milky Way* (Sealbright Co.); *Pole Type Buildings Cut Farming Costs*, *Wood at Work* (Koppers Co.); *Operation Sales Improvement* (Inselbri). SLIDEFILMS: *Making Time at Alcoa* (Standard Register Co.).



this symbol, appearing over a producer's listing, indicates display advertising accepted for publication in this issue. Please refer to it for additional and useful reference data.

Wilding Picture Productions, Inc.

429 Fourth Avenue, Pittsburgh, Pa. Phone: GRant 1-6240. Ralph Maitland, in charge.
(see complete listing in the Chicago area)

Pennsylvania

NORTH AMERICAN FILMS CORPORATION

106 E. 10th Street, Erie, Pa.
Phone: 2-6493

Date of Organization: 1953

Don Lick, *President*

Charles R. Bick, *Secretary-Treasurer*

Clinton J. Bebell, *Chairman of Board*

Don Okel, *Production Chief*

Jack Bullock, *Chief Cameraman*

Herbert Myers, *Office Manager*

SERVICES: Complete production service from planning to finished project. 16mm and 35mm and slidefilms, black and white or color, 16mm negative — positive and reversal processing, 16mm Kinescope. FACILITIES: Two 16mm Auricons, 35mm Bell and Howell studio camera, complete recording facilities for lip sync and post recording, editing, B & H model J for A & B printing with fades & dissolves, two Bridgematic processing machines, script writers and artists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Class "H" Insulation* (General Electric). SLIDEFILMS: *The G.E. Packaged Air Conditioner*, *Engineering Survey*, *Prospects and Proposals*, *Air Conditioning* (General Electric).

SOUTHEASTERN STATES

GEORGIA • KENTUCKY • LOUISIANA
TENNESSEE AND VIRGINIA

Florida



MIAMI PRODUCTIONS, INC.

320 W. Flagler St., Miami 36, Fla.
Phone: 82-6171

Date of Organization: November, 1955

Alan M. Baskin, *President & Executive Producer*

Libby L. Baskin, *Vice-President*

Mary Baskin, *Secretary-Treasurer*

Boris Serratore, *Production Supervisor*

SERVICES: Complete production of 16mm and 35mm live and/or animated television commercials — public information films — sales promotion — featurettes—sub-contracting for location shots in Florida, Caribbean or South American area. FACILITIES: Completely equipped sound stage with separate recording-room — Mitchell, Bell & Howell, Cine-Special and Arriflex cameras for 16mm and 35mm—Animation Department—Fearless Boom and Dolly for location work—complete editing room—projection room—dressing room.

RECENT PRODUCTIONS AND SPONSORS

Note: Since official opening of Miami Productions, Inc. took place February 5, 1956, there are no 1955 productions.



REELA FILMS, INC.

17 N.W. Third Street, Miami, Florida
Phone: Franklin 4-6262 — Franklin 4-2108

Date of Organization: 1950

Stanley Stern, *President*

Frank Brodock, *General Manager*

James L. Campbell, *Sales Manager*

(LISTINGS CONTINUED ON FOLLOWING PAGE)



**LET CAPITAL
UNMASK THAT
HIDDEN BEAUTY**

Capital will supplement your own creative work with its impeccable editing, RCA recording, music and narration to help reveal the true beauties of your picture. Then, the climax — PRINTS BY CAPITAL — to preserve and display that beauty forever!

Always Specify

capital



PRINTS BY CAPITAL

FILM LABORATORIES, INC.

1905 Fairview Avenue, S.E.,
Washington 2, D.C.

SOUTHEASTERN STATES

Miami, Florida Area

REELA FILMS, INCORPORATED

Luise de Matania, *National Sales & Development Manager*

Michael Brown, *Executive Producer*

SERVICES: Filming of animated and live action TV commercials, films for television and industrials. Complete laboratory service. Equipment rental services. Slide, slidefilm and still service. **FACILITIES:** Complete animation, laboratory, live production, sound recording, editing, scripting facilities, air-conditioned studios, complete mobile units. Complete Kinescoping facilities. Permanent staffs.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Paths of Man* (Reuben H. Donnelley Corp.); *Where the Sun Reigns* (Dade County Tourist Commission); *Transit Progress* (Miami Beach Railway Co.); *En Busca del Buen Vivir* (Gottschaldt & Associates, Inc.); *The Monroe Salesman* (Monroe Calculators).

Van Praag Productions

2711 San Domingo, Coral Gables, Florida. Phone: Highland 6-0811. Maurice Van Praag, *General Manager*.

(see complete listing in New York area)

WURTELE FILM PRODUCTIONS

Post Office Box 504

2302 Diversified Way, Orlando, Florida

Phone: 9755

Date of Organization: 1938

Harold S. Wurtele, *Owner, Executive Producer*
Elizabeth G. Wurtele, *Production Assistant*
M. A. McDaniels, Jr., *Production Assistant*
Wynk Boulware, *Art Department*

SERVICES: Producers of 16mm sound motion pictures—b&w and Color—Commercial, educational, industrial, institutional, promotional and television. **FACILITIES:** Sound stage, screening room, editing room, camera truck equipment; Auricon-PRO sound camera; Maurer professional camera; Cine Kodak special cameras; Filmo-70 cameras; Maurer 16mm recording system; magnetic film and tape recorders; location lighting equipment, etc.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Acoustical Installations*, *Porcelain Enamel Panels* (United Brotherhood of Carpenters and Joiners of America); *Good Pickings in Florida* (Florida Industrial Commission); *City of the Carillon* (Lake Wales Chamber of Commerce); *A City for Children* (Greater Orlando Chamber of Commerce).

Georgia



BEELAND-KING FILM PRODUCTIONS

752 Spring Street, N.W., Atlanta 8, Georgia

Phone: ELgin 7558

Date of Organization: 1952

C. D. Beeland, *Partner & Production Mgr.*

R. W. King, *Partner & Sales Mgr.*

Richard A. Walsh, *Producer-Director*

L. E. McCumber, *Director of Photography*

D. S. Phillips, *Film Editor*

C. P. Fowler, *Art Director*

E. Beeland, *Make-up*

Harry Herzog, *Art Director*

M. Roberts, *Sound Engineer*

Ed Burris, *Laboratory Manager*

Blanche S. Lee, *Sales*

SERVICES: Cinemascope, industrial and commercial motion pictures, filmographs, sound slidefilms,

TV programs and commercials, animation, 16 and 35mm processing and printing, sound recording and color printing. **FACILITIES:** Modern air-conditioned building with sound proof studios, 3 mobile units, 16 & 35mm cameras, lighting, recording, dollies. Complete 16 and 35mm laboratory facilities. Western Electric sound channels.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Search* (American Cancer Society, Ma. Div.); *Once Upon A Holiday* (State of S.C.); *It All Counts* (U.S. Air Force); *Tires for You* (Gordy Tire Co.); *From the Beginning* (Coggins Granite & Marble); *Man of the Hour* (The Coca-Cola Co.). **SLIDEFILMS:** *Task Force New-Deed*, *Fours Truly*, *Eddie Dooley* (The Coca-Cola Co.). **TV COMMERCIALS:** For the Coca-Cola Co., National Biscuit Co., Texize, Colonial Stores, Inc., Creomulsion Co., H. W. Lay Co.

Kentucky

KENT LANE FILMS, INC.

1263 So. Third St., Louisville 3, Kentucky

Phone: Melrose 6-3911

Date of Organization: 1947

Kent Lane, *President & Producer*

Julia Lane, *Treasurer*

Howard Hunt, *Secretary*

Marian Mudd, *Office Manager*

Charles Blake, *Director*

Wanda Rechever, *Writer*

Tom Mulvey, *Asst. Director*

Hugh K. Miller, *Dir. of Still Photography*

Eleanor Meiman Smith, *Casting Director*

Ben Sandman, Jr., *Art Director*

Jack Tarbis, *Dir. Music & Sound*

SERVICES: Merchandising, sales promotion, public relations and training films. Television commercials, slidefilms, still illustrations, editorial service and story boards. **FACILITIES:** Sound stage, recording studio, art and animation department, editing rooms, interlock magnetic film recording and playback, Mitchell or Maurer, 16mm cameras, dolly, all necessary equipment for studio or location film production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Which Dishwasher*, *Creation of Quality* (General Electric Co.); *Democrats on Parade* (Democrats—Kentucky); *Watch and Wait*, *Finance Dept.* (City of Louisville). In Production) *The Eighth Lively Art* (General Electric Co.); *Behind the Sign*, *Big Business* (City of Louisville); *The Amerivent Story* (American Air Filter Co.); *Dude Ranch* (The Pee Wee King Show). **TV COMMERCIALS:** For Grocers Baking Company, March of Dimes, Pee Gee Paints, Democrats in Kentucky, Stewarts, City of Louisville.

Louisiana

COMMERCE PICTURES

525 Poydras Street, New Orleans, Louisiana

Phone: MAgnolia 5026

Date of Organization: 1940

Robert Wiegand, *President*

SERVICES: Production 35mm & 16mm motion pictures with 3 channel sound and color; sound slidefilms, script writing; distribution of advertising and sponsored films in theatres. **FACILITIES:** Sound stage with tape and optical recording; silent studios; complete black and white laboratory; continuous processing machine; Mitchell camera; Bell & Howell cameras and lights for location.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Normandy Park* (Jellerson Development Co.); *Pic* (Pic Corporation); *Let George Do It* (George's Plumbing & Appliance); *Crystal* (Baumer Foods); *Modern* (Orion Co.).

Tennessee

CONTINENTAL PRODUCTIONS CORP.

539 Vine Street, Chattanooga, Tennessee

Phone: 7-1302

Date of Organization: 1952

James E. Webster, *President & Exec. Producer*

Gene A. Carr, *Vice-President & Exec. Director*

H. L. Thatcher, *Treasurer*

Thomas Crutchfield, *Secretary*

Ambrose F. McKewen, *Director of Photography*

Charles L. Doughty, *Director Art & Animation*

SERVICES: 16 and 35mm color and black and white live and animated motion pictures; sound slidefilms; and industrial sales, sales and personnel training, documentary, public relations, medical, educational, and TV films. Producers also of Filmo-Rama productions (16mm version of Cinemascope), color stills for display, and Stereo presentations. **FACILITIES:** Full production facilities, including 16 and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmoRama lenses, over 125,000 watts of lighting equipment, and complete art and animation dept. Permanent creative staff—writers, directors, cameramen, editors, artists, sound engineer, and musical director.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Industrial Report* (Industrial Committee of 100 of the Chattanooga Chamber of Commerce); *20th Century Samaritans* (Alexian Bros. Rest Home); *Shop Management* (The Krystal Company); *Modern Fibers for Modern Living* (F. I. duPont de Nemours & Co.); *Children's Gospel Hour* (Children's Gospel Hour, Inc.); *A Contemporary Collection for 1956* (Robbins Floor Products, Inc. & General Electric Company); *Baylor Summer Camp* (Baylor School for Boys); *50th Anniversary Convocation* (McCallie School for Boys). **SLIDEFILMS:** *Shrimp and Fish Stick Processing* (Sea Pak Corporation); *Bus Body Construction* (Blue Bird Body Company). **TV COMMERCIALS:** For Fleetwood Coffee, Double Cola Company, American National Bank and Trust Co., Chattanooga Gas Company, Brock Candy, Prop-R-Temp Heat Pumps, Kern's Bakery, Home Federal Savings & Loan, etc.



SAM ORLEANS PRODUCTIONS

211 W. Cumberland Ave., Knoxville 15, Tenn.

Phones: 3-8098 and 4-1301

Branch: 550 Fifth Avenue, New York City, N.Y.

Date of Incorporation: 1946

Sam P. Orleans, *Executive Producer*

Lawrence Mollot, *Associate Producer*

SERVICES: Public relations, training, surgical and medical films; television films; slidefilms. **FACILITIES:** Studios, production equipment; cutting rooms; portable synchronous tape recorder. Projection and recording room. Transportation equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Safety on the Flight Line*, *U.S. Air Force Improvement Program*, *Complete Dental Technique for the Dental Technician* (U.S. Air Force); *Special Progress Reports and Gaseous Diffusion Plant Expansion at Oak Ridge and Paducah* (Atomic Energy Commission); *Axial Compressor Line* (Carrier Corp.); *Community Health in Action* (National Health Council); and *Special Assignment* (Consolidated-Edison).

Your Dependable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms were the minimum requested for an unqualified listing.

**No matter which you use...
EVERY**

PROJECTOR IS . . .

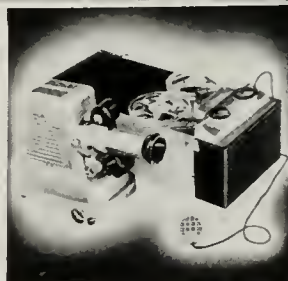
Many projectors LOOK somewhat alike, in appearance and price—but Viewlex has something extra! Rigidly controlled standards of **QUALITY** carried through every step of manufacturing assure projectors that are trouble free and a delight in operation. **VIEWLEX QUALITY CONTROL** is a precious property—it is the real reason why Viewlex guarantees every Viewlex projector for a lifetime!

*Guaranteed
for a
Lifetime*



VIEWLEX VIEWTALK

Plays standard and long-playing records, up to 16" —two permanent needles on twist arm. 33 $\frac{1}{3}$, 45, or 78 r.p.m. Model WR—4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHD—6" x 9" detachable speaker for 500-watt projector.



VIEWTAPE

Hi-Fi sound and picture. Easy to record. Easy to edit. Fast wind and rewind. 1 full hour on every 5" reel. Perfect for schools, churches and industry. Accommodates any Viewlex Projector.

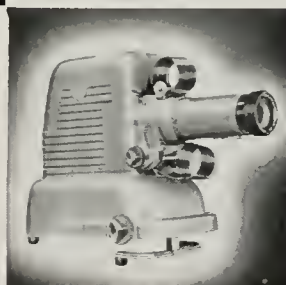
V-2C — V-22C — V-25C

For 35mm filmstrip single and double frame, vertical and horizontal pictures, 2x2 and Bantam slides, any type mount. Change from filmstrip to slides in seconds. V2C—150-watt, V-22C—300-watt motor fan cooled. V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.



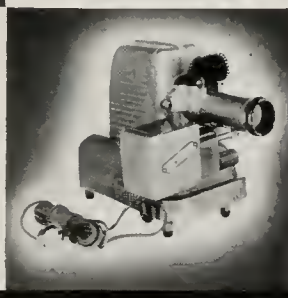
V-4S — V-44S

For single-frame filmstrip. The ideal budget-priced filmstrip projector. Clear, sharp projection; brilliant illumination; simple to operate. Cannot tear film. Model V-4S 150-watt convection cooled. Model V-44S 300-watt motor fan cooled. 2", 3", 5" and 7" focal-length lenses available.



VIEWMATIC

Remotely controlled and automatic magazine fed slide projection of 2 x 2 slides. Holds 30 slides, changed by remote control push-button or automatic timer. Runs forward or backward at any speed. For teachers, lecturers, sales and advertising promotions.



STRIP-O-MATIC

Remote control 35mm filmstrip advance mechanism. Hand-held push-button. Allows complete freedom of movement. Speaker can stand wherever he wishes, or even sit with the audience. For use with all Viewlex filmstrip projectors (illustrated here with V-25C).

Write Dept. B-5 for literature and the name of your nearest franchised Viewlex Dealer.

"Change-O-Matic" Automatic slide changer accommodates paper, glass, metal, or tape slides intermixed.

Viewlex INC.

35-01 QUEENS BOULEVARD
LONG ISLAND CITY 1, N. Y.

EAST CENTRAL
(INDIANA · MICHIGAN · OHIO)

Indiana

AMERICANA PRODUCTIONS, INC.

1102 N. Illinois St., Indianapolis, Ind.
Phone: MI 1-1121

Date of Organization: September, 1953

New York Production and Sales Office: 284 Fifth Ave., New York 1, N.Y. Phone: Lackawanna 4-0657, Don Haldane, in charge.

Donald V. Nestingen, *Producer-Director*

Donald A. Haldane, *Producer-Director*

Sol Fried, *Associate Producer*

J. M. Spragg, *Office Manager*

Ed Ward, *Photographer*

SERVICES: 16 & 35mm live and animated, documentary and entertainment, sales, civic, industrial, agricultural and public relations motion pictures and slidefilms. TV films and commercials. Visual aids consultation and planning services from idea to complete distribution. **FACILITIES:** Complete creative staff and technical facilities. Versatile equipment for industrial location and special events filming. Production, distribution and sales facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Up From the Bed of a Desert Sea*, *The Magnesium Story* (International Minerals & Chemical Corp. — Potash Div.); *Moving Sidewalks* (Hewitt-Robins, Inc.); *Custom Made Seat Covers*, *Custom Made Auto Tops* (Nat'l Assoc. of Auto Trim Shops).

RUSSELL R. BENSON PRODUCTIONS

136 No. Delaware, Indianapolis, Ind.
Phone: Melrose 7-0306

Date of Organization: 1927

Russell R. Benson, *President & General Mgr.*

Duncan Schiedt, *Director of Photography*

Rob Roy Benson, *Director of Sound*

Frank Persell, *Art Director*

SERVICES: 16mm sound and color films for industry, foundations, educational institutions; television film shows and commercials. **FACILITIES:** Maurer, Cine Special and Bell & Howell cameras; field sound recording equipment; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Trails of Adventure*, *Saddle & Sails* (Culver Military Academy); *Operation 300,000* (American Gas & Electric); *So Few Tears* (Riley Memorial Foundation); *Toward the Summit* (Denison University).

FRINK FILM STUDIO

1411 Thornton Street, Elkhart, Indiana
Phone: 3-0503

Date of Organization: 1951

Maurice Frink, Jr., *Owner*

SERVICES: Sound motion pictures and slidefilms, color and b&w; TV commercials. **FACILITIES:** Complete production facilities including sound

stage; animation; 16mm cameras; double system magnetic sound recording; magnetic film and tape; dubbing 7-channel mixing; editing; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Color Clues for Better Living* (O'Brien Paint Corp.); *Adlake Railroad Hardware* (Adams & Westlake Co.); *If You Knew Susie* (Fort Wayne (Ind.) United Fund); *They Need Your Help* (South Bend (Ind.) United Fund); *I Saw the Need* (CROP—Christian Rural Overseas Program). **TV COMMERCIALS:** For O'Brien Paint Corp., Gilbert's Clothing Store, Archway Cookies.

GALBREATH PICTURE PRODUCTIONS, INC.

2905 Fairfield Avenue, Fort Wayne, Indiana
Phone: Harrison 4147

Date of Organization: 1942

Richard E. Galbreath, *President*

Sam Fletcher, *Vice-President*

Tom Berry, *Secretary*

William Dvk, *Treasurer*

John W. Watson, *Sales Manager*

Alice Schomburg, *Office Manager*

Guy Fitzsimmons, *Production Manager*

Claude Cole, *Photographic Section*

Allen C. Moore, *Sound Recording Section*

Wallace Swander, *Set Designer*

George Gardner, *Laboratory Manager*

SERVICES: Public relations, sales, industrial and training motion pictures; sound slidefilms; still illustrations; custom and package television programs and commercials. **FACILITIES:** Mitchell cameras (35 and 16mm) and 2000 watt lighting equipment; synchronous sound and RCA re-recording equipment; sound stages; laboratory; printing; editing and projection rooms; music library; carpenter shop; permanent creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Day of Tribute*, *A New Look and Great Day in the Afternoon* (Central Sova Co.); *Sweet Land of Liberty* (American Steel and Wire); *The New Necessity* (York Corp.); *This It Must Always Be* (York Corp.); *This Shifting World* (Fuller Mfg. Co.); *Money Making Methods*, *1956 Pacemakers*, *Homes Unlimited* (National Homes Corp.).

SCOPE PRODUCTIONS, INC.

1557-59 Marcy Lane, Indianapolis 5, Indiana
Phone: Humbolt 5546

Date of Organization: July, 1953

Robert L. Perine, *President*

SERVICES: 16mm sound motion pictures, 35mm sound slidefilms; recordings for industry, education and television. **FACILITIES:** Script, tiding, art, photography, recording, screening, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Greater Yield in Every Field* (Corson Bros., Inc.). **TV SERIES** of 39-3 min. goll lessons: *Sam Sneed Show* (S.T.V. Inc.). **SLIDEFILMS:** *Operation Home Office* (Acro Mayflower Transit Co.); *Hotycin* (Erythromycin-Lilly) (Eli Lilly & Co.); *Hotycin-Sulfas* (Erythromycin with Triple Sulfas, Lilly) (Eli Lilly & Co.).

Metropolitan Detroit Area



FILM ASSOCIATES OF MICHIGAN

610 North Woodward Ave., Birmingham, Mich.
Phone: Midwest 4-3619

Date of Organization: 1953

James L. MacLane, *Executive Producer*

Ervin Milner, *Associate Producer*

Richard Quinlan, *Production Manager*

Paul Lohmann, *Cameraman-Director*

Grover F. Sevfried, *Cameraman*

Dick Owen Allen, *Editorial*

Ellen Knickerbocker, *Secretary*

Fay Olson, *Office Services*

SERVICES: Producers of motion pictures for public relations, industrial training, sales promotion, and special purposes. Also available: production planning, supervision, or counseling. Special service: procurement of field footage by assignment to associated producers here and abroad. **FACILITIES:** Maurer and Auricon cameras, Magnasync recorders, animation and editing rooms. Studio and production facilities available coast to coast through associated independent motion picture producers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Maintenance Training* (Bendix Aviation Corp. Radar Div.); *A Matter of Merit* (Merit Division, Goerlich's Inc.); *Twin Stock Car Champion* (Chrysler Corp.); *CineFlores Operation* (Westinghouse Corp. X-Ray Division); *Plants, Products & People* (Dow Chemical International, Inc.); *Gubwinizing Procedures* (General Electric Co., Locke Div.); *Flight Refueling in the Jet Age* (Flight Refueling, Inc.); *Chrysler 300B Newsreel* (McCann-Erickson, Inc.); *Thief in the Soil*, *Get Your Balance*, *Highway Encounter*, *Soft As A Cloud* (with Roland Reed) (Dow Chemical Co.). **TV COMMERCIALS:** *Ammophos Fertilizer* (Olin-Mathieson Chemical Co.); *Black & Decker Power Tools*, *American Beer*, *San Giorgio Foods* (VanSant, Dugdale Co.); *National Bohemian Beer* (W. B. Doner & Co.); *King Laundry Products* (H. W. Buddemeyer Co.).



FLOREZ INCORPORATED

815 Bates Street, Detroit 26, Michigan
Phone: Woodward 2-4920

Sound Studio: 25305 John R Road, Madison Heights

Date of Organization: 1931

Genaro A. Florez, *President*

Hans A. Erne, *Executive Vice-President*

Paul A. Kelcourse, *Sec. Treas., Gen. Mgr.*

J. Raymond Cooper, *Vice-President, Prod. Mgr.*

Ray B. Helser, *General Sales Manager*

Creative contact: Ernest D. Nathan, Clark

Broderick, Charles Hooker, C. G. Sellman, V. F.

Raddlille, W. H. Knowlton, H. R. Roehrig,

John K. Kleene, *Creative Director*

A freelance film editor serving producers . . .

Robert Reiner Collinson

333 WEST 52nd STREET, NEW YORK 19, N. Y.

MOTION PICTURES

CIRCLE 6-4821

SERVICES: Consultants, creators, producers for: sales and service training, promotion, management and manpower development; product presentation; technical exposition; conventions and exhibits; employee and consumer relations; economic information. Planning and producing slidefilms, motion pictures, transparencies. Videograph presentations, charts, recordings, models and exhibits, stage presentations, conventions and shows, manuals, texts, questionnaires, house organs. Offering stock shots, a-v equipment, syndications. **FACILITIES:** Six-story main building, equipped and staffed for: research, planning, writing, editing, all media; layout, art, illustration, technical rendering; motion picture photography, 16mm or 35mm, sound or silent, black-and-white or color; still photography, glamor shots, selling scenes, technical illustrations, exploded views; photographic laboratories, developing, printing, enlarging, copying, color duping and processing. Ozalid reproduction, slidefilm animation; arrangements for typesetting, letterpress printing, offset lithography, silk screening, gravure; film titles. Madison Heights sound studio, 4000 sq. ft. completely equipped. Mitchell camera equipment, Reeves magnetic sync sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Built for Selling, The Rhythm of Installation, The 1956 Spring Selling Campaign, Down to Earth, Selling Through Good Management.* **SLIDEFILMS:** *The Heat's On—With Hot Water Heat!, Remotaire for Modern Living, Spark Plug Servicing, Gold Mine on Wheels, Partner for Profits, Sales are Made—Not Born!, The Smart Switch for You!, Selling the World's Finest Travel Cars, Bring Out the Best in Used Cars, Selling with the Winning Look.* Incomplete listing—sponsors not identified.

HAIG & PATTERSON, INC.

15 E. Bethune Avenue, Detroit 2, Michigan
Phone: TRinity 3-0283

Date of Organization: 1939

J. T. Patterson, *President*
Earl E. Seielstad, *Executive Vice-President*
Henry Kirkland, *Vice-President*
C. W. Hinz, *Secretary*

Branch: Dayton 2, Ohio, 131 N. Ludlow St.,
ADams 9321.

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. **FACILITIES:** Complete film studio, permanently staffed with writers, artists and technicians.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Roof That Can't Rain Fire* (Philip Carey Mfg. Co.); *Carboloy Oxide Cutting Tool* (Carboloy Division General Electric Co.). **SLIDEFILMS:** *Change of Space* (Mew, Castle Product Co.); *Don't Give Paint the Brush Off* (Pittsburgh Plate Glass Co.—Ditzler Color Div.); *On the Car Adjustment of the Hydramatic Transmission* and *On the Car Adjustment of the Fordomatic and Mercomatic Transmission* (Kent-Moore Organization, Inc.); *The Right Connection* (L. M. Berry & Co.); *Round Table Series* (Cadillac Motor Car Div.); *An Introduction to the Automotive Electrical System* (Delco Remy Division). **SLIDEFILMS:** *12-Volt Electrical Equipment for Passenger Cars* (Delco Remy Division); *The Hydramatic Transmission* (Detroit Transmission Division); *Brakes in Service* (Ford Motor Company of Canada); *Today's Easier Washday* (Procter Gamble Co.).



THE JAM HANDY ORGANIZATION, INC.

2821 East Grand Blvd., Detroit 11, Michigan
Phone: TRinity 5-2450

Date of Organization: 1917

Jamison Handy, *President*
Oliver Horn, *Executive Vice-President*
John A. Campbell, *V.-P. (Training Devices)*
Everett Schafer, *V.-P. (Service Development)*
George B. Finch, *V.-P. (Sales Development)*
William G. Luther, *V.-P. (Automotive Contacts)*
Avery W. Kinney, *Secretary*
Allan E. Gedelman, *Treasurer*

BRANCH OFFICES

NEW YORK: 1775 Broadway, New York 19, N.Y.
Phone: JUdson 2-4060. Herman Goelz, Jr.,
in charge.

CHICAGO: 230 N. Michigan Avenue, Chicago 1,
Illinois. Phone: STate 2-6757. Harold Dash,
in charge.

DAYTON: 310 Talbott Building, Dayton 2, Ohio.
Phone: ADams 6289. Jack Seelye, in charge.

HOLLYWOOD: 1402 Ridgewood Place, Hollywood
28, California. Phone HEmpstead 5809. (Serv-
ice office, not sales). Melvin Bassett, *Production*

PITTSBURGH: Gateway Center, Pittsburgh 22, Penn-
sylvania. Phone: EXpress 1-1840. J. M. Mc-
Collum, in charge.

SERVICES: Motion pictures: commercial; industrial; sales training; customer, personnel and public relations; minute movies, three-minute screen advertisements, sponsored shorts, safety, educational, health films; television commercials, convention services, live shows; slides and slidefilms; commercial, industrial, sales and shop training, customer and public relations, merchandising, record, cartoon, reading, chart, discussion, quiz, school study and health, safety, first aid. Glass slides, transparencies, slide racks, opaque materials. **FACILITIES:** Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slidefilm studio, film processing laboratories, art department, location equipment, creative staff. Projection sales and service. Special devices: Suitcase projectors, Shopper Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Safety Patrol* (General Motors Corp.); *Today and Tomorrow in Kitchens* (Frigidare Div. of General Motors); *To Enrich Mankind* (American Society of Mechanical Engineers); *Call It Free* (Dow Chemical Co.); *Hidden Values* (American Radiator and Standard Sanitary Corp.); *It's Been There Before* (Chevrolet Div. of General Motors Corp.); *Jamaica—Isle of Progress* (Reynolds Metals Co.); *Bus Stop* (Tractor & Implement Div. of Ford Motor Co.); *Blueprint for Power* (National Electric Manufacturers Association); *Your 1955 Delco Battery* (United Motors Service Div. of General Motors); *Heaven to Earth* (Church of God); *What Catholics Believe About Divine Worship* (National Council of Catholic Men); *Muscle Power for Planes* (Allison Div. of General Motors); *Strategy for Profit* (GMC Truck & Coach Div. of General Motors). **SLIDEFILMS:** *Living Right at Our Work*—produced in cooperation with The National Council of Churches; *Three for the Money* (Delco Remy);

THE JAM HANDY ORGANIZATION:

Explosion at 5:13 (Buick); *Automobilus Americanus* (The Coca Cola Co.). **SCHOOL SERVICE SLIDEFILMS:** *Guidance Discussion Series, Old Tales for Young Folks, First Experiments About Weather.*

HENNING & CHEADLE, INC.

1060 West Fort Street, Detroit 26, Michigan
Phone: WOodward 1-7688

Branch: Chicago, 1140 S. Michigan Ave., WA-
bash 2-0570, F. E. Harrold. Complete produc-
tion, editorial and distribution services at
branch.

L. A. Henning, *President*
George R. Cheadle, *Vice-President*
Louis Manos, *Production Manager*

SERVICES: VisualCast presentations; sound slide-
films; motion pictures, literature; complete pro-
grams. **FACILITIES:** Equipment and staff for
black and white, Ektachrome and color separation,
including studio, cameras, lighting, etc.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *This Is Excello* and *Curtain Call for Charlie* (Excello Corp.); *Custom Kitchens* (General Electric Appliance Division); *Selling Seconds, What Makes People Buy, Don't Let Objections Block the Sale, Let's Be Professional* (Syndicated Films); *Make Hay with Sunnyday* (Erane Co.). **VISUALCAST PRESENTATIONS:** For Chrysler Service, Plymouth, Hotpoint, General Electric Co., Reo Motors, Inc., Wix Accessories Corp., Hiram Walker, Inc., American Blower Corp., Manufacturers Light and Heat Co.

Kling Film Productions

912 S. Woodward Avenue, Birmingham, Mich.
T. M. Hopwood, *in charge.*

(see complete listing in Chicago area)



LASKY FILM PRODUCTIONS, INC.

4815 Cabot Avenue, Detroit 10, Michigan
Phone: LUzon 2-6200

Date of Incorporation: 1917

Branch Offices: Times Tower, 1475 Broadway,
New York 36, N.Y. E. J. McGovern, *in charge.*
Phone: LAckawana 4-2360

1506 Larry Avenue, Cincinnati, Ohio. Phone:
Klrbv 1-8454. Daniel P. Geeding, *in charge.*

Max Lasky, *President and General Manager*
W. B. Chase, *Treasurer*
Paul H. Croll, *Secretary*
Daniel P. Geeding, *Vice-Pres., Acct. Exec.*
Jean Oser, *Consultant*
Grover Seyfried, *Executive Asst. Production*
Marc Siegel, *Script Supervisor*
Gilbert Geller, *Executive Asst. Photography*
James Jewell, *Sound Engineer*
E. J. McGovern, *Supervising Editor*
Bernard S. Lee, *Optical and Research*
M. R. Smith, *Production Mgr. Engineer*

SERVICES: Producers of motion pictures for in-
dustry and television. Specialists in color photog-
raphy. **FACILITIES:** Studios, mobile units, com-
plete with 16mm and 35mm cameras. Reeves sound
system, and lighting equipment. Editing rooms and

(LISTINGS CONTINUED ON FOLLOWING PAGE)

EAST CENTRAL: DETROIT AREA

LASKY FILM PRODUCTIONS:

projection service available in Detroit and New York.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Power on Demand* (The Babcock & Wilcox Co.); *This Carhide Age* (Wesson Metal Corp.); *Suited for Today* (Eagle Clothes, Inc.); *Tools of Abundance* (Wesson Company); *Easter Story* (Ted Bernstein Associates). **TELEVISION FILMS:** *Meet the Chef, Pat & Percival, Here's How.*



REGAN FILM PRODUCTIONS, INC.

19730 Ralston, Detroit 3, Michigan

Phone: TUlsa 3-4334

Date of Organization: July, 1950

Lawrence M. Regan, *President*

Raymond E. Pinette, *Secretary-Treasurer*

Warren Hart, *Production Manager*

SERVICES. Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefilms, printed materials, stage presentations and TV spots. **FACILITIES:** Studios and sound stages designed and built for sound filming (1955). Sound stage 1,000 sq. ft. Still photography stage, still laboratory, art studio, magnetic recording, 35mm & 16mm cameras, cutting and screening rooms.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Your Lifesaver Tubeless Tires* (B. F. Goodrich Co.); *Sports Car Flair* (Studebaker Div. Studebaker-Packard Corp.); *Amana Plan for Better Living* (Amana Refrigeration Co., Inc.); *Pre-Delivery Inspection* (Mercury, Div. of Ford Motor Co.). **MOTION PICTURE:** *Studebaker Translars* (Studebaker Div. Studebaker-Packard Corp.) (New Car Product Presentation Show—Studebaker-Packard Corp., Coast to Coast Live Stage Presentations—1956 Passenger Cars and Trucks Showing). **TV FILMS:** For Crosley Div. of Avco, Gar Wood, Gibson Refrigeration.

Van Praag Productions

2301 Dime Building, Detroit 26, Mich. Phone: Woodward 2-4896, Thomas H. Doenges, *General Manager*.

(see complete listing in New York area)

VIDEO FILMS

1004 E. Jefferson Ave., Detroit 7, Mich.

Phone: Woodward 2-3400

Date of Organization: 1947

Clifford Hanna, *Partner*

William R. Witherell, *Partner*

John B. James, Jr., *Sound Department*

Eugene S. Allen, Jr., *Photographic Dept.*

Robert G. Kirkpatrick, *Editing Department*

Yvonne Marshall, *Art Director*

Eger Palmer, *Slide & Slidefilm Dept.*

Joann Olczewski, *Distribution*

SERVICES: Television and industrial films, slides and slidefilms, color and b&w, animation and live. **FACILITIES:** Sound studio 40 ft. x 25 ft.; Maurer, Cine Special and 3 Bell & Howell cameras; Stancil-Hoffman and Magne-corder recorders; animation stand. Complete editing equipment for picture and magnetic or optical tracks.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *How About You?* (Monroe Auto Equipment Co.); *Power for Progress* (Detroit Edison Company); *Home in the Sun* (Sun Valley, Inc.); *Automation Today* (Mechanical Handling Systems, Inc.); *Elox Electrical Discharge Machining* (Elox Corporation of Michigan). **TV COMMERCIALS:** for Youngstown Kitchens,

Moto-Mower Co., The Detroit News, Pfeiffer Brewing Co., United Foundation, Awrey Bakeries, Shedd-Bartush Foods, Crawford Garage Doors, Elias Bros. Drive-Ins, Frankenmuth Brewing Co.



WILDING PICTURE PRODUCTIONS, INC.

1925 Cadieux Road, Detroit, Michigan

Phone: TUxedo 2-3740

Don Calhoun, *Vice-President*

FACILITIES: Complete office, sales and graphic arts departments, two sound stages and screening rooms, etc. For detailed description of services, see complete listing in the Chicago area.

Raphael G. Wolff Studios, Inc.

19741 James Couzens Highway, Detroit, Michigan.

Phone: Broadway 3-6020, Harold R. Troy, *in charge*.

(see complete listing in Hollywood area)

Ohio

(Cincinnati, Ohio Area)

Lasky Film Productions, Inc.

1506 Larry Avenue, Cincinnati, Ohio. Phone:

Kirby 1-8454, Daniel P. Geeding, *in charge*.

(see complete listing in Detroit, Mich. area)



OLYMPUS FILM PRODUCTIONS, INC.

2222 Chickasaw Street, Cincinnati 19, Ohio

Phone: Parkway 1-2184

Date of Organization: 1948

James B. Hill, *President*

Margaret J. Bolger, *Secretary-Treasurer*

SERVICES: Motion Pictures: Industrial; personnel, customer, and public relations; sales training; fund raising; educational, medical, safety; documentaries; sound slidefilms: sales and job training; commercial; educational. **FACILITIES:** Complete studio: 1500 sq. ft. sound stage; complete lighting; Maurer cameras; 16mm magnetic tape sound recording; complete editing facilities; animation studio; set construction; complete facilities for food storage and preparation and two permanent kitchen sets; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Time of Day* (Avco Mfg. Corp.); *AFCO—Performance and Potential* (Government Products Division—Avco Mfg. Corp.); *Freezer Story* and *Duo Sheldador Story* (Crosley-Bendix Home Appliances Division—Avco Mfg. Corp.); *Spotlight on Breakage* (Economics Laboratory, Inc.); *Flying Saucers* (Economics Laboratory, Inc.); *The Goodwill Way* (Goodwill Industries, Inc.); *Love Story* (United Appeal—Cincinnati Area and Northern Kentucky); *Look to Lycoming* (Lycoming, Inc.); *The Nation's Nation* (Crosley Broadcasting Corp.); *Foods, Fats and Fryers* (Armour & Co.); *Only a Tomorrow Away* (Western and Southern Life Insurance Co.). **SLIDE FILMS:** *Another Giant Step* (Cincinnati and Suburban Bell Telephone Co.). **TV COMMERCIALS:** *Schoenling Beer* (Rollman Advertising Co.); *Crosley-Bendix Home Appliances* (Earle Ludgin & Co.).

Wilding Picture Productions, Inc.

617 Vine Street, Cincinnati, Ohio., Phone: GArfield 0477.

R. L. McMillan, *in charge*

(see complete listing in the Chicago area)

(Cleveland, Ohio Area)

CINECRAFT PRODUCTIONS, INC.

2515 Franklin Blvd., Cleveland 13, Ohio

Phone: SUperior 1-2300

Date of Organization: 1939

Ray Culley, *President*

Paul Culley, *Production Manager*

Robert E. Haviland, *Producer-Director*

Robert Welchans, *Producer-Director*

Frank Siedel, *Script*

Harry Horrocks, *Chief Cameraman*

Ed Perry, *Stills and Animation*

Nick Boris, *Cameraman*

Robert Mowry, *Art Director*

Barret Taylor, *Artist*

William Applegate, *Sound*

Henry Patrizzi, *Film Editor*

Robert Murphy, *Artist*

Gaines Pardue, *Set Construction*

Kathleen McCartney, *Secretary*

Charles Toth, *Stage Manager*

Josephine Giarmita, *Office Manager*

SERVICES: Industrial, sales and job training motion pictures and slidefilms; TV spots and package shows. **FACILITIES:** Studio, sound-proofed stage, floating stage; Mitchell cameras, Fearless dollies, M&R booms; lights; diesel generator on truck for location; rear projection with 13 ft. screen; multi-camera synchronized shooting and projection; Teleprompter; RCA sound-on-film; Ampex tape recorders; disc equipment; art department with Saltzman animation stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Iron Ore Unlimited* (The Iron Mining Industry of Minnesota); *The House with the Built-In Sale* and *How We Did the Kitchen* (Berger Manufacturing Division of Republic Steel Corp.); *Sealed-Air Tire* (Seiberling Rubber Co.); *Locating for Profit* (The Cleveland Electric Illuminating Co.); *Men Who Make Steel* (Republic Steel Corp.); *Magnificat* (The Sisters of the Holy Humility of Mary); *The Ohio Story* (26 10-minute shows) (The Ohio Bell Telephone Co.). **SLIDEFILMS:** *More Power to You* (The Pennzoil Co.); *Operation Bullseye* (Westinghouse Electric Corp.); *What's in a Name?* (The Glidden Co.); *White Has Another Winner* (The White Motor Co.); *Lights Out, Mr. Higgins* (Tinnerman Products, Inc.). **TV COMMERCIALS** for The Standard Oil Company; The Ohio Bell Telephone Company; Central National Bank; Alliance Manufacturing Company; The Glidden Company; The B. F. Goodrich Company; Seiberling Rubber Co.



ESCAR MOTION PICTURE SERVICE

7315 Carnegie Avenue, Cleveland 3, Ohio

Phone: Endicott 1-2707

Date of Organization: 1912

Ernest S. Carpenter, *President*

Lester Whitney, *Laboratory Manager*

A. L. Cope, *Editorial Director*

Peg Bowman, *Script Department*

Charles Hale, *Maintenance*

H. B. Armstrong, *Service Manager*

Arnold Vavken, *Sound Engineer*

Virginia Carpenter, *Office Manager*

SERVICES: 16mm and 35mm motion pictures, slidefilms, b&w or color. TV production department for special service. Commercial Kodachrome specialty; animation. **FACILITIES:** Sound studio with equipment for all types photography, including lip-sync on both 16mm and 35mm. 16mm and 35mm film recorders; professional tape recorder provides immediate playback. Re-recording from 16mm or 35mm film, tape or disc. Pro. 16mm and 35mm cameras; Mole-Richardson lighting. Air conditioned laboratory 16mm and 35mm processing; Bell & Howell printers; optical printing 35mm to 16mm and 16mm to 16mm, picture and sound. Color printing. 16mm and 35mm lacquer coating. Sensitometrical quality control, cinex machines for 35mm and 16mm. Editing department; animation and slidefilm departments. Air conditioned screening room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: for Fuller, Smith & Ross, Oster Mfg. Co. (2); Cerebral Palsy Association, Charles P. Rancey Co., Barth Corporation, Euclid Board of Education, Nelson Stud Welding (2). **SLIDEFILMS:** Lincoln Arc Welding Foundation, Industrial Photographers, Inc., Leece-Neville Co. **TV COMMERCIALS:** for Coca Cola Bottling Co., Paul Smith Advertising (6), Sidney L. Hirsch Co., Modern Import & Export, Ohio Dept. of Health, Salvage & Lee, Anti-Tuberculosis League.

INDUSTRIAL MOTION PICTURES, INC.

1706 East 38th Street, Cleveland 14, Ohio
 Phone: EXpress 1-3432

Date of Organization: 1945

A. P. MacDermott, *President-Treasurer*

D. E. MacDermott, *Secretary*

E. B. Meyers, *Production Manager*

J. L. Micuch, *Director of Photography*

SERVICES: Motion pictures, slidefilms, slides and still pictures, b&w or color; sound recording and script. **FACILITIES:** Cine Special and Auricon cameras, 35 and 16mm animation, complete lighting, stage, sound studio, magnetic tape and 16mm recording; and still picture laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dan Taber's Ledger* (American Steel & Wire Div. United States Steel); *Under the Shovel, Ten Days Per Man* (Euclid Division of General Motors Corp.); *The Inside Look* (Mansfield Tire & Rubber Co.); *Stretch Forming* (Cyril Bath Co.).

Mode-Art Pictures, Inc.

Western Reserve Bldg., Superior & West 9th Avenues, Cleveland 13, Ohio. Donald C. Jones, *Vice-President*.

(see complete listing in Pittsburgh, Pa. area)

PRODUCTIONS ON FILM, INC.

1515 Euclid Avenue, Cleveland 15, Ohio
 Phone: SUperior 1-9829

Date of Organization: January, 1952

Robert Fleming Blair, *President*

Milliard M. Horace, *Vice-President*

SERVICES: Creation and production of sound motion pictures, television programs and commercial films of all types; including slidefilms and visual-cast presentation; kinescopes. **FACILITIES:** Cameras: Maurer 1200 It. Auricon and Cine Specials; Maurer sound recorder; 16mm live recording and re-recording from tape or disc; large sound stage; lighting equipment; editing, art, research, writing; still and animation departments; projection room; complete 16mm laboratory with controlled printing and processing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Baker-Rau-Lang Co. (Agency G. M. Basford Co.); Cleveland Electric Illumination Co. (Agency: McCann-Erickson); Republic Steel (Agency: Meldrum & Fewsmith); Higbee Co. (Agency: Marc Wyse); **NEWSREELS** for CBS, Telenews, Chrysler Corp., and local TV Stations.

Wilding Picture Productions, Inc.

1010 Euclid Building, Cleveland, Ohio. Phone: TOWer 1-6410. Dean Coffin, *District Manager*.
 (see complete listing in the Chicago area)

(Dayton, Ohio Area)

The Jam Handy Organization, Inc.

310 Talbott Building, Dayton 2, Ohio. Phone: ADams 6289. Jack Seelye in charge.
 (see complete listing in Detroit, Mich. area)

Haig & Patterson, Inc.

131 N. Ludlow St., Dayton 2, Ohio. Phone: ADams 9321.
 (see complete listing in Detroit, Mich. area)

METROPOLITAN CHICAGO AREA

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago 10, Illinois

Phone: MIchigan 2-0128

Date of Incorporation: 1950

Bernard Howard, *Pres. & Executive Producer*

Bernard Kurlan, *Secretary-Treasurer*

Morris Alexander, *Vice-President*

Mayer Singerman, *Sales Manager*

Gilbert Haimsohn, *Head of Editing Dept.*

Bill Fisher, *Asst. Production Manager*

SERVICES: Creative and production services for motion pictures, slidefilms, slides, and wide-screen presentations, 3 dimensional. Panavision wide-screen presentations. Editing, writing, recording, titling of films. Also rent studio and equipment. **FACILITIES:** Sound cameras, lights, cables, boom, mikes, dolly, 30 ft. x 45 ft. sound stage or location. Creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Plastone on Parade* (The Plastone Corp.); *About Face with Syd Simons* (American Bakers Assn.); *Automatic Indexer* (Grotnes Machine Works); *Bud Billikin Day Parade* (Chicago Defender newspaper); *Special Machines Built Since 1950* (Ingersoll Milling Machine Co.). **SLIDEFILMS:** *Outboard Handling* (Outboard Boating Club of America); *Grizzly Brakes* (Maremont Automotive Products). **WIDE-SCREEN SLIDE and SLIDEFILMS:** for Kroehler Mfg. Co. (Henri Hurst & McDonald Adv.); Outboard Boating Club of America—Direct, (Ruben Adv. Agency); Visking Corp. **TV COMMERCIALS:** for E-Z Pop, Turtle Wax, Budweiser, Busch Lager, Holsum I.C.T., Rolliton Products, Chesty, Wisco Gasoline, Speedway Gasoline, Roman Meal Bread.

ALLEN, GORDON, SCHROEPPEL & REDLICH, INC.

180 W. Randolph St., Chicago 1, Illinois

Phone: FRanklin 2-8888

Date of Organization: August, 1947

W. Walton Schroepfel, *President*

Arthur C. Allen, *Vice-President*

Aaron Gordon, *Secretary-Treasurer*

SERVICES: Photography and advertising art. 2x2 and 3 1/4 x 4 Vu-Graph slides; strip film. **FACILITIES:** art department and all the necessary equipment necessary for the production of our services.

RECENT PRODUCTIONS AND SPONSORS

VU-GRAPH AND VISUAL PRESENTATIONS for International Harvester Co., Capehart-Farnsworth Co., Reynolds Metals Co., U. S. Steel Corp., National Advertising Agency.

GILBERT ALTSCHUL PRODUCTIONS, INC.

2411 W. Peterson Ave., Chicago 45, Illinois

Phone: UPtown 8-2595

Date of Organization: April, 1954

Gilbert Altschul, *President & Executive Prod.*

Bruce Colling, *Vice-President & Prod. Mgr.*

L. B. Sager, *Vice-President & Sales Manager*

Esther Altschul, *Secretary-Treasurer*

John Gouldin, *Art Director*

SERVICES: Production of motion pictures and slidefilms for industry, education and government. **FACILITIES:** Production stage as well as complete editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Where People Count, Help Yourself to Ownership* (Cooperative League of The USA); *Making Time Stand Still* (White Cap Company); *Good Grooming* (Coronet Films); *Model Building Builds Model Boys* (Comet Hobbycraft Inc.); *The Robot Gardener* (The Grant Co.). **SLIDEFILM:** *Teaching the First "R"* (Row Peterson and Co.).



ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Illinois

Phone: AUstin 7-8620

Branches: (Sales): 228 No. La Salle St., Chicago; 913 Warner Bldg., Washington 4, D. C.;

1931 Rodney Drive, Hollywood 27, Calif.

Date of Organization: 1913

L. P. Momince, *Vice-Pres., Secty., Gen., Mgr.*

Albert S. Bradish, *Vice-President, Production*

Frederick K. Barber, *V. P., Director Adv., Sales Prom.*

Edward Schager, *V. P., Director of Sales*

James E. Anderson, *Director of Television*

Louis E. Wilder, *Slidefilm Department*

Jack D. Danielson, *Special Sales Division*

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials; short subjects; theatrical shorts, packaged programs. **FACILITIES:** Cameras, 16mm and 35mm, RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; editing; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Safe Road Ahead* (Studebaker-Packard Corporation) *I've Served* (American Red Cross); *Partners* (National Farmer Cooperatives); *No Stone Unturned* (Sinclair Refining Company); *ECM Signal Presentation* (U. S. Navy); *Let's Roll With The Champions & Ten Pin Champions* (Anheuser-Busch, Inc.); *Top Assignment* (Community Welfare Council of Milwaukee); *Young America Bowls* (American Junior Bowling Congress); *Special Weapons* (U. S. Air Force) *Holiday On Ice Review* (Holiday On Ice, Inc.). **SLIDEFILMS:** *Hardware Budget Plan* (National Retail Hardware Association); *The Choice is Yours* (Yeoman Brothers); *Complete Sales Program* (Amana Refrigeration, Inc.). **TV COMMERCIALS:** Work in process for Kraft Foods, J. I. Case Company, Austin-Western Company and Woodward-Governor Company.



CAL DUNN STUDIOS

159 E. Chicago Ave., Chicago 11, Illinois

Phone: WHitehall 3-2424

Date of Organization: 1947

Cal Dunn, *Owner*

SERVICES: Script and storyboards to finished productions; slidefilms and motion pictures for sales promotion, training and television commercials. Specialties: Storyboards and finished film art—still and animated. Partial or complete productions. **FACILITIES:** Complete creative and art staff; 16mm and 35mm motion or slidefilm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The First Five Million Miles* (Southern Wheel Div. American Brake Shoe Co.) all in color. **SLIDEFILMS:** *Prospects Unlimited* (National Life & Accident Ins. Co.) *Your Career with National Life, Passport to Security* (National Life & Accident Ins. Co.) *To Your Success* (Heileman's Brewing Co.) *Victory at Sea* (Mead Johnson & Co.); *Leadership* (Campbell Soup Co.) all in color. Additional training and sales film work for: Art Director's Club of Chicago, Hotpoint, Bendix, Zenith Radio, International Harvester, Whirlpool, Needham, Louis & Brorby, Inc., Firestone.

(LISTINGS CONTINUED ON FOLLOWING PAGE)

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Mary G. Dooling
Director

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FRanklin 2-4351



CARTOONISTS, INC.

100 E. Ohio Street, Chicago, Illinois
Phone: SUperior 7-2755
Date of Organization: 1918
Ross Wetzel, *President*
Roger Sloan, *Vice-President In Charge of Sales*
William Langdon, *Vice-President In Charge of Production*

SERVICES: Producer of television spots—from conception to final delivery—specializing in animation but handling live and stop motion inserts. FACILITIES: All animation and stop motion facilities—limited live action facilities—all editing equipment, moviolas, etc.—optical effects printing.

RECENT PRODUCTIONS AND SPONSORS TV COMMERCIALS: *Taystee Bread Spots*, *Northwestern Tissue Spots* (Young & Rubicam); *Cream of Wheat Spots* (Batten, Barton, Durstine & Osborn); *Wilson Meat Spots* (Needham, Louis & Brorby); *Parker Pen Spot* (J. Walter Thompson).*

* specialize in television commercials



CHICAGO FILM STUDIOS OF CHICAGO FILM LABORATORY, INC.

56 E. Superior Street, Chicago 11, Illinois
Phone: WHitehall 4-6971
Date of Organization: 1928
A. G. Dunlap, *President*
Robert D. Gasterline, *Director of Sales*
George Jarrett, *Production Manager*
Walter Rice, *Laboratory Manager*

SERVICES: 16mm and 35mm color and black and white motion pictures for advertising, sales promotion and job training, educational and travel; slidefilms; television commercials. FACILITIES: Two sound stages; Mitchell, Bell & Howell and Maurer cameras; art and animation; optical effects; RCA 35mm sound recording on film or 35mm magnetic tape; projection theatre; laboratory; creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: 1955 *World Series*, *Catching Stars of Baseball*, *All Star Game of 1955* (American & National Leagues of Professional Baseball). TV COMMERCIALS & INDUSTRIAL FILMS: for numerous clients in 1955. Only data submitted.

DOUGLAS PRODUCTIONS

1425 So. Racine, Chicago 8, Illinois
Phone: HAYmarket 1-0109
Date of Organization: 1945
Branch: 925 No. Jackson, Milwaukee, Wis.
Phone: BRoadway 3-5680
Fred C. Raymond, *President*
Arthur R. Jones III, *Exec. Vice-President*
Douglas P. Raymond, *Vice-President Chg. Prod.*
Ray Henderson, *Director of Sales*
Robert N. Kennedy, *Dir. of Photography*
Larry Fickus, *Asst. Cameraman*
Sherwin Becker, *Production Manager*
Wm. Biellicke, *Lab. Manager*

SERVICES: Sound motion pictures and sound slidefilms for television commercials and trailers. Industrial film laboratory services. FACILITIES: Two sound stages, administrative and creative offices, "Liv-Anic" department, animation and art facilities, magnetic and optical sound recording.

Motion picture and still film laboratory including color and b&w printing, Carpenter shop.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *Moonitor* (Armour & Co.); *Die Sets Right* (Superior Steel Products); *The Tru-Line Process* (Graphic Arts Workshop); *The Conventional Washer*, *The Complete Dryer Line* (Maytag Co.).

FRANCISCO FILMS

185 No. Wabash Avenue, Chicago 1, Illinois
Phone: STate 2-0798
Date of Organization: 1912
Sales Branch: Box 137, Oxford, Maryland.
Lincoln Maytham, *in charge*,
L. Mercer Francisco, *Owner*

SERVICES: Producer of sound motion pictures, sound slidefilms, filmstrips. FACILITIES: complete photographic facilities for production of slidefilms and auxiliary materials and advertising photographic illustrations in black and white and color in our Chicago studio, centrally located.

RECENT PRODUCTIONS AND SPONSORS NOTE: Research work in the development of selling plans, selling procedures, and sales training programs, to be implemented by films of various types, and manuals, for The Sherwin-Williams Co., Stewart-Warner Corporation, and Helene Curtis Industries, Inc.

GRAPHIC PICTURES, INC.

33 South Wacker Drive, Chicago, Illinois
Phone: CE 6-7269
Date of Organization: 1915
Robert H. Estes, *President*
Pearl O. Olumstad, *Secretary & Treasurer*
Emmitt Melithin, *Vice-President In Charge of Production*
Richard Herclord, *Chief Cameraman*
C. F. Maravolo, *Art Director*

SERVICES: 16 and 35mm films, sound recording, slidefilms, stills, illustrated photography, art work. FACILITIES: 2 sound studios, all types of sound recording equipment, 35 and 16mm optical sound recorders. Location sound truck, 16 and 35mm cameras. Remote phone lines to all nine Chicago hotels. Transcriptions all types.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: *The Meadowdale Story* (L. W. Besinger & Assoc.); *The First Line of Defense* (The Visking Corp.); *Number Please* (The Federal Signal & Sign Co.); *Air and Ice* (Liquid Carbonic Corp.); *The Open Door* (The P & H Corp.)

The Jam Handy Organization, Inc.

230 N. Michigan Ave., Chicago 1, Ill. Phone: STate 2-6757. Harold Dash *in charge*.
(see complete listing in Detroit, Mich. area)

Henning & Cheadle, Inc.

1140 S. Michigan Ave., Chicago, Ill. Phone: WABash 2-0570. Complete production, editorial and distribution services, F. E. Harrold, *in charge*.
(see complete listing in Detroit, Mich. area)



DALLAS JONES PRODUCTIONS, INC.

1725 No. Wells Street, Chicago 14, Illinois
Phone: MOhawk 4-5525
Date of Organization: 1917
Dallas Jones, *President*
Marilou Jones, *Vice-President and Treasurer*
G. Richard Bowen, *Secretary*

SERVICES: A complete specialized training and sales promotion service, including field research, writing, and production of all audio-visual and printed materials. Motion pictures, slidefilms, filmstrips, slides, flannel boards, complete meeting

packages. **FACILITIES:** Sound and silent stages for motion pictures and slidefilms. Highly mobile location equipment. 16mm and 35mm Mitchell cameras, magnetic recorders, specialized writers, art department, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *di-offset Story* (di-offset Co.); *Merchandising Ground Beef* (Swift & Co.); *Selling Sunbeam* (Sunbeam); *The Dangerous Mile* (U.S. Air Force); *The Doug Williams Story* (A. O. Smith); *Harmony House* (Sears); *Music for Your Church* (Hammond Organ); *They Grow Up Fast* (Athletic Institute). **SLIDEFILMS:** *Plan To Sell Morr Ice Cream*, *The Front Line*, *Going Your Way*, *How To Buy Meat* (Swift & Co.); *Black & White TV*, *Diamonds In Your Backyard*, *Listening Magic*, *The Motorola All-Stars*, *Music To Your Taste* (Motorola, Inc.); *Cooking Is Fun—Indoors and Out* (Evaporated Milk Assoc.); *Creating Ice-maker Sales*, *Know Your Flakemaster*, *Fundamentals of Air-Conditioning* (Carrier Corp.); *Sell Quality All the Way* (Cluett Peabody); *Beginning Wrestling* (Athletic Institute); *Listen To The Woman*, *Dishwashers Mean Business*, *Dishwasher Hands*, *A Hatful of Headlines*, *Headlines on Parade*, *Sell More Water Heaters in '56*, *3 for the Big Money*, *Pick Up & Go* (Hotpoint); *1 for Value* (Carrier Corp.); *The Fresh Look* (A. O. Smith).



KLING FILM PRODUCTIONS

1058 W. Washington Blvd., Chicago, Illinois
Phone: SEeley 8-4181

West Coast production and sales: 1416 N. La-Brea. Phone: HOLlywood 3-2141. David Garber, Mgr., *West Coast Operation*. Gail Papineau, *Director, Animation Division*.

Branch Office: 912 S. Woodward Ave., Birmingham, Mich. L. M. Hopwood, *in charge*.

Date of Organization: 1928

Robert Eirinberg, *President*

Chicago Studio:

Harry W. Lange, *Vice-President*

Jack A. Fenimore, *Executive Producer*

Manny Paul, *1st Director*

Dick Hertel, *Supervising Editor*

Wayman Robertson, *Recording Supervisor*

Lawrence Stein, *Comptroller*

Hollywood Studio:

David Garber, Mgr., *West Coast Operation*

Gail Papineau, *Director, Animation Division*

David Savitt, ASC, *Dir. of Photography*

James O'Reilly, *Syndication Division*

SERVICES: 35mm and 16mm color and b&w motion, slide and slide-motion pictures, live and animated, wide screen, 3-D and conventional, Cinemascope. Industrial, public relations, sales training, educational and technical films. Custom and syndicated TV commercials. Package, syndicated and live TV shows. **FACILITIES:** Chicago—90,000 square feet of floor space in two studio buildings, including four large sound stages and complete production facilities with latest equipment. Hollywood—Complete facilities of Chaplin lot, including 20 buildings which house complete production and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *U. S. In Force—Periodic Maintenance* and *U. S. Air Force Patents & Research* (USAF); *The Ice Cream Maker* (Parafinized Carton Assn.); *Food Sense Not Nonsense* (American Bakers Assn.); *Industry Builder* (American Marietta Co.); *Clearing Machine Story* (Clearing Machine Corp.); *Tennessee Story* (Tennessee Products Corp.); *General Electric Ranges*, *General Refrigerators*, *General Electric Air Conditioners*

(LISTINGS CONTINUED ON FOLLOWING PAGE)

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Phone: EAstgate 7-2800

METROPOLITAN CHICAGO

KLING FILM PRODUCTIONS:

(GE). SLIDEFILMS: *Research Story* (A. O. Smith Co.); *GE Laundry Center* (GE). TV COMMERCIALS for Chevrolet, Dodge, Admiral, Switt, Hamilton Washers & Dryers, Dormeyer, Hamilton Beach, Kellogg, Procter & Gamble, American Dairy Assn., Tabac-Nervine.

MERVIN W. LA RUE, INC.

159 E. Chicago Avenue, Chicago 11, Illinois
Phone: SUperior 7-8656-7
Date of Organization: 1910. (Inc. 1947)
Mervin W. La Rue, Sr., *President*
Joanna La Rue, *Vice-President*
Charles C. Hard, *Secretary-Treasurer*

SERVICES: Primarily consultants in planning, production and utilization of motion pictures and illustration in medical field exclusively. Distributor of audio visual equipment in this field only. FACILITIES: Exceptional for work in this field—explosion proof camera and lighting equipment for surgery—special macroscopic and microscopic motion camera equipment—animation stands—time lapse—recording, etc., in addition to conventional equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Succinylcholine in Electro Convulsive Therapy*; *Repair of Recurrent Dislocation of Shoulder* (one of series on orthopedic surgery—four made this year); *Repair of Mitral Valve* (another of series on heart surgery—five made this year); *Hernia in Infancy* (and several others in series on pediatric surgery); *Parenteral Therapy* (first basic introductory to new series on subject in conduction or local anesthesia).

LEWIS & MARTIN FILMS INC.

1431 N. Wells Street, Chicago 10, Ill.
Phone: WHitehall 4-7477
Date of Organization: 1917
Martin Schmidhofer, *President*
Herschell G. Lewis, *Sec. Treas. & Gen'l Mgr.*
Arthur Kaplan, *Vice-President*
Lou Kravitz, *Director of Sales*
Jean Chandler, *Casting Director*
Al Muenzer, *Chief Editor*
Rudy Bratt, *Floor Manager*

SERVICES: Producers of industrial, sales, training, and public relations motion pictures; slidefilms; television programs and commercials; script service; studio rental. FACILITIES: Two stages, 50 ft. x 100 ft. and 60 ft. x 100 ft.; animation department and artists; 35mm and 16mm photographic and sound equipment; creative staff; still department and laboratory.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Florsheim Shoe Story* (Florsheim Shoe Co.); *The Health Center* (Amalgamated Clothing Workers). SLIDEFILMS: *Lighting With Moe Light* (Moe Light Co.); *Link-Belt Bearings* (Link-Belt Co.); *Star Salesman of 1956* (Helene Curtis Industries).

MIDWEST FILM STUDIOS

6808 No. Clark Street, Chicago 26, Illinois
Phone: SHeldrake 3-1239
Date of Organization: 1917
Alfred K. Levy, *Production Manager*

SERVICES: Motion picture and slidefilm production: research, writing, photography, editing, etc. FACILITIES: Motion picture and slidefilm equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Disposable Pallets* (Addi-

son-Semmes); *Comparative Washers* (Bendix); *Pars, Birdies, Bogies* (Plasterers Assoc.); *Boxcar Load Amer. Maize*. SLIDEFILM: *Plans for the Future* (Delco Div., General Motors).

Stanley Neal Productions, Inc.

670 North Michigan Ave., Chicago. Phone: WHitehall 1-3360.
(see complete listing in New York area)

JOHN OTT PICTURES, INC.

85 Hibbard Road, Winnetka, Illinois
Phone: Winnetka 6-5126
Date of Organization: 1948
John Ott, *President*
Bryan Wright, *Production Manager*

SERVICES: Time-lapse photography, microscopic photography and motion picture productions. FACILITIES: Time-lapse greenhouse, studio, sound recording.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Story of Oats in Oatmeal* (Quaker Oats Co.); *Time-Lapse of Tomatoes* (Campbell Soup); *Explanation of X-Rays, II and III* (Eastman Kodak); *Woodland Story* (Kimberly-Clark); *Secrets of Life*—portions only (Walt Disney Productions). TELEVISION FILMS: *How Does Your Garden Grow?* (weekly syndicated series); sequences for Today, Home and Zoo parade (WNBQ, NBC).



PARAGON PICTURES, INC.

2540 Eastwood Avenue, Evanston, Illinois
Phones: DAVis 8-5900; BRIargate 4-3711
Date of Organization: 1948
Robert Laughlin, *President*
James E. Ford, *Vice-President*
J. Edgar Kelly, *Secretary*
Catherine M. Laughlin, *Treasurer*
Samuel J. Needham, *Production Manager*
Jane S. Schroyer, *Head of Editorial Dept.*

SERVICES: Industrial motion pictures slidefilms and TV commercials. FACILITIES: Fully equipped sound stage, 40 ft. x 80 ft., magnetic and variable density optical recording systems, conference and screening rooms, editing and still laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Pianorama* (The Rudolph Wurlitzer Company); *Combines at Home and Abroad* (J. I. Case Company); *Consumer Education* (TV series for University of Illinois). SLIDEFILMS: *Powered for Progress* (Butler Bros.); *Fatal Hour* (Zurich-American Insurance Companies).

PILOT PRODUCTIONS, INC.

6419 No. California Ave., Chicago 45, Illinois
Phone: AMBassador 2-4141
Date of Organization: 1940
(Incorporated November 1, 1952)
C. Robert Isely, *President*
M. E. O'Brien, *Exec. Vice-President-Treasurer*
R. L. Dedrick, *Vice-President-Production*
A. E. Borroughs, *Secretary*

SERVICE: 16mm motion, 35mm sound slidefilms, industrial and illustrative still photography, 16mm tape recording. FACILITIES: Complete production facilities except 16mm laboratory, 3500 sq. ft. of studio space.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Men and Machines* and *Bonus Buckets* (Clark Equipment Co.); *Planning* (Chicago Industrial Adv. Assoc.); *Gerac* (Illinois Tool Works); *Banking* (Behmont National Bank); *Tank Production* (Colligan, Inc.). SLIDEFILM: *Selling the 180* (Clark Equipment Co.)



PRODUCERS FILM STUDIOS

540 Lake Shore Drive, Chicago, Illinois
Phone: WHitehall 3-1440

Date of Organization: June, 1916

Jack H. Lieb, *President*
Warren Lieb, *Production Supervisor*
Walter A. Hotz, *Chief of Sound Department*
Elaine Badis, *Script Department*
Larry Johnson, *Director*
Elsie Kerbin, *Film Librarian*

SERVICES: Complete 35mm and 16mm motion picture production for industry, television, training and educational use. Specialist in TV spots. FACILITIES: 35mm and 16mm sound camera equipment, 2 sound stages, cutting rooms, dollies, mobile unit for location, music libraries. Specialists in titles and animation. Complete RCA optical and magnetic recording equipment for both 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Do It Now* (Swift and Co.); *The Lure of Fishing in Kentucky* (State of Kentucky) *The Nyack Bridge* (Construction Aggregates Corp.); *And Away We Go* (Sylvania Electric Products); *Memorial Bronze* (Bronze, Inc.). TELEVISION FILMS: 49 for Chicago Union Stock Yards (for Gene K. Walker Productions); 13 of Whittemore & Lowe piano team. TV COMMERCIALS: Deep Magic (Toni); Robin Hood Flour, Criminal Investigation, Political Spots, O'Henry, Mayor Daley Safety Traffic Talk.

Reid H. Ray Film Industries, Inc.

208 So. LaSalle Street, Chicago, Illinois. Phone: Financial 6-0897. Frank Balkin, *in charge*
(see complete listing in St. Paul area)



SARRA, INC.

16 East Ontario Street, Chicago 11, Illinois
Phone: WHitehall 4-5151
200 East 56th Street, New York 22, N.Y.
Phone: MUrray Hill 8-0085

Date of Organization: 1937
(At New York City Studios)

Valentino Sarra, *President*
Morris Behrend, *General Manager*
John Henderson III, *Producer-Director*
Robert Jenness, *Director*
Rex Cox, *Director*
Stanley Johnson, *Director*
George Altman, *Chief Editor*
David Fletcher, *Art Director*

(At Chicago Studios)

Michael Stehney, *Production Manager*
Marvin Bailey, *Service Manager*
Karl Oeser, *Director*
Norman Schickedanz, *Director*
John Brix, *Director*
Helen Krupka, *Scenario Supervisor*
George DeDecker, *Art Director*
Harold Lignell, *Laboratory Manager*

SERVICES: Creation and production of motion pictures, slidefilms and television commercials for sales, sales training, product promotion and information, employee training and indoctrination, safety training and promotion, public information, Armed Forces training subjects. FACILITIES: Sound stage, 16mm and 35mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm editing; 16mm and 35mm processing laboratory; art and animation; creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Partners in Safety* (Kroger Co.); *To Keep in Touch* (Kellogg Switchboard &

Supply Co.); *So You're New Around Here, Accidents Can Happen* (National Safety Council). **SLIDEFILMS:** *The New Sealy Posturepedic Foam Rubber Story*; *The Con-Sealy Bed Story* (Sealy, Inc.); *The Martin-Senour Story* (Martin-Senour Co.); *The Shelys Go to Hammondsport* (Taylor Wine Co.). **TV COMMERCIALS:** for American Dental Association, American Dairy Association, Quaker Oats, Anheuser-Busch, Seven-Up Bottling Co., Monsanto Chemical Company.

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Illinois
Phone: TA 3-1118

Date of Organization: 1952

Byron L. Friend, *President*

June A. Friend, *Secretary-Treasurer*

William Sprague, *Production Manager*

Henry Ball, *Facilities Manager*

Dale Sharkey, *Director of Photography*

SERVICES: Motion pictures for television and industry in color or b&w; TV commercials; studio and location work; complete packaging service; 16mm editing; re-recording; complete interlock screening and recording. **FACILITIES:** Multiple camera continuous shooting motion picture equipment. 16mm cameras, 16mm magnetic sound recording, sound stage 30 ft. by 45 ft., four channel re-recording, four channel interlock recording, complete lighting equipment for both studio and location work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Smiling Pitcher* (Perkins Products Co.); *Impact* (Tumpane Corp.); *Colossus of Chicago* (Merchandise Mart Corp.); *Zoo Parade Safari* (National Broadcasting Co.); *The Centennial Story* (Sigma Chi Fraternity).



VOGUE-WRIGHT STUDIOS

(Division of Electrographic Corp.)

469 E. Ohio street, Chicago 11, Illinois

Phone: MOhawk 4-5600

Branch Offices: 225 Fourth Avenue, New York,

N. Y. Phone: ALgonquin 4-3400, Louis Kaep, *Vice-President*.

Date of Organization: 1931

Albert W. Dungan, *President of Electrographic Corporation and Manager of Vogue-Wright Studios*

Clinton Conrad, *Executive Vice-President*

William Faivre, *Vice-President and Gen. Mgr.*

James E. Holmes, *Manager, Film Division*

Jack Conrad, *Production Manager*

SERVICES: Motion pictures, slide-motion, sound slide, television shorts and commercials, charts, manuals, booklets; films on industrial sales and personnel training, safety, public and civic relations.

FACILITIES: 150,000 square feet of floor space, Chicago; 40,000 square feet, New York. Staff of 250 employees, complete motion picture and slide film equipment. Sound stage, editing, animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modern Trends in the Bedding Plant Business* (George J. Ball); *Vacation Safety* (National Safety Council); *Questioning Witnesses and Drivers* (National Assoc. of Automotive Mutual Ins. Companies); *The Long Corridor* (Zenith Radio Corp.); *It's Up To You* (International Harvester). **SLIDEFILMS:** *Test to Sell* (Firestone Tire and Rubber Co.); *Lead With the Ace* (Dixie Products); *Take Another Look* (Hardware Mutuals); *The One Best Way* (International Harvester); *This is Stewart Warner* (Stewart Warner); and others.



WILDING PICTURE PRODUCTIONS, INC.

1345 Argyle Street, Chicago 40, Illinois

Phone: LOngbeach 1-8410

Date of Organization: 1914

Incorporation: 1927

BRANCH OFFICES

NEW YORK: 385 Madison Ave., New York, N. Y.
Phone: PLaza 9-0854. T. H. Westermann, *Vice-President*.

DETROIT: 4925 Cadienx Road, Detroit, Michigan.
Phone: TUxedo 2-3740. Don Calhoun, *Vice-President*.

CLEVELAND: 1010 Euclid Bldg., Cleveland, Ohio.
Phone: Tower 1-6440. Dean Coffin, *District Manager*.

PITTSBURGH: 429 Fourth Ave., Pittsburgh, Pa.
Phone: GRant 1-6240. Ralph Maitland, *in charge*.

CINCINNATI: 617 Vine St., Cincinnati, Ohio. Phone: Garfield 0477. R. L. McMillan, *in charge*.

CHICAGO: Address given above. Jack Rheinstrom, *Vice-President*.

ST. LOUIS: 3940 Lindell Blvd., St. Louis, Mo.
Phone: JEFFerson 5-7422. Jack Robertson, *in charge*. (Under supervision of Jack Rheinstrom.)

HOLLYWOOD: 5981 Venice Blvd., Hollywood, California. Phone: Webster 8-0183. John Oser, *in charge*.

C. H. Bradfield, Jr., *President*

H. W. Fish, *Executive Vice-President*

Lang S. Thompson, *Vice-President, Sales*

J. A. Kellock, *Vice-President, Production*

C. B. Hatcher, *Secretary-Treasurer*

M. W. Gibney, *Production Development Dept.*

J. M. Constable, *Production Development Dept.*

Walter Tinkham, *Executive Assistant*

Jerome C. Diebold, *Manager, Navy Services*

Harold A. Witt, *Manager, Air Force Services*

Harold Kinkle, *Laboratory Superintendent*

Gilbert Lee, *Art Director*

J. E. Dickett, *Recording Director*

A. J. Bradford, *Customer Service & Equipment*

G. Duncan Taylor, *Manager, Slidefilm Dept.*

Jack A. Krieger, *Advertising & Sales Promotion*

SERVICES: Creators and producers of sound motion pictures and sound slidefilms designed for business, industry, education, and television application, and complete live stage shows and presentations for conventions and sales meetings.

FACILITIES: Home Office and Main Studios: 60,000 sq. ft. of floor space; 27,000 sq. ft. given over to three stages, 200 x 75, 100 x 70 and 100 x 50 ft.; remainder to administrative and creative offices, still and motion laboratories; optical and animation departments, art studio, screening rooms, sound department, film vaults, carpenter shop and other departments.

DETROIT: Wilding's studio operations in this city have recently been expanded and now are housed in a modern building constructed especially for motion picture production. The new building contains administrative offices, sales and graphic arts departments, two large sound stages (totaling 8,000 square feet) and screening rooms. The sound stages are separated with sliding doors to permit them to function independently or as one large sound stage. All motion picture equipment, cameras, lights, etc., are available at this new installation.

NEW YORK: Sales and administrative offices, screening facilities and a complete staff for creating and

producing television films and motion pictures. **HOLLYWOOD:** Sales and administrative offices, sound stage, screening room and all other equipment for motion picture production.

Wilding also maintains sales offices and screening facilities in Cleveland, Cincinnati, St. Louis and in Pittsburgh.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1956 new passenger car and truck announcement films in Cinemascope (Ford Motor Co.); *Tim's Choice* (Deere & Co.); *Men, Ideas and Money* (Continental Illinois National Bank and Trust Co. of Chicago); *This is Chicago* (Chicago Association of Commerce & Industry); *A Dedication to Justice* (American Bar Association); *Production 5118* (Champion Paper & Fibre Co.); *Land of Plenty* (Goodyear Tire & Rubber Co.); *After the Harvest* (The Board of Trade of the City of Chicago); *The Case of Officer Hallibrand* (The Ohio Oil Co.); *Broad Land—Narrow Water* (Illinois Bell Telephone Co.); *Yours to Keep* (U. S. Savings & Loan League); *The Greatest Good* (The Upjohn Co.); *Miracle of Feeding America* (Swift & Co.); *The Care and Feeding of Buyers* (Republic Steel Corp.); *Knowing's Not Enough* (U. S. Steel Corp.). **SLIDEFILMS:** *Behind Locked Doors* (Sargent Lock Co.); *Mix or Match* (General Electric Co.); *Clients are Better Than Customers* (American Kitchens Corp.); *Decorama—wide screen* (Paul MacAlister & Assoc.); *Finest Motor Car in the World* (Continental Division Ford Motor Co.) and numerous other subjects produced for a nation-wide clientele during 1955.

Raphael G. Wolff Studios, Inc.

2103 Orrington Avenue, Evanston, Ill. Phone:

DAvis 8-7236. Carl Wester, *in charge*.

(see complete listing in Los Angeles area)



Illinois

CAVALCADE PRODUCTIONS

3 Summit Terrace, Lake Zurich, Illinois

Phone: GEneral 8-6421

Date of Incorporation: 1948

Dale McCulley, *President*; *Writer-Director*
John E. Meredith, *Vice-President*; *Technical Adviser*

Harold B. Mackenzie, *Secretary*

Loreen R. McCulley, *Treasurer*

Charlotte B. Meredith, *Casting Director*

SERVICES: Specializing in 16mm color motion pictures. Covers all phases, beginning with research and following on through utilization. Includes original music scores. Also consultation to company film departments. **FACILITIES:** Equipment for both interior and exterior location shooting. Excellent sound stages, fully equipped for lip-synch work, available through rental arrangement with large studio. 16mm editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Champions for Christ* (Scripture Press Foundation); *Out of the Night*, *The Street* (Pacific Garden Mission); *The Accelerator* (Inflico, Inc.); *Lord of All* (The King's College).

New World Productions

224 N. Glenwood Street, Peoria, Ill.

(see complete listing in North Hollywood area)

(LISTINGS CONTINUED ON FOLLOWING PAGE)

WEST CENTRAL: ILLINOIS

Summit Studios

Karl S. Smith, 117th St. and 108th Ave., Orland Park, Illinois. Phone: Fieldbrook 9-0177.
(See complete listing El Paso area)

THE VENARD ORGANIZATION

113 North Madison Ave., Peoria, Ill.
Studio—Highview Road, East Peoria, Ill.
Phone: 4-2490

Date of Organization: 1923

G. L. Venard

Frances B. Venard

SERVICES: We write, produce, distribute. Personal service throughout. **FACILITIES:** 3200 square feet of sound stage . . . equipped for any assignment, large or small.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Something to Crow About* (The Sears-Roebuck Foundation); *Our Neighbors on the Farm* (The National Plant Food Institute); *Education Plus—Cooperative Office Practices* (Key-stone Steel & Wire Company). Incomplete: Only 1955 references submitted.

Iowa

GENERAL PICTURES PRODUCTIONS, INC.

1702 Keo Way, Des Moines, Iowa
Phone: 3-4553

Date of Organization: 1945

Laboratory: Kempton Road

Des Moines, Iowa. Phone: 3-8275

W. K. Niemann, *President*

Ted Sloane, *Vice-President*

David H. Bonine, *Vice-President in charge of laboratory*

Wm. H. Schultz, *Vice-President in charge of production*

SERVICES: Industrial sales, educational, job training and civic relations films; television subjects. **FACILITIES:** Sound and color camera and laboratory equipment; sound recording and re-recording, direct-on-film, magnetic film, tape; color printing; editing; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Egg Layers from Jungle Fowl to Hy-Lines* (Hy-line Poultry Farms); *What do you say?* (United Campaign—Des Moines) *The Mysteries of Tubeless Tires* (Sears, Roebuck & Co.) *The 1956 Line of Homko Power Lawn Mowers* (Western Tool and Stamping Co.) **TELEVISION FILMS:** *You Pick 'Em* (Des Moines Register & Tribune).

Kansas



CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas
Phone: Viking 3-0100

Date of Organization: 1947

Arthur H. Wolf, *President and Exec. Producer*
Russell Mosser, *Executive Vice-President and Treasurer*

Charles Lacey, *Secretary and Director of Production*

Norman Stuewe, *Motion Picture Photography*

Margaret Travis, *Script and Filmstrip Prod.*

Harold Harvey, *Director*

Gene Courtney, *Director*

Robert Rose, *Still Photography*

Dan Palmquist, *Editing*

SERVICES: Motion pictures and slidefilms for public relations, sales, training, education and television. Subcontracting. Specialized sports photography. Specialized color and/or black and white still assignments. Animation and recording service.

FACILITIES: New studio and office facilities include 60' x 100' x 27' sound stage, voice studios, editing rooms, sound rooms, etc.; Mitchell and Cine Special cameras; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Emblems Friend* (Spen- cer Chemical Co.); *Seeding is Believing* (Missouri Farmer's Association); *Rebound* (Kansas Services for the Blind); *What About Juvenile Delinquency*, *A Safe Shop*, *Why Study Home Economics* and six others (Young America Films); *You Decide* (Kansas for Right to Work). **SOUND SLIDE- FILMS:** *It's Only Money* (Continental Oil Co.) **SLIDEFILMS:** *Junior Safety Series*, *Senior Safety Series*, and 35 other filmstrips. (Young America Films).

Minnesota

CONTINENTAL FILMS

(Div. of Midwest Radio-Television, Inc.)

17 South Ninth St., Minneapolis, Minn.

Phone: FE 8-6301

Date of Organization: 1954

William McNally, *Chairman of Board*

Robert Ridder, *President*

F. Van Konyenburg, *Executive Vice-President*

Paul D. Rusten, *Executive Producer*

Don Padilla, *Business Manager*

David E. Westphal, *Production Manager*

SERVICES: Writing, direction and production of color and black and white motion pictures for business, education, religion and television. Three writer-directors together with camera, sound and editing staff. **FACILITIES:** 25' x 50' sound studio, Arriflex, Mitchell and Super 1200 cameras; editing, interlock projection, synchronous magnetic sound recording and mixing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *More From Every Acre* (Northrup, King & Co.); *Under Control* (Fisher Governor Co.); *New Era of Better Roads* (Pioneer Engineering); *G-20 Granules* (The Mackwin Co.); *Let Us Do Good* (Lutheran Welfare Society). **TV MOTION PICTURES:** *Minnesota, U.S.A.*—39 TV shows (Minnesota Junior Chamber Commerce & Minnesota Industries).



EMPIRE PHOTOSOUND INCORPORATED

1920 Lyndale Ave. South, Minneapolis 5, Minn.

Phone: Pleasant 2407

Date of Incorporation: October, 1945

William S. Yale, *President*

Charles B. Wochtle, *Secretary-Treasurer*

Catherine Running, *Business Manager*

Richard Jamieson, *Production*

Truman Bjorklund, *Creative*

William O'Brien, *Script*

Arthur Nicol, *Animation*

Leslie Blacklock, *Camera*

Patrick Des Jarlais, *Art*

DeLores Paul, *Editing*

Warren Rose, *Sound*

SERVICES AND FACILITIES: Completely equipped production facilities for motion pictures, sound slidefilms, television commercials and sales meeting presentations. 16mm Maurer camera. Time lapse, slow motion equipment. Editing, and interlock projection. Animation, sound recording studio 40' x 60' sound stage. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Parade of Products*, *3M Today*, *History of 3M Research* (Minnesota Mining & Manufacturing Company); *It's Great to be an American Legionnaire* (American Legion Na-

tional Headquarters); *Painting the Town* (Archer Daniels Midland Company). **SOUND SLIDE- FILMS:** *Savings in the Attic* (Western Mineral Products Company and Zanolite Company); *Let's Talk About Vacations* (Minnesota Mining & Manufacturing Company); *Specialization, the Keyword* (Franklin Manufacturing Company); *Your Mar- quette Money Makers* (Marquette Manufacturing Company); *The General Mills Way* (General Mills, Inc.). **TV FILM COMMERCIALS:** for Minneap- olis Brewing Company, General Mills Inc., Mar- shall-Wells Company, Russell Miller Milling Com- pany, First National Bank of Minneapolis, EZ-Way Sales Inc., Fisher Nut Company, Lavois Company and Chevrolet Dealers.



REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul 1, Minnesota

Phone: Midway 9-1393

Branch Offices: Chicago 4, Room 1068, 208

So. LaSalle St., Financial 6-0897, Frank Balkin;

Los Angeles, 8762 Holloway Drive, Phone:

CRestview 1-4080.

Date of Organization: 1910

Reid H. Ray, *President*

William H. Ringold, *Vice-President*

Frank J. Haylicek, *Asst. to the President*

Alice M. Griswold, *Secretary*

E. H. Polstuss, *Production Manager*

Clive Bradshaw, *Laboratory Superintendent*

Robert Berg, *Art Director*

R. V. Jellrey, *Director of Merchandising*

John Lang, *Sales Manager, Film Ad Division*

Frank Balkin, *Manager, Chicago Area*

SERVICES: Motion pictures, slidefilms, TV com- mercials (live or animated) screen advertising (na- tional or local sales). **FACILITIES:** Script depart- ment, studio, laboratory, titles, animation; com- plete production equipment for 35mm or 16mm black and white, or color; RCA magnetic or photographic 35 or 16mm recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Year to Remember* (Illino- is Farm Service); *On the Boardwalk* (Cinema- scope) (Atlantic City Convention Bureau); *Magic of Mixes* (Pillsbury Flour Mills); *The Sierra Load- er* (Harnischfeger Corp.); *Lease for the Future* (Deere & Company); *Iowa on Parade* (University of Iowa); *Power for the Man who Expects More* (International Harvester Co.); *America's Iron Frontier* (Erie Mining Co.).

Missouri



THE CALVIN COMPANY

1105 Truman Road, Kansas City 6, Missouri

Phone: HA 1-1284

Date of Organization: 1931

Forrest O. Calvin, *President*

Lloyd Thompson, *Exec. Vice-President*

Larry Sherwood, *Vice-Pres. & Gen. Mgr.*

Neal Keehn, *V. P. in Charge of Services*

Frank Barhydt, *V. P. in Charge of Productions*

Betty C. Calvin, *Secretary-Treasurer*

Richard Bulkeley, *Production Manager*

James Hash, *Comptroller*

Leonard Keck, *Operations Manager*

William D. Hedden, *Laboratory Supt.*

Maxine Covell, *Office Manager*

SERVICES: 16mm color sales and sales training films; service work and laboratory facilities for other producers, universities and television com-

(LISTINGS CONTINUED ON FOLLOWING PAGE)

What does
this seal
mean
to you?



To you, the sponsor, it means that the producer whose letterhead, advertising, presentations and pictures display this seal has been admitted to an association of his severest critics — other producers.

It means he has passed with flying colors stringent qualifications of experience, equipment, financial standing and professional talent. It means he has wholeheartedly endorsed a Code of Fair Practices and a Standard Reference contract which cover every phase of film selling and production. In short, it means "This is an ethical producer, on whose word you can depend."

It means something else, too.

In the old-fashioned way, he's *dedicated* . . . he's dedicated to producing pictures which will do the job they're intended to do—pictures of the *best* creative and technical quality.

Be sure the AAFP Seal is on your pictures.

It's your guaranty!

Atlas Film Corporation
Oak Park, Illinois

Beeland-King Film Productions
Atlanta, Georgia

Cinecraft Productions, Inc.
Cleveland, Ohio

Condor Films, Inc.
St. Louis, Missouri

DeFrenes Company
Philadelphia, Pa.

Francisco Films
Chicago, Illinois

The Jam Handy Organization, Inc.
Detroit, Michigan

Kling Film Productions
Chicago, Illinois

Mervin W. LaRue, Inc.
Chicago, Illinois

Producers Film Studios
Chicago, Illinois

Reid H. Ray Film Industries
St. Paul, Minnesota

Sarro, Inc.
Chicago, Illinois

Vague-Wright Studios
Chicago, Illinois

Wilding Picture Productions, Inc.
Chicago, Illinois

AMERICAN ASSOCIATION of FILM PRODUCERS, Inc.

333 North Michigan Avenue • Chicago, Illinois

WEST CENTRAL: MISSOURI

THE CALVIN COMPANY:

mercials. FACILITIES: Two sound stages, area 19,000 sq. ft.; location equipment: laboratory with output of 25,000,000 ft. black and white, 20,000,000 ft. color a year; Kodachrome processing and printing; 12 editing rooms; two sound studios with six channels, eight phono, recording equipment for film, tape, wax, magnetic film; eight full-time directors; creative staff; complete music facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Fundamentals of Earth Moving*, *The Last Mile*, *Dateline Peoria*, (Caterpillar Tractor Co.); *The Hungry Hoarde* (Douglas Chemical Co.); *Where in the World* (Quaker State Oil Refining Co.); *Lightning on Order* (Missouri Farmer's Assn.); *State of the Union* (D-X Sunray Oil Co.); *Better Basketball* (Official Sports Film Service); *The Magic Boud* (Veterans of Foreign Wars); *Wheels of Progress* (Goodyear Tire & Rubber Co.); *Too Busy to Live*, *Man and Boy* (Phillips Petroleum Co.); *One Among Many* (Allegheny County Community Chest).

CONDOR FILMS, INC.

1006 Olive Street, St. Louis 1, Missouri
Phone: MAin 1-8876

Date of Organization: 1951

Arthur E. Wright, Jr., *President*
Bradford Whitney, *Vice-President*
Dean Moore, *Production Manager*
Edgar F. Stevens, *Vice-President*
Victor C. Lewis, Jr., A.C.E., *Chief Film Editor*

SERVICES: Producers of 16mm and 35mm sound motion pictures and slidefilms for sales promotion, advertising, public relations, training, tv. Complete creative, writing and production staffs. Complete productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. FACILITIES: Air-conditioned sound stage. 35mm Mitchell, 16mm Maurer and Bell & Howell cameras. Fearless Panoram dolly. Synchronous magnetic recording—16mm, 17½mm, 35mm, ¼-inch. Six-channel inter-locker mixing 16mm, 17½mm and 35mm Moviolas—picture and sound. 16mm and 35mm (arc) effects libraries.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Beef-Maker* (Eli Lilly & Co.); *Train Radio on the Frisco* (Frisco Railroad); *The Stark Sales Formula* (Stark Bros. Nurseries & Orchards Co.); *The Yankees . . . Baseball's Elite* (The Coca Cola Co.); *The Linden Leaf* (Lindenwood College). TV COMMERCIALS for: Ralston Purina Company, United Van Lines, Lion Oil Company, Turns, Bardenheier's Wines, Griesedieck Brothers Beer, Color-Flyte and Royale dinnerware, and many others.

The Jam Handy Organization, Inc.

4378 Lindell Blvd., St. Louis, Missouri.
(see complete listing in Detroit, Mich. area)

HARDCASTLE FILMS

25 So. Bemiston Ave., St. Louis 5, Mo.
Phone: Parkview 6-0202

Date of Organization: 1930

J. H. Hardcastle, *Producer*
C. E. Talbot, *Photography*
Richard Hardcastle, *Editorial*
Richard Hardcastle, Jr., *Production*

SERVICES: Motion pictures, slidefilms, and TV commercials of all types: advertising, public relations, sales industrial training, civic, religious, fund raising. FACILITIES: Complete 35mm and 16mm equipment, sound stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *More Food for Your Money* (Dairy Council of St. Louis); *Babies Like to Eat* (Social Science Films); *Sub-Assembly of the Overhead Door*, *Job Installation* (Overhead Door Corp.); *Big Game Trails* (Vitronic, Inc.). SLIDE-FILMS: *Tavern Tactics*, *Merchandising School* (Amheuser-Busch, Inc.); *Nothing Does it Like 7-Up*, *Unit Advertising* (The Seven-Up Co.). TV COMMERCIALS: Ripley Clothes, McMahon Pontiac, Trigg Mercury.

Wilding Picture Productions, Inc.

3940 Lindell Boulevard, St. Louis, Mo. Phone: Jefferson 5-7422. Jack Robertson, in charge (under supervision of Jack Rheinstrom).
(see complete listing in the Chicago area.)

Wisconsin

Douglas Productions

925 No. Jackson, Milwaukee, Wis. Phone: BRoadway 2-5680.
(see complete listing in Chicago area)

FILM ARTS PRODUCTIONS, INC.

1032 N. Sixth Street, Milwaukee 3, Wisconsin
Phones: BR 6-5670

Date of Organization: 1927

A. K. Hadley, *President*
Harlan P. Croy, *General Manager, Treasurer*
Walter Immekus, *Photography*
Gaylord Clark, *Laboratory*
Alfred Zemlo, *Sound Recording*
Charles Kochler, *Slide Production*

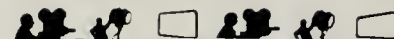
SERVICES: 16mm and 35mm industrial, sales training motion pictures; sound slidefilms; slides; TV commercials and shorts. Complete 16mm and 35mm lab service. FACILITIES: 16mm and 35mm cameras; lighting equipment for studio or location; stock and special sets; recording facilities (magnetic, disc, and film). 16 and 35mm; 5000 sq. ft. shooting stage.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Milk is our Business* (Golden Guernsey Dairy Cooperative); *Outboard Odyssey* (Outboard Boating Club of America); *Life Line* (Macwhyte Wire Rope Co.). SLIDE-FILMS: *Is This Your Life* (Million Dollar Round Table of Insurance Agents); *I've Known What Your Customers Want* (Hansen Glove Corp.); *Massey-Harris 50 Tractor* (Massey-Harris-Ferguson, Inc.); *Success Story* (Allis-Chalmers Mfg. Co.).

National Advertisers Association Checklist for Clients & Producers

★An outline of the responsibilities shared by film sponsors and producers was published by the Association of National Advertisers, from data prepared by its Films Committee with O. H. Coelln, publisher of *BUSINESS SCREEN*, serving as liaison to producers. Currently being revised, "The Check-List of Client and Sponsor Responsibilities in the Production of Motion Pictures" offers clear-cut advice on what the film buyer and his producer should do to assure successful creative and production efforts.

The outline ranges through preparatory stages, into actual production and laboratory phases and into the ultimate goal of distribution to intended audiences. Write the Association of National Advertisers, Inc., 285 Madison Avenue, New York 17, to reserve your copy of the new edition. Published price was not available at press time.



SOUTHWEST

Arizona

CANYON FILMS OF ARIZONA

831 North Seventh Ave., Phoenix, Arizona
Phone: ALpine 2-1719

Date of Organization: 1953

Raymond Boley, *Owner-Production Manager*
Bob Allen, *Owner-Director of Photography*

SERVICES: Commercial motion picture producers for industry, television, advertising, and education. TV spots, sound slidefilms. Contact editing and shooting for other producers. Animation. Script Dept. FACILITIES: Sound stage and complete sound recording facilities, magnetic film and tape, disc cutting, Portable lighting, Synchronous cameras and recorders. Complete editing dept. including sound cutting, Interlock projection and recording 16mm or 35mm.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Phoenix—Your City* (City of Phoenix); *Pattern for Progress* (Arizona Public Service Company); *Fabulous Fashions* (Ed Poole and Associates); *They Live Again*, *Rehabilitation of the Blind* (Arizona Dept. of Welfare).

Texas

JAMIESON FILM COMPANY

3825 Bryan Street, Dallas 4, Texas
Phone: TEnnison 8158

Date of Organization: 1916

Bruce Jamieson, *Business Manager*
Hugh V. Jamieson, Jr., *Production Manager*
Jerry Dickinson, *TV Production Manager*
Raymond Redd, *Laboratory Manager*
Robert A. Green, *Writing Department*
Taylor Branch, *Production Supervisor*
Bob Alcott, *Camera Department*
Robert Redd, *Editing Department*
John Beasley, *Art Department*
Frank Sloan, *Sound Department*

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording and color printing services. FACILITIES: Studio and sound stage. RCA 16mm and 35mm sound channels; editing, printing and processing 16mm and 35mm; Kodachrome printing with scene-to-scene color correction; animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *U. S. Navy Aircraft Development Film—Confidential*—(Chance Vought Aircraft); *3 U. S. Air Force Aircraft Development Films—Secret*—(Convair Aircraft); *Lines of Progress* (South Carolina Electric Co-operatives); *To Walk Alone* (Scottish Rite Hospital); *The Modern Way—Naturally* (Southern Union Gas); *Tax Form Information Film* (U. S. Treasury Department); *A Revolution in Modern Living* (Consolidated Frozen Foods); *Magic Valley* (Lower Rio Grande Chamber of Commerce); *1955 Texas State Fair* (State Fair of Texas); *Texas Natural Resources—30 minute version* (Texas Gulf Sulphur). TELEVISION FILMS: 52 programs of "Texas in Review" (Humble Oil & Refining Co.). TV COMMERCIALS: for the Borden Company, Humble Oil & Refining Co., Phoenix Sewing Machines, Magnolia Petroleum Company, Chrysler Corporation, etc.



SOUTHWEST FILM CENTER

(Film production facilities of
SOUTHWEST FILM LABORATORY, INC.)

2015 Young Street, Dallas, Texas

Phone: Riverside 6782

Date of Organization: May, 1950

Irvin Gans, *President*

Jack A. Hopper, *Vice Pres., Tech. Consultant*

Curt Poe, *Executive Producer*

Lloyd B. Abernathy, *Director of Photography*

Robert E. Rogers, *Editorial Supervisor*

Bob Duncan, *Continuity & Script Dept.*

Oliver H. Oliver, *Sound Engineer*

Roy Fridge, *Art & Animation Dept.*

SERVICES: Television film series, commercial and industrial color films. **FACILITIES:** 3200 ft. sound stage, complete narration, dubbing and scoring studios, 16mm Mitchell and Arriflex cameras, Magnasync and Magnecord magnetic recorders, Maurer Optical recorder, complete processing and printing laboratory.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Big "D" USA* (Dallas Chamber of Commerce); *TV PROGRAMS:* *Texas Rasslin* (Ed McLeMore Sportatorium); *Telephone Spotlight on Texas* (Gardner Advertising); *Telephone Spotlight on Missouri* (S. W. Bell Telephone Co.). **TV COMMERCIAL:** *Magnolia Sales* (Magnolia Petroleum Co.).

SUMMIT STUDIOS

8316 Diana Drive, El Paso, Texas

Phone: 6-3920

Date of Organization: 1955

BRANCH OFFICE:

147th St. and 108th Ave., Orland Park, Ill.

Phone: Fieldbrook 9-0177, Karl S. Smith (*in charge*)

Lawrence V. Smith, *Director*

James L. Thalheimer, *Chief of Sound Dept.*

Sherman A. Mullin, *Script Dept.*

Virginia L. Smith, *Business Manager*

SERVICES: Complete 35 and 16mm motion picture production for industry, education, television, and medicine. Stock shots in black and white and color. Southwestern representative of a leading animation producer (Graphic Films Corporation). **FACILITIES:** 35mm Bell & Howell, Auricons 100—600', Bolexes. Air conditioned sound stage and recording rooms. Mobile location units available for shooting in Mexico. Complete lighting facilities. Fully equipped time-lapse laboratory. Animation facilities. Projection room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Hidden Valley* (City of El Paso Park Dept.); *Plaza de Toros, Flora and Fauna of the Franklin Mountains, Land of the Lizards, Cacti and Succulents of the Southwest Desert* (Un-sponsored).

TEXAS INDUSTRIAL FILM COMPANY

2528 North Boulevard, Houston, Texas

Phone: Jackson 9-4377

Date of Organization: 1945

SERVICES: Industrial training and sales promotion motion pictures, 16mm and 35mm sound, color; 35mm sound slidefilms. Extensive specialized experience in production of insect films. **FACILITIES:** 16mm and 35mm cameras, lighting equipment; air-conditioned sound stage; disc, magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Personnel for writing, direction, editing and sound recording.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Low Volume Spraying* (Hercules Powder Company); *Pole Climbing* (Southwestern Bell Telephone Company); *South-*

west Conference Football Highlights of 1954 (Humble Oil & Refining Company); *Frontiers Unlimited* (Texas Chemical Council). **SLIDE-FILMS:** *Down Through the Years* (Houston National Gas).



MOUNTAIN STATES

Colorado

THOS. J. BARBRE

MOTION PICTURE PRODUCTIONS

2130 So. Bellaire St., Denver 22, Colorado

Phone: Skyline 6-1579

Date of Organization: 1940

Thos. J. Barbre, *Owner, Manager, Producer*

Paul Emrich, *Recording Director*

Don Hoffman, *Director of Photography*

Lowell B. Switzer, *Writer-Director*

SERVICES: Complete production of all types of business films. Sales, training, public relations, advertising, educational. Color and black and white. TV commercial and TV entertainment films. Producer services. **FACILITIES:** Sound Stage, theater, editing rooms, voice studio, interlock projection. Maurer cameras. 100,000 watts of lighting equipment. Maurer six-track optical recording. Magnetic film recording. Tape recording. Sound truck and generator. Editing, animation and titling rooms, equipment and staff. Recorded music libraries. Staff organist. Editors, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *United's New Look and UAL Training No. 1* (United Air Lines); *Another Step Forward* (Colorado Fuel & Iron Corp.); *Two Buck Jones* (Colorado Game & Fish Dept.); *Spill at Hungry Horse* (U. S. Bureau of Reclamation); *Highlights of 1955* (Denver Newspaper Guild); *The GI Story* (Great Western Sugar Co.); *We'll Done* (Colorado Fuel & Iron Corp.).

RIPPEY, HENDERSON, KOSTKA & CO.

909 Sherman Street, Denver 3, Colorado

Phone: AComa 2-5601

Date of Organization: 1943

Arthur G. Rippey, *Managing Partner*

Gilbert Bucknum, *Partner, Producer*

Clair G. Henderson, *Partner*

William Kostka, *Partner*

Harry A. Lavier, *Partner*

Robert R. Powell, *Production Supervisor*

Robert G. Zellers, *Chief Cameraman*

SERVICES: Industrial and civic relations motion pictures, color and sound, both voice-over and lip synchronization; sound slidefilms, black and white and color. **FACILITIES:** Sound studio, 16mm cameras, lighting, recording and editing equipment; creative staff; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Life From The Land* (Cargill, Inc.); *Colorado, The Favored Land* (Adolph Coors Co.); *Miracle At Your Front Door* (Minneapolis Star & Tribune); *Extrusion Presses, Metal Forming Presses* (Lake Erie Engineering Corp.)

SONOCHROME PICTURES

2275 Glencoe Street, Denver 7, Colorado

Phone: EAsT 2-3192

Date of Organization: 1942

Branch: Multichrome Laboratories

760 Gough Street, San Francisco, California

R. B. Hooper, *Owner-Producer*

George E. Perrin, *Director of Photography*

Herbert McKenney, *Owner, Multichrome Laboratories*

SERVICES: Motion picture and television producers. Sound recording, titles, TV Spots, color release prints. **FACILITIES:** Animating and title

machine, magnasync recorders, mobile power plant, synchronous cameras, special effects department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Utah Story — The Heart, The Utah Story — The Central Valleys, The Utah Story — The Far Corners* (Denver & Rio Grand Western RR); *From Melting Snows — Denver Water Board* (Wayne Welch Agency); *Bell System Super-Market* (Mt. States Tel. & Tel. Co. and American Tel. & Tel. Co.). **SHORTS:** *Add Days to Your Holidays* (Continental Air Lines); *Colored Telephone Sales* (Mt. States Tel. & Tel. Co.); *Railroad Engineering, Yesterday and Today* (Denver & Rio Grande Western RR). **TV COMMERCIALS:** *Akers Reports Salt Lake City Trip — California Zephyr 6th Anniversary — On Vacation — Christmas Holidays* (Ball-Davidson Agency); *San Louis Valley Red McClure Potatoes* (8 spots for Cecil Conner Agency); *Manco Chemical Co.* (Prescott-Pitt Agency); *Sunbeam Bread* (Marshall Robertson Agency).



WEST COAST

Son Francisco and Bay Area

MARVIN BECKER FILMS

915 Howard Street, San Francisco 3, California

Phone: EXbrook 2-1655

Date of Organization: 1952

Marvin E. Becker, *President*

Frank E. Wulzen, *Production Manager*

SERVICES: Industrial, documentary, business, public relations and educational motion pictures and slidefilms. Television films and commercials, newsreel coverage. Sound recording. **FACILITIES:** Creative staff, 16 and 35mm production equipment, music library, sound stage, lights, sets, carpenter shop, machine shop, art department, complete animation department and camera. Editing and projection rooms and multi-channel dubbing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1955 Annual Report to the Directors, Packaging and Loading Nails* (Columbia-Geneva Steel—Div. U. S. Steel); *Finger Printing of Wu Tsui Yen* (A-V Educational Productions); *The Alameda Dredge* (Yuba Construction Co.); *New Techniques in Multilith Duplication* (Col-Gen Steel).

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco 2, California

Phone: ORdway 3-9162

Date of Organization: 1935

Gerald L. Karski, *President, Gen. Mgr.*

Harold A. Zell, *Vice-Pres. in Charge of Prod.*

Boris Skopin, *Mgr. Title & Trailer Dept.*

Albert Niggemeyer, *Mgr. Laboratory Dept.*

Henry C. Stowell, *Advertising*

SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business, TV films, spot commercials. Distributor of Pacific Tel & Tel theatrical releases in Northern Calif. **FACILITIES:** Maurer & Cine Special 16mm cameras; Standard Bell & Howell 35mm; 16mm & 35mm laboratory; art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; title & animation equipment; script-to-release print service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Playgirls* (Pad Productions); *Miss California* (Broadway Productions) **TV COMMERCIALS:** For Sidney Garfield & Associates (Dura-Starch); Honig-Cooper Advertising (Western Airlines Champagne Flights, Italian

(LISTINGS CONTINUED ON FOLLOWING PAGE)

SAN FRANCISCO AREA:

MOTION PICTURE SERVICE COMPANY:

Swiss Colony Wines); Gerald Thomas Advertising (Cribari Wines); Roy Durstine Co. (Alemite CD-2) Frederick E. Baker & Associates (Seattle Zone Chevrolet Dealers); Honig-Cooper Advertising (Leslie Salt); Biow-Biern-Tiogo (Lagendorf Bread); Reinhardt Advertising, Inc. (Kilpatrick's Bread).

(Only 1955 production references submitted)

GABRIEL MOULIN STUDIOS

181 Second Street, San Francisco 5, California
Phone: YUkon 6-4224
Date of Organization: 1884
William Jahnke, *Director of Sales*
George Watson, *Producer-Director*
George Rickman, *Director of Cinematography*
Val Winkel, *Editor*
George Hause, *Director, Sound Department*
Peter Smith, *Assistant Cameraman*

SERVICES: Every phase of motion picture production. **FACILITIES:** Shooting stage, 55 feet by 45 feet by 30 feet high, 35mm and 16mm camera units, complete sound recording facilities for disc, tape, magnetic film and 16mm optical sound, recording studio 27 feet by 42 feet, 35mm and 16mm projection, animation and editing equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *What's Doing at Pacific Telephone* (Pacific Tel. & Tel. Co.); *The Flying Platform* (Hiller Helicopters). **SLIDEFILMS:** *Increased Sales by Design*, *The Saga of Giuseppe* (Crown Zellerbach Paper Corporation); *The Shield of Quality* (Columbia-Geneva Steel).

Multichrome Laboratories (Sonochrome)

760 Gough St., San Francisco, Calif.
(see complete listing in Denver area)

PACIFIC PRODUCTIONS

414 Mason Street, San Francisco 2, California
Phone: YUkon 2-3986

Date of Organization: 1938

Donald M. Hatfield, Ph.D., *President & General Manager*

James B. Cahan, *Production Mgr.*

Fred P. Barker, *Art Director*

SERVICES: Sponsored public relations, sales, documentary and training films; medical films; slidefilms; filmstrips; Pacific Cinettes. **FACILITIES:** Maurer and Eastman cameras; synchronous tape recording system; complete lighting; sound and silent stages; complete 35mm & 16mm editing equipment; animation department; creative staff; contract script writings.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The New Land*, *Rangeland* (Shell Chemical Corp.); *Connectors for Distribution Circuits* (Kaiser Aluminum & Chemical Corp.); *Plantainers* (Nursery Metal Pots, Inc.); *Cleft Palate Consultative Panel* (Medical Arts Productions & University of California).

W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco 5, California
Phone: YUkon 6-5961

Date of Organization: 1936

W. A. Palmer, *President*

H. B. Butler, *Vice-President, Treasurer*

Florence H. Davies, *Production Manager*

John Corso, Jr., *Laboratory Manager*

Stewart A. Macondray, *Recording Engineer*

Joseph P. Davies, *Camera*

SERVICES: Industrial public relations and sales training films; sound slidefilms; television films and spot commercials; kinescope, 16mm and 35mm. **FACILITIES:** Studio and location photography; Western Electric sound recording system, photographic and magnetic, 16mm and 35mm; disc and tape recording, including stereophonic; multiple channel dubbing and Interlock; color, black-white printing—16mm optical printer. Kinescope Recording; 35mm Moviola and editing equipment; animation artist; writers, editors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Growing Gold* (Agricultural Council of California); *Pudendal Block* (Astra Pharmaceutical Company); *3,000 Farmers* (Cling Peach Advisory Board); *Captain Z-RO* (Captain Z-RO Productions, Inc.); *The California Question* (Metropolitan Oakland Area); *Newsreel 1954* (Bechtel Corporation); *Snow Shovel* (Pacific Telephone & Telegraph Co.); *Captain Ellicott* (Ford Foundation—Omnibus Show); *The Atom—Dr. Teller, Great Ideas—Dr. Adler* (National Television & Radio Center).

ALFRED T. PALMER PRODUCTIONS

130 Bush Street, San Francisco, California
Phone: Douglas 2-8177-8

Date of Organization: 1931

Alfred T. Palmer, *Owner, Exec. Producer*

Alexa H. Palmer, *Co-Owner, Office Mgr.*

Pauline C. Hase, *Secretary*

Lawrence E. Williams,

Associate Producer-Writer

William Thorp, *Associate Producer-Writer*

Nikola Drakulic, *Associate Producer*

M.P.S. Van Lier, *Associate Producer*

John Miller, *Associate Producer-Director*

Donald L. Palmer & Robert Brooker,

Photography

David H. Palmer, *Sound*

Mark Young, *Production*

Julia Palmer, *Editorial Assistant*

SERVICES: Production largely centered in overseas projects concerned with the advancement of human understanding through the use of motion pictures. **FACILITIES:** Complete 16mm production and sound studios, reproduction laboratory, distribution facilities and theatre. Also color and black-white still studios, and staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *America Sails the Seas* (National Federation of American Shipping); *Hannibal Victory* (U. S. Maritime Commission); *A Dream and A Memory*, *Japan Today*, *Cargoes for Peace*, *Voyage of Discovery*, *Funaaji* (American President Lines); *Gateway to Japan*, *Colorful Nikko*, *Picturesque Japan*, *Along Japan's Highroad*, *Kimono*, *Holiday in Japan* (Japan Travel Bureau); *The Romance of Silk* (Japan Tourist Association); *The Truth Shall Make Men Free*, *Bayan Kong Filipinas*, *Ceylon*, *My Home* (The Asia Foundation); *Fisherman of Japan* (Young America Films); *Our Filipino Friends—in the city*, *Our Filipino Friends—in the country* (World Family Forum Films); *Young Men of Action* (International Junior Chamber of Commerce); *Destination Hawaii* (Matson Navigation Co.); *An American Looks at Bali*, *An American Looks at Morocco*, *An American Looks at India* (World Forum Films); *Saga of a Ship* (World Travel Adventures); (IN PRODUCTION 1956): *Serving the World* (American President Lines); *A Pearl is Born* (Japan Tourist Assoc.); *An American Looks at Japan* (World Forum Films); *The Stancu Story* (Standard-Vacuum Oil Co.).

WALTER A. RIVERS & ASSOCIATES

60 Market Street, San Francisco 11, California
Phone: SUtter 1-1284

Date of Organization: 1949

Walter A. Rivers, *President*

W. G. Rivers, *Art Director*

Alice Garrity, *Secretary*

SERVICES: General motion picture production, specializing in films for industry, television, public relations and sales training. **FACILITIES:** Sound cameras, recording system, film and tape; titles and animation; writing; editing and art staff. TV production set and lights.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Steel Conquers Nature's Fury* (Judson Pacific-Murphy Corp.); *Operation Safeguard* (Board of Fire Underwriters of Pacific); *Richmond-San Rafael Bridge* (Judson Pacific-Murphy Corp.); *Mechanical Brain Demonstration* (International Business Machines Corp.); *Proposition B* (Prop. B. Committee for S.F. Courthouse); *Recruiting films and slides* (U.S. Air Force).



GENE K. WALKER PRODUCTIONS

465 California Street, San Francisco 4, Calif.
Phone: YUkon 6-2891

Studio at 627 Commercial Street, San Francisco, California. Phone: YUkon 2-4181

Date of Organization: 1938

Gene K. Walker, *President*

R. F. Scott, *Studio Manager*

William H. McDonough, *Production Supervisor*

Stedman Chandler, *Editorial Supervisor*

SERVICES: Complete production services, 16mm & 35mm film, sound slidefilms and filmstrips. **FACILITIES:** 2-story studio building, fully equipped for recording, editing, titling and small-set photography, 4 recording channels.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 52 five-min. films—*Chicago Market Report* (Union Stock Yard & Transit Co.); *Plastics from Petroleum*, *Detergents from Petroleum* (Standard Oil Co. of California); *Leaner Hogs & Longer Profits* (Union Stock Yard & Transit Co.); *Flying "A" Gasoline* (Tide Water Associated Oil Co.).

The Film Users' Authoritative Guide to Qualified Producers

★ Widespread use of these Annual Production Review issues of BUSINESS SCREEN by leading sponsors, advertising agencies, trade associations, government agencies and as a credit reference among trade sources within the industry, has made this buyers' guide the largest publication in the nontheatrical film industry.

But it is in the *quality* of the data itself, that the Editors have provided the most useful reference available. Detailed facts about these specializing companies reveal the age, character and physical size of each organization. Reference data about recent productions and sponsors is your assurance of recent film experience and the nature of work performed. The buyer is urged to study each listing carefully and to analyze data submitted as to films done. Additional reference copies of the Production Review are available, while the supply lasts, at \$2.00 each.



ACADEMY FILMS

800 N. Seward St., Hollywood, Calif.
Phone: Hollywood 2-0741
Date of Organization: 1946
James A. Larsen, *President*
Mrs. James Larsen, *Vice-President*
Frank Putnam, P. A., *Treasurer & Comptroller*
Richard Fontaine, *Laboratory Superintendent*
Mrs. Gordon Gainer, *Secretary*

SERVICES: Complete production of motion pictures for commercial, industrial, advertising and educational purposes from creative scripts, thru photography, art work, animation, recording, re-recording to making of finished release prints in our own color laboratory. We produce color or black & white in 35mm or 16mm from 1 minute TV spots to hour-long feature films for television or sponsors. **FACILITIES:** Mitchell & Eastman Ciné cameras, 60 by 100 foot sound stage, Western Electric magnetic & optical recording equipment, Moviola editing, Ampex $\frac{1}{4}$ inch tape recorder, Bell & Howell printing equipment. Interlock recording film vaults, editing rooms, projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Train Trip Through the Rocky Mountains* (Denver & Rio Grande R.R.); *Train Trip with Dick & Sandra* (Western Pacific R.R.); *They Drive the Long Haul*, *Truck Transport on the Long Haul* (West Coast Fast Freight); *To the Uttermost* (Air Mail from God Mission, Inc.).

Academy Pictures, Inc.

433 S. Fairfax Ave., Los Angeles 36, California.
Phone: WEBster 1-8156
(see complete listing in New York area)

ALL SCOPE PICTURES, INC.

8949 Sunset Boulevard, Hollywood 46, Calif.
Phone: CRestview 4-6943
Date of Organization: 1946
Gordon S. Mitchell, *President*
C. D. Owens, *Vice-President*
La Nell B. Mitchell, *Secretary-Treasurer*
Daniel McManus, *Animation Director*
Fred Gately, *Director of Photography*
John Hoffman, *Film Editor*

SERVICES: Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and/or stop motion production. **FACILITIES:** Sound stage, cutting rooms and projection room; animation department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Four Man Fire Team* (United States Air Force); *Untitled Film No. 1*, *Untitled Film No. 2* (Color) (California Prune & Apricot Growers Assn.); *Know Your California* (Bank of America). **TV COMMERCIALS:** General Paint Corp. (Faze Gloss Enamel); Cinch Products, Inc. (Cinch Cake Mix, Cinch Corn Bread Mix); Coldstream Products, Inc. (Sunnybank Margarine); California Prune & Apricot Growers Assn. (Sunsweet Prunes); Hixson & Jorgensen (XLNT Tamales) Kraft Foods Co. (Parkay Margarine) and many others.

Atlas Film Corporation

1931 Rodney Drive, Hollywood 27, Calif.
(see complete listing in Chicago area)



CATE & MCGLONE

1521 Cross Roads of the World,
Hollywood, California
Phone: HOLlywood 5-1118
Date of Organization: 1947
T. W. Cate, *Partner*
E. D. McGlone, *Partner*
Walter Wise, *Winter-Director*
Charles Cahill, *Production Manager*

SERVICES: Motion pictures in the field of human communications; industrial relations, public relations, sales-promotion, sales training, travelogues, TV productions and commercials, color stock library, including extensive aerial coverage of many areas in the U. S. A. **FACILITIES:** 16mm photographic equipment, portable lighting equipment, camera car, creative staff for writing, photographing, directing and editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Other Side of the Mountain*, *The Strongest Men Who Ever Lived* (General Petroleum Corporation); *Points East* (United Air Lines). **TV COMMERCIALS:** Plymouth Dealers, McCulloch Motors (Stromberger, LaVene, McKenzie).



JACK L. COPELAND & ASSOCIATES

746 S. Figueroa St., Los Angeles 17, Calif.
Phone: TRinity 6581

Date of Organization: 1953

Jack L. Copeland, *Producer-Director*
John M. Stormes, *Story Research*
Ted Velasquez, *Art Director*
Elwood Nicholson, *Director of Photography*
Sid Glenar, *Animator*
Walt Hanneuman, A.C.E., *Film Editor*
Hoyt Curtin, *Composer-Conductor*
Nicholas Carras, *Composer-Conductor*

SERVICES: Scientific, industrial and business films requiring high dramatic value and unusual care in story development. **FACILITIES:** Complete equipment for animation, editing, music scoring and sound dubbing, 35mm Eastman Color and Technicolor photography and 16mm photography, both on locations and in the studio.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Dynamic Measurement*, *Eye to the Unknown* (Consolidated Electrodynamics Corp. Public Relations); *The Body with the Nylon Heart*, *The Case for the Cord Body* (E. I. du Pont de Nemours Dealer Training Film & Public Relations); *The Road is Red* (California Highway Safety Council—Public Information).

DESILU PRODUCTIONS, INC.

846 No. Cahuenga Blvd., Hollywood 38, Calif.
Phone: HO 9-5981
Date of Organization: April, 1950
Desi Arnaz, *President*
Martin Leeds, *Exec. Vice-President*
Edwin Holly, *Treasurer*
Argyle Nelson, *Vice-President in Charge of Production*
Edward Feldman, *Vice-Pres. in Charge of Com'l Div.*
Richard Mullford, *Manager, Com'l Div.*

SERVICES: Complete production of motion pictures for all uses. **FACILITIES:** Studios, 35mm photography, sound recording, editing, opticals, projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *I Love Lucy* (Biow-Beirn-Toigo, Inc. and Young & Rubicam); *Our Miss Brooks* (Young & Rubicam); *December Bride* (Benton & Bowles); *The Line-Up* (Ted Bates & Company, Inc.); *Make Room for Daddy* (Grant and Sullivan, Stauffer, Colwell & Bayles). **TV COMMERCIALS:** Raleigh Cigarettes (Russell M. Seeds Co.); Ford Thunderbird (J. Walter Thompson Co.); Texaco, Frigidaire (Kudner Agency, Inc.); Fuller Paints (Young & Rubicam, Inc.); Parker Pen (Tatham-Laird, Inc.); Dodge Motors, Pet Milk (Gardner Advertising Co.).

PAT DOWLING PICTURES

1056 S. Robertson Blvd., Los Angeles 35, Calif.
Phone: CRestview 1-1636
Date of Organization: 1940
Pat Dowling, *Owner*
Thos. J. Stanton, *Production Manager*
Ray H. Lockert, *Film Editor*

SERVICES: Production of motion pictures and slidefilms for customers, and production of educational films for our own account for distribution to schools. Editorial and sound work for company-made films. **FACILITIES:** Studio, art and camera department, editorial facilities and equipment at above address.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: "U. S. A. Today" (International Harvester Company); "The Red Wagon" "Livestock and Meat" (Swift and Company); "Hawaiian Soil Builders" (Hawaiian Sugar Planters' Assn.); "Using Your Telephone" (Farmers' Underwriters Assn.).



DUDLEY PICTURES CORPORATION
Dudley Television Corporation
and Vistarama, Incorporated

9908 Santa Monica Blvd., Beverly Hills, Calif.
Phone: CRestview 1-7258 — BRAdshaw 2-2906
Branch: 501 Madison Ave., New York City
Foreign Subsidiaries: Dudley Pictures International (Panama) Ltd.; Dudley Pictures Int'l (Great Britain) Ltd.; Dudley Pictures Corp. of Cuba; Oceanic Pictures Corp.
Cable Address: Dudleypic
Date of Organization: 1947
Carl W. Dudley, *President*
Don McNamara, *Executive Vice-President*
Richard Goldstone, *Vice-President—Production*
Bruce Newberry, *Vice-President*
Eugene H. Barnes, *Secretary and Treasurer*
Arnold Belgard, Herman Boxer, Joe Anson, *Writers*
Alan Miner, Arnold Belgard, Basil Wrangell, *Directors*

SERVICES: Industrial, theatrical, educational and television motion pictures and slidefilms. **FACILITIES:** Own studio, stage, lights, cutting rooms, sound and color production equipment, cameras, printing; color film library; creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Key to the Future* (General Motors); *The Right to Compete* (Association of American Railroads); *The Days of Our Years* (Union Pacific); *Boy with a Knife* (Community Chest); *The Wheel* (Griffin Wheel Co.); *Futures Unlimited* (Zenith Plastics). **THEATRICAL SHORTS:** *Wave of the Flag*, *Fortress of Freedom* (Warner Brothers); *Vistavision Visits Hawaii* (Paramount); *Assignment Tanganyika* (Vistarama Feature).



LOS ANGELES

JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA

1330 N. Vine St. and 6052 Sunset Boulevard, Hollywood 28, Calif.

Phone: HOllwood 2-1101

Branch: 520 North Michigan Ave., Chicago, Ill. Kenneth Carpenter, representative, Phone WHitehall 4-0196.

12 F. 41st, New York, N.Y., Edward F. Cullen, representative, Phone MUrray Hill 5-3561.

Date of Organization: 1929

Jerry Fairbanks, *President*

Donald A. Dewar, *Vice-President, Bus. Mgr.*

Robert Scrivner, *Studio Manager*

John McKennon, *Production Manager*

Leo Rosenkrans, *Story and Creative Head*

SERVICES: Industrial, theatrical and television motion pictures. **FACILITIES:** Full studio facilities; 2 sound stages; 18 camera units; 16mm and 35mm including MultiCam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; animation; Duoplane Process; 16mm & 35mm opticals; film and music libraries; technical, art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chrysler's New Look for '56* (Chrysler Corp.); *Going Our Way* (Parke, Davis & Co.); *They Seek Adventure* (Warner Bros.); *Story of a Star* (Texas Company); *With This Ring* (Miller Brewing Co.); *Freedom Highway* (Greyhound Corp.); *Forgive Us Our Debts* (GUNA Mutual Insurance Society). **TV COMMERCIALS:** for Mathisson & Associates (Miller Beer); D. P. Brother Co. (Oldsmobile); McCann-Erickson, Inc. (Chrysler); Pacific Tel. & Tel.

FILMCRAFT PRODUCTIONS

8451 Melrose Avenue, Los Angeles 46, Calif.
Phone: OLive 3-2136

Date of Organization: June, 1950

Isidore Lindenbaum, *President*

E. Charles Straus, *Vice-President*

Ferenc Fodor, *Production Supervisor*

Norman Golbert, *Supervising Editor*

SERVICES: Television, theatrical and business motion pictures in black and white and color. **FACILITIES:** Sound stage, editing facilities, back lot and complete technical equipment in every detail. Mobile units for every location requirement. Creative planning department.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION FILMS: *You Bet Your Life* (DeSoto-Plymouth—6 years, 52 each year to end of current season May, 1956); *See Hollywood with Louella Parsons* (National Sale—26).



THE GEORGE FOX ORGANIZATION

1508 Crossroads of the World
Hollywood 28, California

Phone: HO 4-2242

Date of Organization: 1935

Geo. S. Fox, *President*

D. R. Fox, *Vice-President*

Donald L. Rothenberg, *Production Mgr.*

Mario Mora, *Editorial Supervisor*

SERVICES: Sponsored training, public relations, consumer sales and religious films; television commercials and features. **FACILITIES:** Major studio lighting and camera equipment, tape and film recording, dubbing rooms, music scoring, complete editing department, stage facilities, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Weekly theatrical trailers*

(Los Angeles Times); *Backstage with Art Linkletter* (California Division of Forestry); *Three theatrical trailers and ten TV spots* (California Division of Forestry); *Paper-Mate Pen* (Sales Film); *Touch-Plate Manufacturing Co.* (Sales Film). **TELEVISION FILMS:** *Larkletter and the Kids* (Syndication); *People Are Funny* (Paper-Mate Pens and Toni Co.); *Caroline Leonetti Show* (Syndication). **TV COMMERCIALS:** Prom. Pamper, White, Rain, Deep Magic, Viv, Sofstyle Curlers, Paper-Mate Pen, Wishbone Salad Dressing, IGA Groceries, Caroline Leonetti Cosmetics.

GOLDEN KEY PRODUCTIONS, INC.

1921 Hillhurst, Hollywood, California

Phone: NOmandy 3-9421

Date of Incorporation: December, 1953.

Dr. Gene Spiller, *President, In charge of production*

Charles S. Davis, *Vice-President—Sales*

Ruth Spiller, *Audio-Visual Librarian (film distribution)*

SERVICES: Production of films from script to screen. Specializing in documentary, training and industrial films on scientific, technological, agricultural, and nutritional subjects. **FACILITIES:** Animation, titles, miniature sets. Special equipment for micro and macrophotography. Cutting rooms. Complete equipment owned for production of 16mm films. Stage. Film distribution department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Harnessing Nature's Vitamins* (Schill Laboratories, Jersey City); *Stone Ground Flour* (Lee Engineering Co., Milwaukee); *A Story of Whole Grain Breads*—new edition (Oroweat Baking Co., L. A.); *The Cotton's Bakery*, *The Mrs. Baird's Bakery* (Baker Perkins, Saginaw, Mich.); *The Fountain of Youth* (Portable Aluminum Irrigation, Vista, Calif.); *The Wonders of the Wheat Kernel* (not sponsored); *Date Culture* (Cavalda Date Co.). **SLIDEFILMS:** *Our Greatest Wealth* (Harseltine Co., L. A.).



GRAPHIC FILMS CORPORATION

1618 N. Las Palmas Ave., Hollywood 28, Calif.
Phone: HOllwood 7-2191

Date of Organization: 1941

Lester Novros, *President*

William B. Hale, *Vice-President*

Julius Berlefin, *Secretary-Treasurer*

Al Giella, *Production Manager*

Jeff Meisser, *Sales Representative*

SERVICES: Production of animated and live action films for industry and government. Design and publication of booklets, brochures and visual presentations. **FACILITIES:** Animation department including stand for 16mm and 35mm; 35mm Bell & Howell Standard camera; 16 & 35mm Arri-flex camera; 16 & 35mm Moviolas; cutting and screening rooms; permanent animation and live action staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Report on Smog* (Stanford Research Institute); *Quality Control* (U.S. Airforce); *Progress Report* (Marquardt Aircraft); *Company of California* (Union Oil). **TV COMMERCIALS:** Animated subjects for Maytag, Pure Oil, Kellogg (Leo Burnett), and Union Oil (Young & Rubicam).

The Jam Handy Organization, Inc.

1102 Ridgewood Place, Hollywood 28, California.

Phone: HEmpstead 5809. Service office, not sales. Melvin Bassett, *Production*.

(see complete listing in Detroit, Mich. area)

PAUL HOEFLER PRODUCTIONS

7934 Santa Monica Boulevard,
Los Angeles 46, California

Date of Organization: 1939

Paul L. Hoefler, *President*

E. M. Bennett, *Vice-President*

Ruby Newstrand, *Secretary-Treasurer*

SERVICES: 35mm and 16mm color-sound films on a world-wide basis. **FACILITIES:** Camera equipment (Mitchell, Bell & Howell) sound truck; studio lighting.

MOTION PICTURES: *British Columbia* (Standard Oil Co. of British Columbia); *African Journey* (Standard Oil Co. of California); *The Tuna Story* (Breast O'Chicken Tuna Company). (Only 1955 production references submitted.)

MERCURY INTERNATIONAL PICTURES, INC.

6611 Santa Monica Blvd., Hollywood 38.

Phone: HOllwood 5-1101

Date of Organization: 1918

V. F. Ellsworth, *President*

David L. Monohan, *Vice-President*

G. C. Cable, *Secretary*

SERVICES: Creation and production of feature motion pictures. TV commercials, industrial films, sound slidelfms. For industry, public, civic organizations. Script to finished films, 16 and 35mm, color and black and white. Animation, title work, story board creation, scene design and set construction, mockups, miniatures, special effects, negative and positive cutting. **FACILITIES:** Studio, sound stage, 16 and 35 mm Mitchells, 16mm Cine-Special. Interior and exterior production. Art department, creative writing, 16 and 35mm projection, 35mm interlock. Cutting rooms, still photo department, dressing and makeup rooms, adjoining mixing and narrator's booths, 35mm sound recording. Rehearsal facilities. Arc and incandescent lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *"Paris Follies of 1956"* (Allied Artists). **TELEVISION FILM:** *"Frank Fontaine's Showtime"* and *"Tim McCoy."* **TELEVISION COMMERCIALS:** Paper-Mate Pens, Kellogg Cereals, Purex Corp., Helene Curtis Industries, Motorola, Pictsweet, Albers, Sof-Set, Mars Candy, Lava Soap, Carnation Co., International Harvester, Pillsbury, Zee Products, Dri-Mist, etc. (Only 1955 references submitted)

Made-Art Pictures, Inc.

6063 Sunset Boulevard, Hollywood 38, California
(see complete listing in Pittsburgh, Pa. area)

MOTION PICTURES FOR INDUSTRY

2543 Kelton Avenue, Los Angeles 64, Calif.
Phone: BRighton 0-4757

Date of Organization: August 6, 1944

Harry O. Hoyt, *President-Treasurer*

Dean Wright, *Sales Manager*

Frank Ragsdale, *Production Manager*

Edward Gould, *Editorial Supervisor*

SERVICE: Motion pictures, commercial television advertising and short spots with animation, educational films for schools, religious films, public relations with accent on use of films. Script preparation a specialty. **FACILITIES:** First call on studio with complete 35 & 16mm facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mainstreet Undersea* (Knights of Columbus); *Water Resources* (Commonwealth Development Corporation); *Honeybee*, *Bees and Their Habits*, *Apiculture* (Educational Films—Distributed by Allen-Moore).

(LISTINGS CONTINUE ON PAGE 130)



.... since 1907... the name of
HOLLYWOOD FILM ENTERPRISES
has been synonymous with *Quality*

Over the past 49 YEARS, we have received
hundreds of recommendations
like these...

The **OLDEST** 16mm Film Laboratory
is now first with the **NEWEST!**

Hollywood Film offers the newest facilities in the 16mm field, with advanced methods and special equipment that enable us to offer quality and service unequalled anywhere. Included among our new editing services are zero cuts and variable length dissolves from 12 to 96 frames to provide perfect fades and dissolves, without cutting the original scene.

COMPLETE 16mm Laboratory Service...

- Reduction and Contact Printing
- Negative Developing and Reversal Processing
- Release Prints in Color or Black-and-White
- Kodachrome Duplicating
- Shipping & Receiving Service
- Free Projection Service
- Free Editing Rooms and Storage Vaults

HOLLYWOOD FILM ENTERPRISES, INC.
6060 SUNSET BOULEVARD
HOLLYWOOD 28, CALIFORNIA

1928—Splendid record of service, cooperation, and fair dealing...

1937—Congratulations for the beautiful job...

1949—Our association since 1927 has been a great satisfaction. Your courtesy and friendliness have made it a distinct pleasure to do business with you...

1944—The quality of your printing is superior to anything we have been able to get from any other 16mm film laboratory...

1955—Compliments on the very fine laboratory work and perfect color prints of our recent color production, "Flying with Arthur Godfrey." The 400th color print had the same sparkling quality as the first print...

The Oldest and Most Experienced 16mm Film Laboratory



NEW WORLD PRODUCTIONS

13273 Ventura Blvd., North Hollywood, Calif.
Phones: ST. 7-0674

Branches: 221 N. Glenwood St., Peoria, Illinois, Sales; 49 West 12th Street, New York, N. Y., P. Robinson, Sales; Statler Bldg., Boston, Mass., N.W. Russo, Sales; 6011 38th St., N.E. Seattle, G. Newton, Sales.

Date of Organization: 1939

Ted Robinson, in Charge of Production
Tom Atkins, Production Manager
Phil Robinson, Director
Art Moore, Animation Director
Sterling Barnett, Head Camera Department
Jack Johnston, Camera
Robert Hemmig, Camera
Loren Steadman, Technical Director

SERVICES: 16mm & 35mm motion pictures & sound slidefilms. Live action. Animated cartoons. Documentary, industrial & feature films. FACILITIES: Studio, camera and lighting equipment. Animation department, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Steel Builds the West*, (Bethlehem Pacific Coast Steel); *Nature's Reservoir* (Johnston Pump Co.); "24 Hours" (Amalgamated Meat Cutters Union); "Nike" (Douglas Aircraft); "Nobel Prize" (TV-Documentary).



PARTHENON PICTURES

2625 Temple St., Hollywood 39, Calif.
Phone: DUnkirk 5-3911

Date of Organization: 1954.

Eastern Production Office: 11 West 42nd Street, New York

Charles Palmer, Exec. Producer

John E. R. McDougall, Assoc. Producer & Senior Director

Jack Meakin, Assoc. Producer & Music Director

Ted (W. T.) Palmer, Gen. Manager

Norman K. Doyle, Production Manager

Robert J. Martin, Senior Camera 35mm

Pete Kalian, Senior Camera 16mm

Banks Murray, Staff Writer-Director

Don Livingston, Staff Writer-Director

Sam Farnsworth, Senior Researcher

SERVICES: Documentary films for business. (No TV Series or commercials). Theatrical production under Lasky-Parthenon title. FACILITIES: Own sound stage (main stage 90' x 100' x 26' headroom); Insert Stage; attached lot for quick pickup exteriors; office building and projection rooms attached. Standard camera, sound, editorial, and projection equipment, 16mm and 35mm. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: "Man With A Thousand Hands" (Int'l Harvester Co.); "Tools of Telephony" (Western Electric Co.); "A Hotel is Born" (Hilton Hotels); "Holiday for Bands" (Lasky-Parthenon theatrical); "Inside That Envelope" (Comm. Gen. Life Ins. Co.). IN PRODUCTION: Kaiser Aluminum, Standard Oil Co. of Calif.



this symbol, appearing over a producer's listing, indicates display advertising accepted for publication in this issue. Please refer to it for additional and useful reference data.



POLARIS PICTURES, INC.

5859 W. Third Street, Los Angeles 36, Calif.
Phone: WEbster 8-2181

Branch Offices: 520 Fifth Ave., New York 22, N.Y., Phone: MUrray Hill 2-5844, 2825 W. 6th St., Seattle, Wash., Phone: SUppet 6039.

Date of Organization: 1946

Perry King, President

F. R. Barnum, Secretary-Treasurer

William J. Gibson, Production Manager

Art Scott, Director of Animation

Curt Roberts, Account Producer

Carl N. Brewster, Account Producer

SERVICES: Motion pictures, 16mm and 35mm, and slidefilms for advertising, public relations, training and television. FACILITIES: Live action and animation production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Priceless Component* (Hughes Aircraft Co.); *Highlights of 1955 High, Tie & Jump* (Southern California Edison Co.); *Operating Room Procedures, A Charm For Katy* (U. S. Air Force).

Reid H. Ray Film Industries, Inc.

8762 Holloway Drive, Los Angeles, Calif. Phone: CRestview 1-4080.

(see complete listing in St. Paul area)

ROLAND REED PRODUCTIONS, INC.

650 No. Bronson Ave., Los Angeles 4, Calif.
Phone: HOLlywood 9-8321

Date of Incorporation: February, 1947

SALES OFFICES: 521 Fifth Ave., New York City. Phone MUrray Hill 2-8541. Hampton Howard, Russ Raycroft, Vice-Presidents. 716 N. Rush St., Chicago. Phone: DElaware 7-0903. Burton Neugerger, Jay Norman, Vice-Presidents.

Ronald D. Reed, President

Guy V. Thayer, Jr., Executive Vice-President

Frank Bibas, Vice-Pres. In Charge Production

George Faust, Vice-Pres. In Charge Sales

James G. Fay, Secretary & Treasurer

SERVICES: Creating story outlines, writing, complete production. FACILITIES: studio facilities, equipment for locations, laboratory facilities for both production and prints.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chain Reaction* (American Transit Assn.); *Dawn's Early Light and Spring-house on Wheels* (Westinghouse Electric Supply); *His Way, His Word* — three half hour religious films. (Catchings-Denker Corp.).

RIVIERA PRODUCTIONS

1715 Via El Prado, Redondo Beach, California
Phone: FRontier 5-4592

Date of Organization: 1950

F. W. Zens, Executive Producer

Lionel Grover, Associate Prod., Dir. Photo

Joe Tomchak, Writer

Jack Kelly, Associate Prod.

Bert Hunt, Sales Mgr.

SERVICES: Motion picture film production and sound recording 16mm & 35mm. FACILITIES: Executive office; studios; cutting rooms; projection; sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Background For Living* (Davidson Plywood & Lumber Co.); *The Tile With A Difference* (Vikon Tile Corporation); *Mr. Martin's New Employee* (Hiebert Manufacturing Co.); *Breezing Along The Bay* (Ford Dealers); *Jewel of Southern California* (City of Redondo Beach). TV COMMERCIALS: Garbage Disposers (National Disposers); Vee-Nol Paint (Plas Kem Corp); Dynamite Tools (Millers Falls Co.).



ROCKET PICTURES, INC.

6108 Santa Monica Blvd., Hollywood 38, Calif.
Phone: HOLlywood 7-7131

Date of Organization: 1943

Dick Westen, President, Gen. Mgr.

Harlow Wilcox, V. P., Treas.

Don Bartelli, Production Manager

Courtney Anderson, Creative Director

Kay Shaffer, Asst. to Pres.

SERVICES: Counselors, creators and producers of visual programs used by business and industry for personnel training, public relations, indoctrination of personnel, consumer selling, sales training. FACILITIES: Shooting stage, sound recording, art and animation, creative writing staff, camera department, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Heat Treating Cartridge Cases* (Norris Thermador Corp.). SOUND SLIDEFILMS: *The Choice Is Yours* (Independent Order of Foresters); *It's Up to You* (General Controls Co.); *Happy Anniversary* (Abundavita Corporation); *Your Market* (Union Oil Co.); *Keep Them Satisfied* (Farmers Insurance Group); *Aqua Ammonia* (Brea Chemicals, Inc.).



FREDERICK K. ROCKETT CO.

6063 Sunset Blvd., Hollywood, California
Phone: HO 4-3183

Date of Organization: 1925

Frederick K. Rockett, General Manager

Alfred Higgins, Production Manager

Eric Strutt, Script Department

Paul Lord, Editorial Department

Jay Adams, Camera Department

Jerome Lipari, Stage Manager

SERVICES: The production of motion pictures and slidefilms. FACILITIES: Complete 16mm and 35mm camera equipment. Trick and effects camera department. Large sound proofed stage. Western Electric sound recording equipment and truck. Modernly equipped cutting rooms. Location trucks. Preview theatre. Full time staffs. Art Department. An affiliated animation company.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Report to Employees* (Kaiser Steel Corporation); *Arizona, Its Natural Resources* (Phelps, Dodge Corporation); *Partners in Progress* (Richfield Oil Corporation); *Submarine Noise Reduction* (U. S. Navy); *Lakewood Learns to Live, Dick Wakes Up* (American Automobile Assn.); *The Big Pay Off, Every Day Is Ladies' Day, How an Oil Field Works, Harvest Time, Wild Flowers of the West* (Richfield Oil Corporation); *Automotive Storage Batteries* (U. S. Navy); *Great Churches of the West* (Hixson-Jorgensen Adv.). SLIDEFILMS: *Lesson Number Two* (Cannon Electric Co.). TV COMMERCIALS: *Don Wilson* (Don Wilson).



SCREENCRAFT ENTERPRISES, INC.

8170 Melrose Ave., Los Angeles 46, Calif.
Phone: OLive 3-4460

Branch Office: 903 Corbett Bldg., Portland 4, Oregon.

Date of Organization: May 7, 1953

Arthur A. Jacobs, President

Paul A. Jacobs, Vice-President

Richard Cunha, Secretary-Treasurer, In Charge of Production.

Sherwin Cazanov, Production Manager

David Newhouse, Head of Editorial Dept.

SERVICES: Complete motion picture production service in 16mm and 35mm for theatrical, industrial and TV release. **TV spots.** **FACILITIES:** Completely equipped sound stage, cameras, lights, sound recording equipment, editing rooms with 16mm and 35mm Moviolas, 16mm and 35mm projection facilities all in modern building. Fully equipped Dodge panel truck for location work.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Sled Test*, *The XC-132*, *Quality Assurance*, *The RB/B-66 Annual Report* (Douglas Aircraft Co.). **TV FILMS:** *The Powerland Story* (Pacific Power & Light Co.).



THE CHARLES E. SKINNER PRODUCTIONS, INC.

6226 Yucca Street, Hollywood 28, California
 Phone: HO 2-6555

Date of Organization: 1951

Branch Office: 1600 Broadway, New York 19,
 N. Y. CI 6-6915

Charles E. Skinner, *President, Executive Producer-Director*

Raymond J. Rand, *General Manager, Associate Producer*

Nelson Gidding, *Story Editor*

Albert Kelley, *Associate Producer*

Eddie Dew, Alan Crosland, Jr., Charles D. Livingstone, *Directors*

Arnold Daly, *Sales Manager*

SERVICES: Public relations, public and sales influence, personnel and sales training, documentary films and slidefilms. Historical and religious films (theatrical and non-theatrical), dramatic and adventure films for TV. Commercial TV spots. **FACILITIES:** General sound studios in Hollywood. Production facilities available in New York, Miami, Montreal, and Canada as well as trained production crews for location work anywhere.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Traffic Department Story* (New York Telephone Co.); *Now You Can Dial*, *Dialing Tips* (American Tel. & Tel. Co.); *No Room at the Inn—Story of the Nativity*, (Gardner Agency for Goodyear Tire & Rubber Co.); also producing theatrical features & short subjects. **TV COMMERCIALS:** for Wherry, Baker & Tilden, Inc., Agency for The Quaker Oats Company. **TV SHOWS:** *Sergeant Preston of the Yukon* (on CBS for the Quaker Oats Co.).

Real Facts for Sponsors

—evidence of good faith

★ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight/sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each listed company.

While TV commercials are growing in volume and production quality, these were not considered as sufficient evidence by themselves of recent experience with longer films, either for business purposes or television use. Producers not listed in these pages have either failed to comply with minimum references (minimum of three requests) or could not supply such data to qualify for a listing in these pages.



JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles 26, Calif.
 Phone: DUmkirk 8-5121

Date of Organization: 1943

33 East 48th Street, New York 17, New York

Phone: PLaza 5-1875

John E. Sutherland, *President, Gen. Mgr.*,

Writer, Producer

Ross M. Sutherland, *Exec. Vice-President*

Dale Armstrong, *Vice-President*

True Boardman, *Writer and Associate Producer*

George Gordon, *Director, Animation*

Carl Urbano, *Director, Animation*

Howard Roessel, *Production Manager,*

Live-Action

Earl Jonas, *Production Manager, Animation.*

SERVICES: Complete production of live-action and animation films from research and script through release printing. **FACILITIES:** Studio, office buildings and other buildings to house the following: Animation unit complete through camera; Sound stage, flats, electrical equipment, mill and equipment, paint shop, etc.; cutting rooms, completely equipped; latest magnetic sound recording equipment; projection theatre equipped for 35 & 16mm.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Behind Your Telephone Bill* (American Tel. & Tel. Co.); *The Dragon Slayer*, *Spray's The Thing* (F. I. du Pont de Nemours & Co.); *Meet Mrs. Swenson* (General Electric Co.); *The Conservation Story* (Richfield Oil Corp.); *Tops in Transmissions* (General Motors Corp.); *The Rising Tide* (Union Carbide & Carbon Co.); *Beauty with Brains* (General Electric Co.); *The Living Circle*, *Bananas? Si, Senor* (United Fruit Co.); *Working Dollars* (New York Stock Exchange). **TV COMMERCIALS:** Lucky Strike, Delsey Tissue, Kool-Shake, Zerone-Zerex, Ajax, Meadowgold Ice Cream.

TELEPIX CORPORATION

1515 N. Western Ave., Hollywood, Calif.
 Phone: HOLlywood 4-7391

Date of Organization: 1949

Robert P. Newman, *President*

Martin Weiner, *Vice-President*

Pat Shields, *In Charge of Production*

Lewis Lane, *Sound Department*

SERVICES: Producing film commercials; industrial and commercial films; slidefilms; sound recording; studio rental. **FACILITIES:** Shooting stage 50' x 95'; complete sound facilities, 17½ x 35mm; cutting rooms, animation department, make-up rooms. All services housed in Telepix Building.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES. *Tom Harmon Shopsmith Series* (Magna Engineering); *Operation Hot Box* (Spring Packing Corp.). Only references submitted.

UPA PICTURES, INC.

4440 Lakeside Drive, Burbank, Calif.

Phone: THornwall 2-7171

Stephen Bosustow, *President*

Robert Cannon, *Vice-President—Burbank*

Chas. D. McCormick, *Vice-Pres.—U.P.A.N.Y.*

Ernest Scanlon, *Vice-President-Treasurer*

J. L. Kaufman, *Director Adv. Sales Promotion*

Herb Klynn, *Exec. Production-Mgr. Burbank*

Charlotte Gilbert, *Merchandising Mgr.*

Maxine Davis, *Secretary*

SERVICES: Animated and cartoon films, short subjects (Educational, entertainment, and industrial films). Also television spot announcement commercials. **FACILITIES:** Complete studios in Burbank and in New York (latter at 670 Fifth Avenue).

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Sappy Homiens* (Ameri-

can Cancer Society); *Magoo Makes News* (Columbia Pictures Corp.); (Douglas Aircraft Corp.); *Borden's Richmoast Coffee* (Borden's Company); *Piel's Beer* (Piel Brewery, N. Y.—Y&R Agency).



WILDING PICTURE PRODUCTIONS, INC.

5981 Venice Boulevard, Hollywood

Phone: WEBster 8-0183

John Oser, *in charge*

FACILITIES: Sales and administrative offices, sound stage, screening room; all other equipment for motion picture production. For detailed description of other facilities and services see listing in the Chicago Area.



RAPHAEL G. WOLFF STUDIOS, INC.

5631 Hollywood Blvd., Hollywood 28, Calif.

Phone: HOLlywood 7-6126

NATIONAL REPRESENTATIVES

NEW YORK: Dictan Nahigian, 330 Park Avenue.
 Phone: PLaza 5-5386.

CHICAGO: Carl Wester, 2103 Orrington Avenue,
 Evanston, Ill. Phone: DAVis 8-7236.

DETROIT: Harold R. Troy, 19741 James Couzens
 Highway. Phone: BRoadway 3-6020.

Date of Organization: 1930

Raphael G. Wolff, *President and Treasurer*
 MacDonald MacPherson, *Vice-President.*

Executive Director Creative Department

Sally Assin, *Executive Secretary*

Alfred Vaughan, *Director of Public Relations*

Wallace B. Stanford, Jr., *Assistant to President*

Arthur W. Treutelaar, *Exec., Studio Supervisor*

David Lurie, *Exec., Editorial Department*

James Moore, *Supervisor, Director*

Richard H. Blundell, *Mgr. Animation Dept.*

Hoyt Curtin, *Musical Director*

SERVICES: Sales promotion, industrial, training and institutional motion pictures, sound and color; television programs and commercials. **FACILITIES:** Stages and complete production facilities; lighting equipment, generators, cameras on mobile units for nationwide production; permanent staff of editing, animation, animation, music and creative personnel. Stereo motion picture cameras, 16mm and 35mm, for 3-dimensional films.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *"This is Automation"* (General Electric Company); *"Designed To Go Places"* (International Paper Company) *"Three To Get Ready"* (American Meat Institute); *"The Ford People"* and *"Continental"* (Ford Motor Company); *"The Modern Way To Weed Control"* (Pacific Coast Borax Company); *"The Pulse of Automation"* (Meletron Corporation).

NORMAN WRIGHT PRODUCTIONS, INC.

8414 Melrose Avenue, Hollywood 46, California

Phone: OLive 3-4292

Date of Organization: 1948

Norman Wright, *President*

C. M. Wright, *Secretary-Treasurer*

Bill Deming, *Vice-President — Sales*

Glen W. Scott, *Director of Animation*

Hal Geer, *Editorial Supervisor*

Kenneth Homer, *Comptroller*

Gilbert Wright, *Creative Planning*

Howard Severe, *Production Asst.*

Errol Grey, *Vice-President — Production*

SERVICES: Creative planning and production of business, television, government and theatrical motion pictures in black and white and color. **FACILITIES:** Mobile filming and sound equipment, trucks and facilities for location.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *"A Family Matter"* (Pepsi-
 (LISTINGS CONTINUED ON FOLLOWING PAGE)

NORMAN WRIGHT PRODUCTIONS:
Cola Company); "All Over The World and Thru It" (Hughes Tool Co.); "The Submersible Story" (Byron Jackson Co.); "Idaho and Its Natural Resources" (The Richfield Oil Co.); *Elements of Hydraulic Fracturing* (Halliburton Oil Well Cementing Co.); "Knudson Story" (Knudson Creamery); 40 Episodes *Howdy Doody Comics* (National Broadcasting Co.).



Oregon

Screencraft Enterprises, Inc.

903 Corbett Bldg., Portland 4, Ore.

Washington

New World Productions

6011 38th St., N. E. Seattle, Wash. G. Newton.

(see complete listing in North Hollywood area)

NORTHWEST MOTION PICTURES

1716 Thirtieth Avenue West, Seattle 99, Wash.

Phone: GARfield 6391

Date of Organization: 1927

Rav Paulsen, *President*

Edna C. Paulsen, *Vice-President*

SERVICE: Motion pictures, 16 & 35mm. b/w or color. **FACILITIES:** 35mm recording, animation, tape recording, studio production, live music production, audio-visual equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *DeWalt Saws in the War Program*, *New Cutting Methods in Mass Construction* (DeWalt, Inc.); *Dress Rehearsal* (House of Leon); *Phase Microscopy of Normal Living Blood* (University of Washington); *Better Feeds for Modern Farming* (Washington Coop Farmers Assn.).

Polaris Pictures, Inc.

2826 West 64th Street, Seattle, Washington. Phone: SUNset 6039.

(see complete listing in Los Angeles area)

RARIG MOTION PICTURE CO.

5510-14 University Way, Seattle 5, Washington
Phone: Kenwood 0707

Date of Organization: 1927

Max H. Rarig, *President and General Manager*

Edith A. Rarig, *Vice-President*

Dorothea Peters, *Secretary*

James H. Lawless, *Production Manager*

Grace Vinbarger, *Artist & Animation*

Ralph Umbarger, *Director of Photography*

Grace Turner, *Art Director*

Joe F. Nelson, *Editor-in-Chief*

SERVICES: Public relations, sales promotion and training films. TV programs and commercials. Finishing department services include: editing, narration, writing, recording, art and animation, music underscoring. **FACILITIES:** 16mm photographic and editing equipment, lighting. Western Electric magnetic recording, photographic and sound studios, permanent staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Skung Above the Clouds* (Fisher Flouring Mills); *Career in Architecture* (Weyerhaeuser Timber Co.); *Alaska Cruise* (Laird, Norton Co.); *The System Garage Co.* (The System Garage Co.); *Let's Remodel with Western Red Cedar* (Western Red Cedar Lumber Assn.).

CINE-PIC HAWAII

1817 Fort Street, Honolulu, Hawaii

Phone: 502677

Date of Organization: February 11, 1917

George Tahara, *Owner-Producer*

Maurice Myers, *Animation Dept.*

William W. Davenport, *Writer*

Spence Brady, *Writer*

Harry Onaka, *Editor-Camera*

Ernie Lindemann, *Sound Engineer*

SERVICES: Industrial, educational, theatrical and television motion pictures; production from script to screen. **FACILITIES:** Complete LIVE technicians; 17 1/2mm synchronous tape recorders. Maurer Professional Cameras, and sound-on-film recorders, sound stage, lighting equipment, music library, animation dept.: complete editing and projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project Shower—Plenty of Competition* (Hawaiian Sugar Planters Assn.); *Tahiti Calls* (Frank Associates); *McAdoo in Hawaii* (Matson Steamship); *Discover Hawaii* (Hawaii Visitor Bureau); *Lucky Luck Show* (KONA-TV)
GEORGE TAHARA PRODUCTIONS: *Petroglyphs of Hawaii*, *Flowers of Hawaii*, *The Rift of Fire*, *Menchune of Pali Pass*, *The Rainbow Maiden*, *Surfing in Hawaii*, *Children of Samoa*, *Japanese Doll Making*, *Chinese Landscape Painting*. **TV COMMERCIALS** for Sears, Loves Bread, Primo Beer, Kaiser Industries, Pan American Airways, North West Airline, Trans Pacific Airline, Dairyman's Milk & Ice Cream, American Savings & Loan, Hawaiian Telephone Co., Matson Steamship, Nash Cars, Libby McNeil & Co., California Chemical, Spray Co., etc.

PRODUCTION REVIEW INTERNATIONAL



BRITISH COLUMBIA

S. W. Caldwell, Ltd.

311 Alaska Pine Bldg., 1111 Georgia St., West Vancouver, British Columbia, Canada. Phone: MA 8733. Miss Florence Asson.

(see complete listing in Toronto area)

PARRY FILMS, LTD.

1825 Capilano, North Vancouver, B. C.

Phone: YORk 3164

Llewelyn M. Parry, *Managing Producer*

Lieut.-Col. C.D.M. Kitchin, M.B.E.,

Associate-Producer

Wallie Peters, *Production Manager*

C. V. Joy, *Executive Secretary*

Bert Pullinger, *Director*

J. McCallum, D. Brearley, *Cinematography*

M. Roozeboom, *Art and Animation*

S. Martin, *Editorial Dept.*

D. Pomeroy, *Sound Services*

J. Richardson, A. Beattie, *Writing Dept.*

SERVICES: Motion pictures for public relations, sales, education, and special services in production of engineering and technical records, both in still and motion studies. Television. Open-end entertainment programs and spot commercials. **FACILITIES:** Film studio and recording stage. Camera and lighting for 35mm and 16mm color. Full sound recording for studio and location work. B&W processing. Cutting rooms, staff writers, scenic department, costume facilities; model construction, animation and optical effects; art and title production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Powell River Story* (Powell River Co.); *Dorothy's Dreamhouse* (BC Electric) *Wood Meets the Challenge* (McMillan Bloedel); *Assignment Safety No. 1, No. 2, No. 3, No. 4* (Condensation Board); *Bridge River No. 4* (BC Electric); *Structural Aluminum Towers & Powerline to Kitimat* (Alcan). **TV Shorts** for Pacific Meat Co. (North Star), BC Electric (Yesterday's News).

MANITOBA

S. W. Caldwell, Ltd.

171 McDermott Street, Winnipeg, Manitoba, Canada. Phone: 929198. Mr. Les Garside.

(see complete listing in Toronto area)

Rapid Grip & Batten, Ltd.

Batten Films: 290 Vaughan Street, Winnipeg. J. G. Newton, Mgr.

(see complete listing in Ontario area)

ONTARIO: Ottawa



CRAWLEY FILMS, LTD.

19 Fairmont Avenue, Ottawa, Ontario

Phone: 8-8144

Branch Offices: 21 Dundas Square, Toronto.

Phone: EMpire 4-5283. 1467 Mansfield St., Montreal. Phone: AVenue 8-2264.

Date of Organization: 1939

F. R. Crawley, C.A., *President*

Graeme Fraser, *Vice-President*

Stewart Reburn, Mgr. *Toronto Office*

Alasdair Fraser, Mgr. *Montreal Office*

Quentin Brown, Mgr. *TV Division*

Donald Carter, *Director of Production*

John Walsh, C.A., *Comptroller*

George Gorman, Peter Cock, Stanley Moore,

Sally MacDonald, *Senior Producers*

Rod Sparks, *Chief Engineer*

Robert Johnson, *Supervising Editor*

Tom Glynn, *Camera Department*

Ivan Herbert, *Lighting Dept.*

Tony Betts, *Recording Dept.*

Kenneth Gay, *Animation Dept.*

Munroe Scott, *Script Department*

William McCauley, *Dir. of Music*

Arthur Hindrichs, *Laboratory Manager*

Ivor Lomas, *Quality Control*

Alex Murray, *Office Manager*

Bessie Thomas, *Purchasing Agent*

Earl Valley, *Equipment Sales Mgr.*

SERVICES: Motion pictures and slidefilms for Canadian and United States industry. Government, education and television; recording, editing, animation, and printing and processing for smaller producers, independent cameramen, ten provincial governments and other organizations from coast to coast. In 1955 produced 16 motion pictures plus 155 smaller assignments: TV commercials, slidefilms, recording, editing, etc. **FA-**

(LISTINGS CONTINUED ON FOLLOWING PAGE)

DISTINCTIVE MEETINGS

with **TELEMATION***

*TeleMation — an exclusive automation system for staging meetings



TeleMation combines the **LATEST IN ELECTRONICS** with **IMAGINATIVE SHOWMANSHIP...**

for the PRODUCER

TeleMation electronically integrates important meeting effects such as lighting, sound effects, projectors, music, special effects... all through one simple automation control... guarantees split second timing, simplifies production problems. Permits professional finesse from start to finish.

for the SPEAKER

TeleMation frees the speaker from all production worries... allows him to present his speech at will, as the latest audio-visual effects instantaneously and automatically dramatize his speech. Human error becomes a thing of the past.

for the COMPANY or ORGANIZATION

TeleMation integrates all creative and physical elements into a meeting that is staged with TelePrompter knowledge of showmanship plus the technical perfection of modern electronics. TeleMation builds enthusiasm into meetings.

TelePrompter's complete staging service includes:



The TelePrompter®

The heart of every meeting. This famous large type speaking device saves hours of memorizing, eliminates nervousness and the fear of forgetting. Automatically triggers TeleMation on preselected cue words.



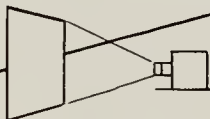
TelePrompter Lectern

Specially designed, featuring push button height adjustment, built-in lighting, microphones, TelePrompter and cue lights.



Optical Outriders

A one way transparent mirror device on which the speaker sees his script and thru which the audience has an unobstructed view of the speaker.

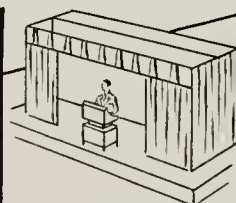


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A complete line of projectors featuring remote control for instantaneous slide change.

Lighting

A complete line of standard and special TelePrompter lighting system, custom designed for each meeting.



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The first truly portable, modular stage, light in weight, strong, quickly assembled. Also, complete line of medium and heavy stages.



Experienced Personnel

TelePrompter's unit managers and staging personnel have the unique combination of show business background plus technical training to take all meeting problems off your hands... TelePrompter coordinates and produces your meeting from start to finish.

Every meeting, **SMALL** or **LARGE**, becomes a distinctive, long remembered meeting with TeleMation (ask enthusiastic clients such as **General Motors, Pepsi-Cola, Esso Standard Oil, Helene Curtis**)

TELEPROMPTER CORPORATION

NEW YORK • LOS ANGELES • CHICAGO • WASHINGTON, D. C. • TORONTO • LONDON

TelePrompter Staging Service

300 W. 43rd St., New York 36, N. Y.

Gentlemen: Please send me, without cost or obligation, your booklet on "Today's Meetings with Tomorrow's Methods".

Name
Company
Address
City..... Zone State

CANADIAN PRODUCERS:

CRAWLEY FILMS, LIMITED:

FACILITIES: New 30,000 sq. ft. studio building, sound stage and two recording studios; Cameras; Mauters, Newman Sinclair, Bell & Howell, Arriflex and Cine-specials; blimps, dollies, 320,000 watts of lighting equipment with mobile generator and transformer station; Maurer 16mm recording equipment and 2 recording studios with 8 & 4 mixing channels, 3 Rangertone synchronous magnetic tape recorders, 7 16mm Magnetic recorders and dubbers, Magnecorders with sync heads, 35mm dubbers, turntables, disc recorders; 16mm printers with EDL and Houston-Fearless processors; animation department with two stands (Saltzman); engineering development facilities; stills department; extensive casting file, music library; script department with research library. Electronic service department. Equipment Sales Division. Permanent staff of 112.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Face of Saskatchewan* (Saskatchewan Govt.); *Power and Passage* (General Electric); *Appointment with Youth* (Moyer School Supplies); *Children's Play*, *Children and Fantasy*, *Sibling Rivalries*, *Sibling Relations* and *Parents* (McGraw-Hill); *Alumina Jamaica*, *High Speed Aluminum Welding* (English, French, German and Spanish) (Aluminum Limited); *Dangerous Journey* (Banana Growers Association of Jamaica); *Tea* (Salada Tea); *Swinging with the Stars* (House of Seagram); *The Revolution is NOW* (Weekend Magazine); *Art from Scrap* (International Film Bureau); *It's in the Cards*, *The Saga of Safety Sam* (Abitibi Power & Paper); *Jelly and Jam Session* (General Foods); *The Long Silence* (Canadian Legion); *A Matter of Importance* (Investment Dealers Association of Canada); *He Shoots, He Scores* (Frigidaire); *Meet Manitoba* (Manitoba Govt.); *Without Warning* (Canadian Red Cross); *Stampede to Snowcap* (Alberta Govt.); *The Navy Goes North* (Dept. of National Defense); *Treatment of the Painful Shoulder with Hydrocortone* (Merck & Co.); *To Bala for a Bible* (British & Foreign Bible Society); *Methods of Lashing Aerial Cable*, *Operation Mid-Canada Line* (Bell Telephone); *Air Survey* (Royal Canadian Air Force); *La Bataille de la Neige* (City of Montreal). **SOUND SLIDEFILMS:** *The Oak Casks of Valleyfield* (Schenley's); *Cockshutt Progress Parade* (Cockshutt Farm Equipment); *The Story of a Cheque* (Canadian Bankers Association); *The Community Chest* (Community Chest).

Rapid Grip & Batten, Ltd.

370 Bank Street, Ottawa, Canada. W. H. Batten, Mgr. (Batten Films)
(see complete listing in Ontario area)

ONTARIO: Toronto

S. W. CALDWELL, LTD.

447 Jarvis Street, Toronto, Ontario
Phone: WA 2-2103
Branch Offices: 171 McDermott Street, Winnipeg, Manitoba, Canada. Phone: 929498. Mr. Les Garside; 311 Alaska Pinc Bldg., 1111 Georgia Street West, Vancouver, British Columbia, Canada. Phone: MA 8733. Miss Florence Asson.

Date of Incorporation: February, 1949

Spence Caldwell, *President*
Gordon F. Keeble, *Vice-President in Charge Production*
Stewart H. Coxford, *Comptroller*

John N. Heaton, *Creative Director*
Sydney Banks, *Film Production Supervisor*
Fritz Speiss, *Director of Photography*
Mel Lovell, *Sound Engineer*
Robert Hintz, *Art Director*
G. B. Quimney, *Equipment Sales Division*
R. H. Sheppard, *Film Sales Division*
J. M. Savage, *Live TV Commercial Co-ordinator*

SERVICES: 16mm and 35mm color television commercials, slide films, filmstrips, documentary films. Live TV commercial production and coordination, syndicated TV film programs, TV and film equipment sales. TelePrompTer of Canada sales and services, sponsor film services. **FACILITIES:** Animation, 16mm, black and white, printing and processing lab, color printing, sync-sound recording, titles, Cine recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Billy Graham Rally* (religious); *Bon Echo* (Labatts); *Political Talks* (Prog. Conservative); *World Adventure* (Estelle Craig); *Sports College* (Fifeshire).

Crawley Films, Ltd.

21 Dundas Square, Toronto, Canada. Phone: EMpire 4-5283
(see complete listing in Ottawa area)

Robert Lawrence Productions, Ltd.

32 Front Street, West, Toronto 1, Ontario.
Phone: EMpire 4-1448. John T. Ross, *General Manager*
(see complete listing in New York area)

PETERSON PRODUCTIONS

337-9 King Street West, Toronto 1, Ontario
Phone: EMpire 8-7065

Date of Organization: 1947

S. Dean Peterson, *President*

Lawrence L. Cromien, *Director of Production*

SERVICES: Commercial, industrial and television films, TV commercials. **FACILITIES:** Complete sound-proof stage, editing rooms, make-up room, dressing rooms, complete recording and re-recording facilities (4 channel mix) screening room, 16 & 35mm equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *To Make Time Live* (Royal Canadian Air Force). Balance of production on TV commercials. Only 1955 reference data submitted.

SPONSORS FILM SERVICES CORP. LTD.

225 Mutual Street, Toronto 5, Ontario
Phone: WALnut 2-2103

Date of Incorporation: August, 1954

Spence Caldwell, *President*

Stewart H. Coxford, *Comptroller*

Allan Mills, *Operational Manager*

Martin Frive, *Film Assembly*

Gerrard Even, *Agency Liaison*

Jeannette Gendron, *Film Librarian*

SERVICES: Commercial insertion, film cleaning, film inspection, editing, schedule maintenance, for television, industrial and educational films. **FACILITIES:** Electric hot splicers, shipping and library, complete projection inspection for 16mm film.

RECENT PRODUCTIONS AND SPONSORS

COMPLETE FILM SERVICE for General Foods, (Fwy), Nash-Swift Canadian Co. (Disneyland), Robin Hood Flour Mills-Procter & Gamble (*Fire Side Theatre*), Seven-Up (*Soldiers of Fortune*), Heinz-Sylvania (*I Love Lucy*).



RAPID GRIP & BATTEN, LTD.

1610 The Queensway, Toronto 14, Ontario
Phone: CL 1-5291

Headquarters Office: 300 Bay St., Toronto
R. A. Batten, *President*

J. H. Batten, *Vice-President and Managing Director*

D. R. Keedwell, *Secretary-Treasurer*

Branch Offices: 181 Richmond Street W., Toronto, K. E. Hopkins, Mgr.; N. H. Clark, Sls. Mgr.; 381 Vire Street W., Montreal, B. L. Batten, Mgr.; C. Brook, Sls. Mgr.; 370 Bank Street, Ottawa, W. H. Batten, Mgr.; 290 Vaughan Street, Winnipeg, J. G. Newton, Mgr.

BATTEN FILMS

A division of Rapid Grip & Batten, Ltd.

Ralph Foster, *Manager*

Julian Rollman, *Director of Production*

Gerald J. Keeley, *Sales Manager*

SERVICES: Complete 35mm and 16mm silent or synch sound productions in black and white or color and complete 16mm laboratory facilities, art department and up to date and diversified animation stand. **FACILITIES:** 35 and 16mm cameras and sound equipment, 16mm laboratory, Oxberry animation stand—16 and 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tips* (J. Arthur Rank Organization Theatrical Screen Magazine); *Tones and Half-tones* (Canadian Association of Advertising Agencies). **TV COMMERCIALS:** for Procter & Gamble, Tide, Benton & Bowles New York; for Harry Foster Agency (B. F. Goodrich), McKim Agency (Carling's Red Cap Ale), Chrysler, Plymouth, Dodge DeSoto and Fargo Trucks for Chrysler Corporation, (Kraft Cheese) J. Walter Thompson Agency.

QUEBEC: Montreal

ASSOCIATED SCREEN NEWS LTD.

2000 Northcliffe Avenue, Montreal 28, Quebec
Phone: DEXter 1186

Branches: Vancouver, Toronto

Date of Organization: 1926

Murray Briskin, *Executive Asst. to President*

J. R. Prizak, *Comptroller*

Jack Dunham, *Production Mgr.*

T. O. Bailey, *Lab. Superintendent*

N. Hull, *Quebec Sales Manager*

J. J. Chisholm, *Ontario Sales Mgr.*

A. Hague, *Newsreel Manager*

A. D. Nicholson, *Lab. Sales Mgr.*

SERVICES: Production of motion pictures and films for TV from script to screen; coast-to-coast coverage in Canada; TV commercials; animation; 35 & 16mm B&W and color processing; release printing for American, English and Canadian producers; Theatre trailers; stock shot library; preview screening (in wide screen and cinema-scope). **FACILITIES:** Fully equipped sound-proof stage 50' x 80' height 27' to catwalk; carpenter shop; prop room; dressing rooms; Western Electric sound system; 35 & 16mm film recording; magnasync tape recording; five Moviola-equipped editing rooms; art department; laboratory processing 35mm & 16mm negative and positive both B&W and Eastman color. Reduction and A&B printing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES. *It's Asbestos!* — English, French and Spanish — (Asbestos Corp. Ltd.); *School of Paper Making* — English & French —

(Gov't. of Quebec.) TV FILMS: *Dateline* — Series of 15 in English & French, *John Fisher Reports* — Series of 13 in Eng. & French — (Ronalds Advertising). TV COMMERCIALS for CBC and leading advertising agencies. Also regular Canadian coverage for American & English newsreels and for Mickey Mouse TV series.

Crawley Films, Ltd.

1467 Mansfield St., Montreal, Canada. Phone: Avenue 8-2264
(see complete listing in Ottawa area)

OMEGA PRODUCTIONS, INC.

1960 Dorchester Street West, Montreal 25, Quebec
Phone: GLenview 3526

Date of Organization: 1951

T. S. Morrissey, *President*
Pierre Harwood, *General Manager*
Henry A. Michaud, *Director of Production*
John R. Racine, *Director of TV Commercials*
John Burman, *Chief Engineer*
Leonard M. Gibbs, *Comptroller*
Richard J. Jarvis, *Sales Representative*
Denis Mason, *Producer*
Marc Casimir, *Producer*
George Fenyon, *Chief Cameraman*
Pierre Thomas D'Hoste, *Chief Editor*
Don Snowden, *Chief Animator*
John Sawyer, *Chief Electrician*

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures. FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This is Marconi* (Canadian Marconi Co.); *Oeil Ouvert* (24 episodes) Pepinot (24 episodes) (Canadian Broadcasting Corp.); *Wood Wind & Water* (Canadian Pulp & Paper Assoc.); *Rural Electrification* (Provincial Government & Power Corps. of Quebec). TV COMMERCIALS: for Vickers & Benson Ltd., Dupont of Canada Ltd., Dow Brewery Ltd., Ronalds Adv. Agency Ltd., Bovril (Canada) Ltd., Cockfield Brown & Co. Ltd., Pepsi Cola Co. of Canada Ltd., Christie Brown & Co. Ltd., Industrial Adv. Agency Ltd., J. A. Henderson & Co., Harold F. Stanfield Ltd., George Weston Ltd., Hotel de la Salle.

Rapid Grip & Batten, Ltd.

Batten Films. 384 Vite St. W., Montreal. B. L. Batten, *Mgr.*; C. Brook, *Sales Mgr.*
(see complete listing in Ontario area)

The First Dependable Guide to International Producer Facilities

★ With this Sixth Annual Production Review issue, the Editors of BUSINESS SCREEN bring our worldwide family of readers, including every principal sponsor in the United States, in contact with film production facilities in four other continents, plus Japan. This feature will be expanded later in the year but already a total of 50 companies are represented with detailed facts to guide the sponsor or producer seeking their services.



PRODUCTION RESOURCES IN LATIN-AMERICA



CINE COMERCIAL, S. A.

Louisiana No. 81, Mexico, D. F., Mexico
Phone: 23-88-30

Date of Incorporation: August 18, 1954

Irving Levy, *General Manager*
Hans Beimler, *Technical Director*
Arrigo Coen, *Production Director*
Carlos Prieto, *Script Supervisor*

SERVICES: Complete 35 and 16mm motion picture production. Specializing in documentaries, television short subjects and commercial ads for movies and television. FACILITIES: 35 and 16mm, camera equipment, stages, cutting room, projection room, dressing rooms, magnetic and optical recording equipment available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *El Fuego Cautivo* (Petroleos Mexicanos); *La Batalla Del Rio* (Recursos Hidraulicos); *Cotton and Insecticides* (Shell Oil Co.) All Eastman Color. MOVIE & TV SPOTS for Max Factor, General Electric, Singer Sewing Machine Co., Studebaker de Mexico, Mennens, Tums, Pepsi-Cola, Necchi Sewing Machine Co., Richard Hudnut, Hotpoint, Schweppes, and others.

CENTRO AUDIO VISUAL DE RELACIONES MEDICAS

Avenue Cuauhtemoc 226, Mexico 7, D. F., Mexico
Phone: 10-25-13

Date of Organization: 1954

Dr. David Grajeda, *President, Director*
Rafael Rubin de Celis, *Vice-Pres., Production*
Dr. Carlos Gomez Chico, *Editorial*
Marcel Gonzalez Camarena, *Sound Engineer*
Lucy Estrop, *Spanish Versions*
Ernesto Martinez, *Chief Cameraman*
Eduardo Meade, *TV Commercial*
Jorge Perez Vela, *Art Director*
Dr. Juan Jose Giovanini, *Foreign Relations*

SERVICES: Construction of color television equipment (Gon-Cam System); Spanish versions of foreign films. Optical and magnetic sound recording, documentary and educational films production—16mm and 35mm. TV commercials, titles. NEXT ACTIVITIES: Distribution of foreign films (documentary, technical, educational) in Latin America.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Spanish Versions of 40 films (American Embassy); Medical Science and Educational Films (National Medical School); Educational Films (Public Health Department); TV COMMERCIALS: (Televiscentro). Color TV Equipment for University City, National University; Construction of TV Equipment.

DIBUJOS ANIMADOS, S. A.

Fray Servando TdeM 92, Mexico, D. F.
Phone: 10-01-75 & 13 81 34

Date of Organization: 1952

Richard K. Tompkins, *General Manager*
Pat Matthews, *Animation Director*

Carlos Toussaint, *Live Action Films Director*
Edmundo Santos, *Dubbing Director*

SERVICES: 35 and 16mm entertainment, industrial and advertising films; feature and television films dubbed to Spanish. FACILITIES: Magnetic (Stancil-Hoffman 17.5–35mm) and optical (RCA 16 and 35mm) sound recording; complete animation and live action.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Documentary films and animated commercials (Socony-Mobil Oil Co.); Animated entertainment films for TV (National Broadcasting Co.); Animated and live commercials for: Cheesborough-Ponds, General Foods, Pepsi-Cola, Eastman Kodak, Procter and Gamble, Lever Bros., etc. Screen Gems: Dubbing TV entertainment subjects to Spanish.



GUATEMALA

SANCHE FILMS

4A. Avenida 12-10, Guatemala City, Guatemala, C. A.

Phone: 2581-9613

Cable Address: SANCHEFILM GUATEMALA

Date of Organization: 1954

Paul Sanche, *Owner*
Mario Ribas Montes, *Writing Dept.*
Marco Aurelio Vasquez, *Laboratory Supt.*
Luis A. Ramos, *Sound Recording Dept.*
Margaret W. Sanche, *Editing Dept.*

SERVICES: 16 and 35mm industrial, documentary, educational, public relations, sales motion pictures, newsreel production and TV news coverage, TV commercials. FACILITIES: Complete B&W facilities from script to screen, 16mm and 35mm. Script writing; filming 35, 16mm, B&W and Color, silent or sound; also 35mm wide-screen (anamorphic lens). Laboratory: 35 and 16mm processing, printing, work prints, master positives, dupe negatives, release prints, 16mm reversal, titling, effects. Editing and screening. Optical sound recording. Physical Production Equipment: Filming & Sound Recording — Cameras: 35mm Arriflex; blimp, sync motor, tripods, dolly. Anamorphic lens, 35mm Eyemos, B&H. 16mm Arriflex, Auricon single system sound camera, 16mm Bolex with sync motor; 35mm optical sound recorder V. A., 16mm optical sound recorder V. D. Colortran lights. Laboratory: Custom-built processing equipment for 35 and 16mm, neg. & pos. B&W; 35mm step contact printer; 35mm sound track printer, 16mm continuous contact printer. Photovolt sound track densitometer, Reeves Sensitizer, editing & screening; Moviolas, sound readers, synchronizers, etc., 16 & 35mm projectors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Guatemala Rebuilds* (USIA); *Central American States Organization* (ODECA, Guat. Gov.); NEWSREELS: *Ultimas Noticias*—12 issues of approx. 8 min. ea., *President of Guatemala Visits U.S.A.*—30 min.; *Segundo Campesino Centro Americano de Boy Scouts*, (all for Guat. Gov.) TV NEWSREEL COVERAGE in Central America for NBC TV News.



SOUTH AMERICA

BOLIVIA

BOLIVIA FILMS, LTDA.

Casilla 1255, La Paz, Bolivia, S. A.

Phone: 5610

Cable Address: BOFILMS LAPAZ

Date of Organization: 1917

Kenneth B. Wasson, *President & Producer*

Esteban Ugrinovic, *General Manager*

Jorge Ruiz, *Cinematography*

Augusto Roca, *Sound Services*

SERVICES: Production of 16 and 35mm motion pictures with South American background for education, public relations, and entertainment. 35mm color slides. **FACILITIES:** Camera, lighting, sound and editing equipment. Final sound done in U. S. A. Script service for local themes.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1955—*Fuente Sebastiana!* (Own Account); *Los Que Nunca Fueron* (U. S. Information Agency, Washington); 1951 or previous—*Forgotten Land* (Own Account); *Bolivia and High Plateau* (Bolivian Government); *Working Indians of Bolivia* (International Labor Office, Geneva).

PERU

ESTUDIOS CINEMATOGRAFICOS ROSELLO

Casilla Correo 3116, Lima (Peru), S. A.

Phone: 13-122

Date of Organization: 1952

Jose Maria Rosello, *President and Treasurer*

R. De Nardo, *Vice-President*

Luis Rosello, *Production Manager*

SERVICES: Complete production of films, black & white and color, 35mm and 16mm animation (cartoons) travels, newsreel, artistic productions (drama, comedy, musical), TV Laboratories 35 and 16mm black and white, etc. **FACILITIES:** 16 and 35mm cameras, lighting, sound truck, Magnetic sound, Moviola, etc. All services.

RECENT PRODUCTIONS AND SPONSORS

CORONET Films Library from Chicago (Mr. Robert Kohl); and many films for Peru.

VENEZUELA

AGUILA FILMS

P. O. Box 2902, Caracas, Venezuela, S. A.

Phone: 553,581

Cables: FILMAGUILA

Date of Organization: 1953

Henry Nadler, *President*

John D. Kronen, *Vice-President*

M. Pulido Tamayo, *General Manager*

C. Kot, *Chief of Cameramen*

Paul de Beky, *Associate Producer and Music Director*

SERVICES: Motion pictures for public relations, industrial films, documentaries of all kinds, television subjects; specialization in films for the oil industry. **FACILITIES:** Cameras and lights for 35mm and 16mm, black/white and color, staff writers, directors and editors, cutting rooms, animation and titles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Explorations in Tachira*, *Lap-Line*, *Cat-Cracker* (Shell Oil Co.); *Portuguesa* (State Government of Portuguesa). **HALF HOUR TV FILMS:** *Geological Party*, *Birth of an Oil Camp*, *Perforation in the Lake*, *Lightline Patrol*, *Trips of a Pig* (Shell Oil Co.) **TV Spot Commercials.**

PRODUCTION RESOURCES IN EUROPE



ENGLAND

BIRMINGHAM COMMERCIAL FILMS, LTD.

8 Lovells Road, Birmingham 19, England

Phone: Northern 3090

Date of Organization: 1938

Harold Juggins, *Governing Director*

Godfrey Davies, *Managing Dir. Production*

W. N. Watts, *Dir. Retail Department*

S. J. White, *Chief Stills Cameraman*

John H. Bird, *Chief Production Assist.*

Harold E. Tonks, *Chief Service Engineer*

Roger M. Jones, *Secretary*

SERVICES: Specialist producers of direct 16mm color sound motion pictures and 35mm advertising shorts: commercial and 3-dimensional photography; sound recording (synch. or wild); mobile film shows; TV commercials and newsreels. **FACILITIES:** Complete facilities and studios for 16mm and 35mm film production, commercial photography: filmstrips, editing, titling, rear projection, retail still and cine sales division supplying audio visual aids.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Musical Appreciation*, (Paxton & Co. Ltd. London); *Automatic Bottle Packing* (Lilleshall Co. Ltd.) *Fluid Filled Oil Coil* (Joseph Lucas, Ltd.); *Aids to Better Shoemaking* (Lotus, Ltd. Stafford). **SLIDEFILM:** *Percussion Playing* (3 filmstrips) (Paxton & Co. Ltd.)

HALAS & BATCHELOR CARTOON FILMS, LTD.

10A Soho Square, London, W.1, England

Phone: GERrard 7681/2/3

Date of Organization: 1917

John Halas, *Director*

Joy Batchelor, *Director*

E. Allan Crick, *Director*

SERVICES: Animated film production for advertising and entertainment for television and cinema. Industrial, public relations and educational films. **FACILITIES:** 35mm cartoon and model animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *To Open the World to the Nations* (In association with Louis de Rochemont Associates, New York); *The World That Nature Forgot* (In association with MPO Productions Inc., New York); *To Your Health* (The World Health Organization, Geneva); *Think of the Future* (European Productivity Agency); *Speed the Plough* (British Petroleum Co. Ltd.).

PEARL & DEAN (PRODUCTIONS) LTD.

17 Berkeley St., London W. 1, England

Phone: Mayfair 7491

Date of Organization: 1953

E. Pearl, *Chairman*

Byron Lloyd, *Managing Director*

E. Dane, *Director*

F. C. Lane, *Director*

W. H. Smedley, *Director & Secretary*

SERVICES: Production of live-action, cartoon animation, model animation advertising films for television and the cinema in all parts of the world; sponsored, industrial and sales training films. **FACILITIES:** Southall Studios with three

sound stages and one model animation stage. Complete cartoon animation studio with output of one minute of film per week.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Design for Living* (Wallpaper Mfrs.); *Calling All Salesmen* (Life Magazine); *Man of Action* (Continental Can Co.); *At Home with Wolf* (Wolf Electric Tools); *Tide No. 1* (Procter & Gamble). Winner of International Screen Advertising Festival "Palm." 1955, for music in *Coley Au-Lait* (Coley, Ltd.).

WORLD WIDE PICTURES, LIMITED

Lysbeth House, Soho Square, London W. 1, England

Phone: GERrard 1736/7/8

Date of Organization: 1942

James Carr, *Managing Director, Exec. Producer*

Hindle Edgar, *Company Director, Producer*

V. L. Price, *Company Director, Secretary*

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for government departments and industry, TV programs and commercials. **FACILITIES:** studios, recording theatre—Western Electric, cameras, etc., theatre staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The New Explorers*—Eastmancolor (British Petroleum Co. Ltd.); *Tennessee Venture*—Kodachrome (Bowater Paper Corp. Ltd.); *Transatlantic Televiews*—monthly issues (Central Office of Information); *Men at Work* (British Productivity Council); *Oil Harbour-Aden*—Kodachrome (Geo. Wimpey & Co. Ltd.); *Thursday's Children*—Oscar Award winner (In Assn. with Morse Films).

WORLD WIDE ANIMATION LIMITED

Lysbeth House, 10A Soho Square, London,

W. 1, England

Phone: MACauley 7237/8

Date of Organization: 1955

Reginald Jeffries, *Managing Director, Producer*

James Carr, *Company Director, Producer*

Hindle Edgar, *Company Director, Producer*

V. L. Price, *Company Director, Secretary*

SERVICES: Production of animated, diagrammatic, cartoon, model and puppet films in 35mm and 16mm for theatres, industry and television. **FACILITIES:** studios, recording theatre—Western Electric, cameras, etc., theatre staff.

Overseas Producers Are Urged to Report Facilities & Services

★ The Editors of **BUSINESS SCREEN** have included detailed facts about 50 companies beyond the U.S. borders for the assistance of worldwide sponsors and other producers seeking these services. All producers in lands abroad are urged to use this listing form in sending data to this publication for a further international listing section, scheduled for fall, 1956 publication. Address your correspondence to: **BUSINESS SCREEN MAGAZINE**, 7064 Sheridan Road, Chicago 26, Illinois, U.S.A. There is no charge for this service to either producers or sponsors. Inquiries are invited for further particulars on any of the companies listed.



FRANCE

CINEMA ET PUBLICITE—SOCIETE ANONYME

116, Av. des Champs Elysees, Paris 8eme, France
Phone: Elysees 34-93

Date of Organization: 1939

Jacques Meynot, *President*
Jacques Zadok, *General Manager*
Charles Peiffert, *Manager*
Pierre Picherit, *Foreign Department*
Guy Brun, *Producer*
Robert Gudin, *Producer*
Yves Bavet, *Producer*

SERVICES: Advertising films, 35mm color (Eastmancolor) and black and white for commercial TV only (live action-animated models and objects, cartoons). **FACILITIES:** Exhibition of advertising films in cinemas. Exclusive screening rights in 1200 cinemas in France — 400 in North Africa — 100 in French West Africa.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 200 films per year; including productions for: Phillips, Standard Oil, Socony Vacuum, General Motors (Frigidaire Division), Nestle products, Zenith watches, Martell cognac, Lipton tea, Arwick and the leading French announcers. Cinema et Publicite was awarded the Grand Prix of the International Advertising Films Festival, Monte-Carlo, September 1955.



GERMANY

LAUX STUDIOS

An Der Hauptwache 10, Frankfurt-Main, Germany

Phone: Frankfurt am Main 94 447, 94 484, 91 123

Helmut Laux, *President*
Achim Koch, *Vice-President*
Ehrenfried Fischer, *Research & Script Director*
Werner Harzer, *Art and Animation Director*
Werner Christmann, *Production Manager*

SERVICES: Industrial sales and job training, sound slidefilms, experienced in 25 branches; sales promotion, visual presentation, booklets, complete package service. **FACILITIES:** Complete studio, sound stage, screening room, set construction, prop department, permanent creative staff (40 employees) script writers, editors, artists, photographers, three sound slidefilm crews, color processing laboratories.

RECENT PRODUCTIONS AND SPONSORS

SOUND SLIDEFILMS: *The New Opel Kapitän* (Adam Opel Aktiengesellschaft); *Compact on Mutual Agreement, What Would You Do?* (Quizz) (Deutsche Shell A-G); *Somewhere on the Main Street* (Coca Cola); *Continental Tubeless* (Continental Gummi-Werke A-G); *Kunden denken—Verkäufer lenken* (Farbenfabriken Bayer A. G.).

BOEHNER FILM

Fritz Boehner (cables: Boehnerfilm). Admin. and Advertising Dept.: Erlangen, Universitätsstr. 2; Phone: 3037. Production: Hamburg-Heiligengeistfeld, Hochhaus 1, Phone: 43 33 51. Owner: Fritz Boehner. **SERVICES:** synchronization, studio, documentaries, industrial and sales promotion.

DEUTSCHE DOKUMENTARFILM—GESELLSCHAFT

Heinrich Klemme & Co. Hamburg 1, Ferdinandstr. 61. Phone 32 75 59.

DEUTSCHE INDUSTRIE—UND DOKUMENTARFILM GmbH!

Dusseldorf, Deichstr. 11 a. Phone 84 3 91.

DEUTSCHE BUNDESBahn FILMSTELLE BEIM EISENBahnZENTRALAMT

Minden, Westfalen. Managing Director: Reichsbahnrat Dipl. Ing. H. Luetz. **SERVICES:** Documentaries.

DOMNICK—FILMPRODUKTION GmbH!

(cables: Domnickfilm) Wiesbaden, Steubenstr. 23. Phone 29 0 40. Owner: Hans Domnick. **SERVICES:** Production of motion pictures and documentaries.

ROLF ENGLER—FILME

München-Geiseltasteig, Robert Koch Str. 13. Phone: 47 64 52. **SERVICES:** Production of motion pictures, documentaries, industrial, sales promotion.

FILM-STUDIO WALTER LECKEBUSCH

München 19, Waisenhausstr. 40. Studio: München 19, Tizianstr. 16. Phone 63 3 96. Owner: Walter Leckebusch.

FISCHERKOESEN-FILM-STUDIO

Bad Godesberg-Mehlheim. Phone 36 52. Executive: Hans Fischerkoesen, Dr. Ulrich Westerkamp. **SERVICES:** Industrial, sales promotion films.

GEA—KULTURFILM GmbH.

Hamburg 36, Neuer Wall 19-23. Phone 34 31 57/58. Executive: Wilhelm Brockmann. **SERVICES:** Documentaries.

WOLFGANG GORTNER

Bad Tolz, Buchener Str. 22. Phone 28 97. Owner: Wolfgang Gortner. **SERVICES:** Documentaries. International mountain, sports and youth film activities.

INDUSTRIE—UND AGRAR-FILMINSTITUT ERNST MUNCK

Stuttgart Zuffenhausen, Marconistr. 53. Owner: Ernst Munck. **SERVICES:** Industrial and agricultural film studio.

INSEL FILM GmbH.

Administration: Konstanz, Luisenstr. 22. Phone: 25 50. Production and Sales department: München 8, Anzingerstr. 1. Phone 44 86 21/23. Executive Associate: Horbert Handwerk. **SERVICES:** Documentaries, industrial and sales promotion films.

INSTITUT FÜR FILM UND BILD IN WISSENSCHAFT UND UNTERRICHT

München 23, Leopoldstr. 175. Phone: 32 1 53, 33 4 18. Director: Fridolin Schmid. High School and Scientific Department: Göttingen, Bunsenstr. 10. Phone: 36 53. Director: Dr. Ing. Gotthard Wolf. Branch Office: Berlin. Phone: 73 28 98. Director: Erwin Patsch. **SERVICES:** Production and distribution of educational films, stills for schools, youth education and adult education.

KASKELINE FILM WOLFGANG KASKELINE

Berlin-Charlottenburg 9, Reichstr. 9. Phone 92 67 25. **SERVICES:** Theatre films, documentaries, industrial and sales promotion films.

KOROSI & BETHKE—KULTURFILM—PRODUKTION

Hamburg 24, Graumannsweg 46. Phone 25 09 63. Owner: Herbert Korosi. **SERVICES:** Documentaries.

KULTURFILM INSTITUT gmbh.

DR. HANS CURLIS

Berlin-Steglitz, Lepsiusstr. 59. Phone 72 29 09. Owner: Dr. Hans Curlis. **SERVICES:** Documentaries.

KULTUR-UND LEHRFILM-INSTITUT KLEMENS LINDENAU

(cables: Kulturfilm Delmenhorst) Delmenhorst, Hoykenkamp. Phone 31 18. **SERVICES:** Documentaries, industrial and sales promotion films.

SCHONGER FILM

Inning/Ammersee, Herrschingerstr. 13. Phone 68. Owner: Hubert Schonger. **SERVICES:** Theatre films and documentaries.

THURNAU FILMPRODUKTION

(cables: Thurnaufilm) Berlin W. 15, Brandenburgische Str. 38. Phone: 97 86 04/05. Hamburg 11, Hahntrapp 5. Phone 32 63 21. Düsseldorf-Oberkassel, Kaiser Friedrich Ring 38. Phone 53 9 46. Wiesbaden, Wilhelmstr. 17. Phone 22 0 80. Owner: Norbert Thurnau, Executive: Helmut Berger. **SERVICES:** Documentaries, synchronization.

ALF ZENGERLING FILMPRODUKTION

Berlin-Zehlendorf, Janickestr. 105. Phone: 84 35 02. Berlin W 15, Frlhandstr. 173. Phone: 91 11 09. Owner: Alf Zengerling. **SERVICES:** Documentaries, fairy tales, youth films, music films.



SCANDINAVIA

NORWAY

STATENS FILMSENTRAL

Schwensensgate 6, Oslo, St. H., Norway
Phone: 60 20 90

Date of Organization: 1948

Mrs. Ingeborg Lyche, *President of Board*
Jon Mathisen, *Managing Director*

SERVICES: Production of documentary and educational films and filmstrips. 16mm non-commercial film distribution on a national scale. 16mm sound recording. 16 and 35mm laboratory work. **FACILITIES:** Sound recording studio, laboratory.

RECENT PRODUCTIONS

MOTION PICTURES: *Karius og Baktus* (Dental Hygiene), *Havratunet* (Anthropology), *Veslefrikk med Fela* (Ballet), *Du har ansvaret* (Public Health). **SLIDEFILMS:** *Mor og barn* (Hygiene), *Hjeminnredning* (a series of 6 strips on modern homes), Norwegian shipping (8 strips).

SWEDEN

FORBERG—FILM AB.

Kungsgatan 27, Stockholm, Sweden
Phone: 111655

Date of Organization: 1934

E. Forberg, *President, Gen. Mgr.*
T. Hultgren, *Executive Sec. & Treasurer*
C. H. Fahlstedt, *Sales Manager*
H. Peters, *Director*
L. Hedenburg, *Director*
I. Naslund, *Sound Services*
K. Pill, *Art Dept.*

SERVICES: Motion pictures in 35 and 16mm and slidefilms for industrial, sales and personnel training. **FACILITIES:** Camera and lighting for 35 and 16mm motion pictures; sound recording, complete facilities for slidefilms production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Building of Water-power Plant* (Bergelorsens Kraft AB); *Building of Water-power Plants* (Kragde Kraft AB) 3 pictures; *The River That Disappeared* (Kungl. Vattenfallstyrelsen) (Royal Water-power Services). **SOUND**

(LISTING CONTINUED ON FOLLOWING PAGE)

SCANDINAVIAN LANDS: SWEDEN

FORBERG FILM A.B. CONTINUED

SLIDEFILMS FOR: AB Banankompaniet (Fruits), AB Bolinder Munktell (Tractors), Dorch, Backsin & Co. AB (Colors), AB Electrolux (Refrigerators), Elektro-Skandia (Deep-freezing), AB Finbruken (Paper of higher grades), Gustavsborgs Fabriks AB (Tube accessories), Henriksdals Gummitfabriks AB (Rubber mattresses), Svenska Aeroplan AB (Motor cars), Svenska Chokladfabriks AB (Candies), AB Svenska Metallverken (Boiler-Engineering), Bryggareforeningen (Swedish Brewers Assn.), Kooperativa Forbundet (Cooperative Assn.), Statens Järnvägar (State Railroads), AB Godstrafik & Bilspektion (Traffic Services), Sveriges Frukt & Konfektyrhandlareförbund (Swedish Fruit & Candy Grocers Assn.), Sveriges Grossistörbund (Assn. of Swedish Wholesale Dealers), Saljledaregruppen (Swedish branch of the American N. S. E. [National Sales Executives]), Taxi Trafikforening (Taxi Cabs), Svenska Foreningen for Psykisk Hälsovård (Swedish Society for Mental Health), 3 films: Svenska Gruvforeningen (Swedish Mine Owners). ADAPTIONS OF U.S. SLIDEFILMS: Numerous slidefilms for the Swedish representatives of: Ford Motor Co., General Motors, National Cash Register.

DENMARK

MINERVA-FILM A/S

Toldbodgade 18, Copenhagen K, Denmark
Phone: Minerva No. 1

Date of Organization: January 7, 1936

Torben Madsen, *President*

Ingolf Boisen, *Vice-President*

Theodor Christensen, *Director & Dir. of Production*

Hagen Hasselbalch, *Director*

Jorgen Roos, *Director*

SERVICES: Production of motion pictures, commercial, industrial, scientific fields. FACILITIES: Equipment for 16 and 35mm production. Cameras: Arriflex, Bell & Howell, Kodak Cine Special. Cutting-rooms, Projecting-theatre, Moviolas, 17½mm tape-equipment, film and sound library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Story of Silver*—B&W (Georg Jensen's Solvsmiedie); *Water from the Euphrates*—Eastmancolor, *The Big Fleet*—Gevacolor (Bummeister & Wain); *The Mechanized Agriculture in Denmark*—Kodachrome (Association of Danish Real Estate Owners); *What Shall My Job Be?*—B&W (Danish Government).



SPAIN

ESTUDIOS MORO S. L.

Los Mesejo, 15 (Pacífico) Madrid, Spain
Phone: 263290

Date of Organization: 1950

Santiago Moro, *General & Technical Director*

Jose Luis Moro, *Art Director & Chief Animator*

Cristóbal Márquez, *Director of Production*

Eduardo Ducay, *Script & Ideas Department*

Rogelio Cobos, *Film Editor*

SERVICES: 35mm films for advertising and television. Large studio for movie cartoons and model animation. FACILITIES: Shooting stage, 35mm camera units, three 35mm animation stands, sound recording, 35 and 16mm viewing theater, editing rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: In Eastman Color—*Today*

Preferen (stockings) (Medias Jenny, Barcelona); *Ulego La Primavera?* (lightbulbs) (Lamparas "Metal," Madrid); *El Mago Generoso* (toothpaste) (Laboratorios Prohiden, Madrid); *Una De Miedo* (soda water) (Gaseosa "La Casera," Madrid); In *Gevacolor—Distinction* (clothes store—Nuevas Sedecias, Zaragoza).

AFRICA

SUDAN PUBLICITY CO. LTD.

Publicity House, Khartoum, Sudan, Africa

Phone: Khartoum 4160

Cable Address: Publicity

FILM PRODUCTION FACILITIES IN AUSTRALIA

AUSTRALIAN INSTRUCTIONAL FILMS PTY. LTD.

(Specializing in industrial and educational films) and associating

HALLIDAY PRODUCTIONS

(Specializing in commercial, travelogue and documentary short subjects)

6 Underwood Street, Sydney, N.S.W., Australia

Phone: BU 6557

Lex Halliday, *Director*

Jean Halliday, *Director*

Philip J. Pike, *Chief Cameraman*

Editing, research and scripting staff

SERVICES: Production for screen or television. Specializing in color 16mm standard Kodachrome, 35mm Eastmancolor (completely processed in Australia). Producing films on world-wide locations and specifically Australia and adjacent Pacific islands. General research and scripting. Educational and scientific advising facilities. FACILITIES: Cameras, 16mm Cine Specials, Ektar lenses, 35mm Arriflex. Dollies, studios, theatre; full complement of spot and floodlights. Tape recording equipment. All optical recording on Western Electric System.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Soup Detergent* (Kitchen Bros.) and *Birds Eye Frozen Foods* (World Food Products) (Lintas) both in Eastman color; *Pacific Cocktail* (Qantas Airways); *The Ribbon of Road—Economy Run in Australia* (Socony Vacuum Oil Co.); *Copper from Peko* (Peko Copper Mines); *Sydney Today* (Textile Cones and Tubes); *Window on the World* (Naco Sun Sash Louvres) and *Inland with Stuart* (Stamina Clothing Co.) 3rd historical series, all Kodachrome, *Irish Linen* (Irish Linen Assn.) mp and Eastmancolor sl. TV FILMS: for Crusader Mills, Stamina Clothing Co., Timbrol Chemicals, Ltd., Textile Cones and Tubes, Hygienic Containers, Vacuum Oil Co., etc.

CINESOUND PRODUCTIONS PTY. LTD.

511 Darlington St. Rozelle, Sydney, N. S. W., Australia

Phone: W. B. 3141 (4 lines)

Date of Organization: June 1931

Norman Bede Rydge, *Chairman of Directors*

Ken G. Hall, *Executive Producer*

Bede Whiteman, *Chief Cameraman*

Sydney Whiteley, *Editor-in-Chief*

Arthur Smith, *Chief Sound Engineer*

Clive E. Cross, *Shorts Director*

Stuart Ralston, *Optical Effects Dept.*

Camera representatives in Melbourne, Brisbane

Adelaide, Perth, Hobart and Auckland,

New Zealand.

SERVICES: Cinesound Australian Weekly Newsreel circulating throughout Australasia and New

Date of Organization: 1950

Hamish Davidson, *Managing Director*

Khalil Atabani, *General Manager*

Gabriel Tokatlian, *Production Supervisor*

SERVICES: 35mm films (B&W); 16mm films (color); 35mm filmlets (B&W and color). Sound-track: Arabic, English, French, Greek. FACILITIES: Air-conditioned studio, carpenter's shop, production offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sailor Man* (Sudan Tobacco Co. Ltd.); *Red Lion* (Footall Fabrics).

SLIDEFILMS: *Over the Pole* (Scandinavian Airlines System); *Pest Control* (Plant Protection Ltd.);

Don't Be Vague (Haig Whisky).

Zealand. 18 feature films. Industrial, documentary commercial and television films in 35mm and 16mm. FACILITIES: Sound stage, full camera and lighting equipment; (35mm and 16mm) power generating plant, 17½mm magnetic recorders and mixing heads. (8-channel re-recording). Two optical film recorders. Theatrettes, editing, dubbing, script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Proud Heritage* (N.S.W. Dept. of Education); *Dream Come True* (Far West Children's Scheme) both in Eastmancolor; *Guardians of the Surf* (Caltex Oil) in Kodachrome; *South Pacific Playground* (Manly Tourist Bureau); *The Drovers* (Aust. Wool Bureau) both in Gevacolor;

SOME ADDITIONAL 1955 SHORT PRODUCTIONS: *Jungle Training* (Australian Army); *Thrill Drivers* (Ford Motor Company); *Pilot Training* (Royal Australian Air Force); *Tubeless Tyres* (Goodyear); *Royal Australian Artillery* (Australian Army); *Flying High* (Dept. of Education); *Branding Sheep* (Australian Wool Bureau) PRODUCED IN ASSOCIATION: *Davis Cup 1945*; *Australian Holiday* (General Motors); *Invest in Australia* (Sydney Stock Exchange).

FILMADS PTY. LTD.

147 Collins St., Melbourne, Victoria

Phone: MF 4857

Date of Organization: 1921

H. E. Jobbins, *General Manager*

A. J. Campbell, *Queensland*

D. Koffel, *New South Wales*

Mrs. R. Anderson, *South Australia*

L. Lobascher, *Western Australia*

M. Moore, *Tasmania*

D. J. Bilcock, *Producer/Director*

F. E. H. Cooper, *Sales Manager*

L. Heitman, *Light & Camera*

H. Taylor, *Make-up*

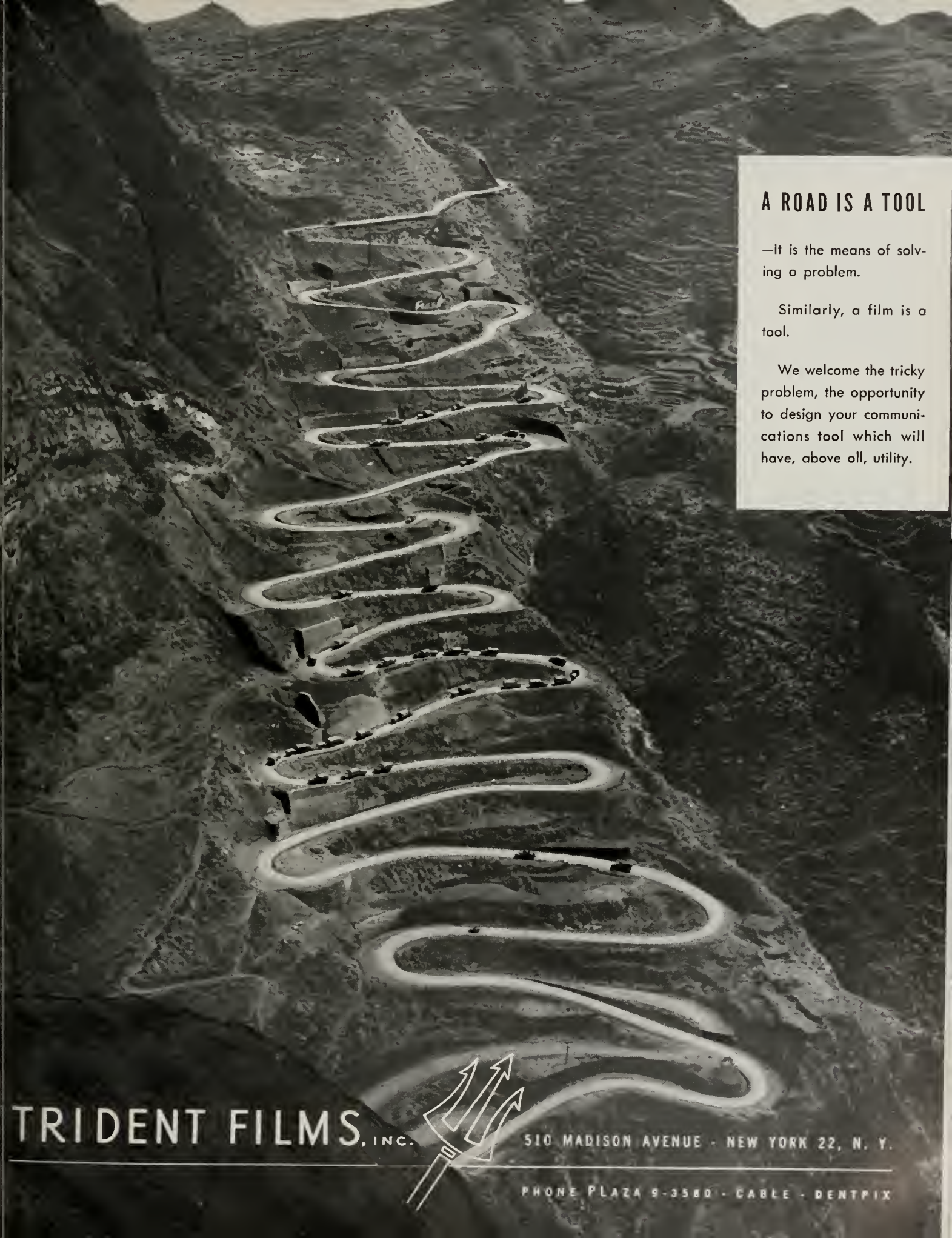
N. Duncan, *Studio Manager*

SERVICES: 16mm and 35mm live and animated, documentary, advertising and TV commercials. 35mm filmstrips. FACILITIES: Complete studio, editing rooms, make-up room, dressing rooms, complete recording facilities; Theatre; 16 and 35mm camera editing and recording equipment, single form animation equipment for 16 and 35mm. 16mm laboratory with 20,000 16mm feet capacity per 8 hr. day Camera crews located all capital cities. During May 1956, 2 Rapid Printer Processors will be installed increasing 16mm laboratory capacity by approx. 60,000 ft. per 8 hr. day.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ford's the Fashion* (Ford Motor Co.); *Kiss and Make-up* (Michel Cosmetics);

Advanced Techniques in Welding (Standard Vacuum Oil Co.); *A Giant Is Born* (Shell Oil Co.);

An aerial, black and white photograph of a steep, rocky mountain. A light-colored, winding road snakes its way up the mountain's face, featuring numerous sharp turns and hairpin bends. Several small, dark-colored cars are visible traveling along the road, emphasizing its length and the challenge of the terrain. The background shows more rugged mountain peaks under a clear sky.

A ROAD IS A TOOL

—It is the means of solving a problem.

Similarly, a film is a tool.

We welcome the tricky problem, the opportunity to design your communications tool which will have, above all, utility.

TRIDENT FILMS, INC.



510 MADISON AVENUE - NEW YORK 22, N. Y.

PHONE PLAZA 9-3580 - CABLE - DENTPIX

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**FOR MEDICINE, EDUCATION
AND BUSINESS**

FOR AUDIENCE LEVELS FROM
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TO PROFESSIONAL

EXPERT TECHNICAL STAFF
SCRIPTS AND STORYBOARDS
LIVE ACTION
ANIMATION
COLOR, SOUND
AFFILIATED DISTRIBUTION

You Are Cordially Invited to Discuss
Your Film Program With Us

**STURGIS-GRANT
PRODUCTIONS, INC.**

322 EAST 44th STREET
NEW YORK 17, NEW YORK

BUSINESS SCREEN INTERNATIONAL

FILMADS, PTY. LIMITED:

(CONTINUED FROM PAGE HUNDRED THIRTY-EIGHT)
Manufacture, Care & Use of Wood Chisels (B. H. P. Co.) SPONSORS for whom other films have been produced during 1955: Australian Paper Manufacturers, Bright & Hitchcock, Craigs Kitchen, Chamberlain Tractors C. E. Miller, Cenovis Yeast, Drug Houses of Australia, Fibrous Plaster Mfgs., I. S. A. S., Laminex, Liberty Corsets, Ladner's, Melbourne Tramways Board, H. V. Mackay Massey-Harris, Nicholas, Neptune Oil Co., Omega watches.

PERIER PRODUCTIONS PTY. LTD. (ssf, etc.)

PERIER FILMS PTY. LTD. (mp only)

24 Jamison St., Sydney, Australia
Phone: BU 6527

Date of Organization: 1947

Reg Perier, *Managing Director*

Stan Murdoch, *Production Manager*

Mildred Crowley, *Business Manager*

Helen Hughes, *Color Transparencies*

SERVICES: Complete 16mm production, 35mm B&W and color slidefilm production, 35mm color transparency library of Australian, New Zealand and Pacific Island subjects; commercial and industrial photographers. FACILITIES: Cine Kodak Specials, 200 ft. magazines, 35mm Exaktas, full range 5x4 equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Long and Short of It* (W. D. & H. O. Wills (Aust.) Ltd.); *Cinevox Premier* (Kodak (A'sia) Pty. Ltd.) *The Edgell Honey Story*, *Nature Pays a Dividend*, *Edgell Goes to Market*, *Beans in the Edgell Manner* (Gordon Edgell & Sons Ltd.); *Design for Civic Pride* (Ashfield Municipal Council). Additional Production 1955: *Making More with Marjak* (Caltex Aust.) Pty. Ltd. Complete color photography, 5x4 Ektachrome, for reduction to sound slidefilm in United States. *How to Clean Your Teeth* (Hansen-Rubensohn Pty. Ltd.—Advertising Agents for Bristol-Myer Co. Pty. Ltd.) Eastmancolor slidefilm issued with instruction booklet. Major sponsors for 1952-55-56: Ames Irrigation Pty. Ltd., Atlantic Union Oil Co. Ltd., British Standard Machinery Co. Ltd., Colonial Sugar Refining Co. Ltd., Email Ltd., Commonwealth Industrial Gases (N.S.W.) Pty. Ltd., Fortune (Aust.) Pty. Ltd., Imperial Chemical Industries of Aust. & N. Z. Ltd., Australian Woolen Mills Ltd., Commonwealth Bank of Aust., Rural Credit Development Fund, David Jones Ltd., Masonite Corp. Ltd., Qantas Empire Airways Ltd., Rockdale Municipal Council, Rural Bank of New South Wales, Sunbeam Corp. Ltd., Sydney County Council, Vesta Battery Co. Ltd.

JAPAN

**INTERNATIONAL MOTION PICTURE
COMPANY, INC.**

Katakura Bldg., Kyobashi, Tokyo, Japan

Phone: 28-5778/9

Cable Address: IANMUISU, Tokyo

Date of Organization: 1952

Ian Mitsu, *President*

Jujun Furukawa, *Director*

Shokichi Mogami, *Director*

Kaneo Ichinomiya, *Director*

SERVICES: Producers of industrial and business films, TV commercials and newsreels, 16mm and 35mm production. FACILITIES: The best equipped 16mm producing company in Japan. Full time camera, sound and office staff with wide list of free-lance technicians. Own sound recording and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Luxurious Fiber*, (Japan Raw Silk Exporters Assn.); *Hoist with East* (Japan Machinery Exporters Assn.); *EF-5816* (Japan National Railways); *Shopping for the Future* (Ministry of Trade, Japan); *Golden Rhythm* (Bireley's Japan).

Supplementary Listings of Overseas Producers to Appear in Future Issues

★ With such well-known Swiss companies as Iris and Gloriafilm as yet unlisted and a more complete report on Britain's Association of Specialized Film Producers to be carried, this 6th Annual Production Review international listing feature will be continued during the 1956 publication year. Overseas companies are urged to write for standard listing forms. There is no charge for these listings.

NATIONAL CARLOADING PRESENTS:

(CONTINUED FROM PAGE SIXTY-FOUR)
pretty dresses, girls, bathing suits and scenery. Luckily — because the film is not exactly a cinematic work of art, but is pleasant and the 22½ minutes don't drag too much.

The film will be distributed to department stores for public showing, as well as to interested TV stations, business and women's clubs, schools, associations, textile mills and other organizations.

National Carloading has found its California fashion customers quite receptive to this unusual blandishment, and business is picking up nicely.

Educational • Travel • Sport

**MARTIN
BOVEY** *Films* INC.
CHELMSFORD
MASSACHUSETTS

"Quality Is Our Master"

**MEDIUM
CONDENSED DELUXE**

18 point.

42 point

Available in 18, 24, 30, 36, 42, 48, 60 & 72 point sizes

Informal . . . Good Display
Looks best letter-spaced.

One of many typefaces available in Knight Studio Titles

KNIGHT STUDIO
159 E. Chicago Ave., Chicago

**TFI
PRODUCTIONS**

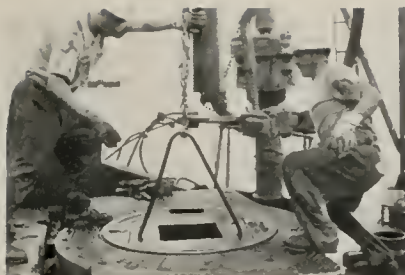
**FILM
STRIPS**

all kinds

*for training,
informing,
selling.*

Training Films.
INCORPORATED

150 WEST 54th STREET
NEW YORK 19 • CO 5-3520



These Venezuelan oil workers are operating one of the more than 2,000 rigs on Lake Maracaibo: a scene from "People and Petroleum," produced by Sound Masters.



Beneath the waters of Lake Maracaibo in Western Venezuela lie one of the world's richest oil deposits: operations taking place to produce it are twentieth century engineering marvel.

"People and Petroleum"

Creole Petroleum Corporation Partrays the Story of Its Operations and Contribution in Venezuela



Modern construction, financed by wealth of oil resources, set background for this street scene in modern Caracas, Venezuela.



★Timely as the word "international," a new public relations motion picture, *People and Petroleum*, tells the story of how the Creole Petroleum Corporation conducts its business as a guest of Venezuela.

The first Creole film produced for United States audiences *People and Petroleum* shows how this American Company contributes to the economic growth of Venezuela, an important and strategic ally of the United States.

A Philosophy of Citizenship

After viewing operations in the Lake Maracaibo region and the jungle areas of Venezuela, the film case-studies Creole as a U.S. company conducting its business in a foreign country. Creole's philosophy of "good citizenship" is shown as ranging from liberal personnel policies favoring Venezuelan nationals to such programs as Community Integration whereby oldtime camps are being slowly absorbed into the villages and towns built up around them.

Outlined is Venezuela's own policy of "sowing the petroleum,"

plowing back oil revenues into extensive public works, education and health programs for its people. Diversification of the country's economy is a major goal and her investment opportunities are proving continually attractive to foreign capital, much of it from the United States.

Billion Dollar U.S. Customer

A final section presents Venezuela's achievement in becoming a billion-dollar-a-year customer of the U.S., a development made possible in large part through her oil exports in which she leads the world.

Produced by Sound Masters, Inc., the film is black and white and runs 27 minutes. Distribution will be handled by Movies U.S.A. Present plans call for extensive showings to business groups, service clubs, educational institutions and on public service television programs.

How to Obtain This Picture

Bookings of *People and Petroleum* may be arranged through the Sterling-Movies, U.S.A., 205 E. 43rd St., New York 17, N.Y. 

"Pianorama" a Tribute to Wurlitzer Centennial

Sponsor: The Rudolph Wurlitzer Company.

Title: *Pianorama*, 28 min., color, produced by Paragon Pictures, Inc.

★ A centennial film might well be expected to concern itself with a great company, but The Rudolph Wurlitzer Company celebrated its 100th anniversary with a tribute to a universal musical instrument. The piano and its music are the stars of *Pianorama*, and Wurlitzer's name is confined to the credits and trademarks on the instruments used.

The simple story line centers around two young children who are



fascinated by a story-telling, piano-playing neighbor. The parents attempt to "rescue" the neighbor from their bothersome children and, naturally, the story of the piano follows.

Factory scenes, with synchronous background sounds, show the manufacture of a piano from raw materials to a beautiful musical instrument, and put across the film's main theme: how modern methods of production lower the price of a piano to within reach of all, and actually improve in many ways the quality achieved by old-time hand methods.

Some of the highlights of this part of the film include graphic tuning by means of the oscilloscope, completely automatic bridge-drilling by a machine with a mechanical brain, and the mechanical carving of music racks and the graceful piano legs.

Pianorama includes a wide variety of piano music, beautifully reproduced, and adds up to an entertaining and educational motion picture. It has been released for television, and is sufficiently non-commercial to warrant wide and continued use. Prints may be obtained on free loan through Wurlitzer dealers or from the company's main plant at DeKalb, Ill. □



Take 1: cutaway model of car of tomorrow is shown in GM's "Your Key to the Future."

Motorama Prelude in Vistavision

GM Hands Viewers a Technicolored "Key to the Future"

★ Fantasy-sized images of new model cars and gay shadows of the auto-future played prelude to lively stage and showroom substance to accelerate crowds at the 1956 General Motors Motorama which began its national grand tour in New York's Waldorf-Astoria, January 19-24.

Automotive dreamboats became nearby realities as GM throngs watched *Your Key to the Future*, an elaborate musical motion picture which sped them into a live singing, dancing, vehicle-glorifying revue.

Produced by Dudley Pictures

The film preface to the actual new model exposition was produced for General Motors by Dudley Pictures Corp. in Vistavision and Technicolor, *Your Key to the Future* and the live show component were conceived and directed by Michael Kidd.

In the fast, rhythmical film sequences, lyrical families steer forward—their pleasure enhanced by possession of the new GM cars they

serve to introduce. The movie's Chevrolet family travels into a traffic tie-up. Halted by the roadknot, the family dream-drives into the future where they find "the most" in car luxury and the smooth answer to all driving worries.

Car Guided by Electronics

They streak along a desert highway into an electronically controlled lane where the car glides automatically and the driver is freed of driving-cares. This adventure, utilizing a full-scale model car-of-the-future, was made from live action shots taken on miles of GM proving grounds near Phoenix, Arizona—matched by special miniature effects. The miniature set was 70 feet wide by 150 feet deep and incorporated an intricate crossover system of intersecting highways. Hand-made miniature cars traversed this set powered by their own electric motors.

The Chevrolet family in their car-to-be arrive at a motel of the future, the house lights go up and the live

Below: miniature set used in filming "Your Key to the Future" as producer Carl Dudley (center) and studio art and effects experts examine their handiwork.



stage show continues the story with the same family, same motel—and the car of the future. These high color and sound, giant screen visions and live variety routines were created to set and maintain a first-night pace as Motorama promotes new models across the nation—to capture the several millions expected to attend the show and to heighten their desire to see and buy the new GM highway gleamers.

"Greatest Show on Wheels"

Styled the "Greatest Show on Wheels," Motorama rolled out from New York to Miami, Los Angeles, San Francisco and Boston. A fleet of 125 trucks were sent on a more than 1,000,000-mile journey to carry the motion-picture-chaired CAR-nival to Motorama fans in the sales strategic cities.

Art direction for *Your Key to the Future* was by Gabriel Scognamiglio. Hal Millar was special effects chief. Virgil Beck, miniature expert, and Jack Warren was head cameraman.

Car of tomorrow races across desert in prelude film to the Motorama.



A Sailing Adventure Off Newfoundland's Shore

Sponsor: Government of Newfoundland.

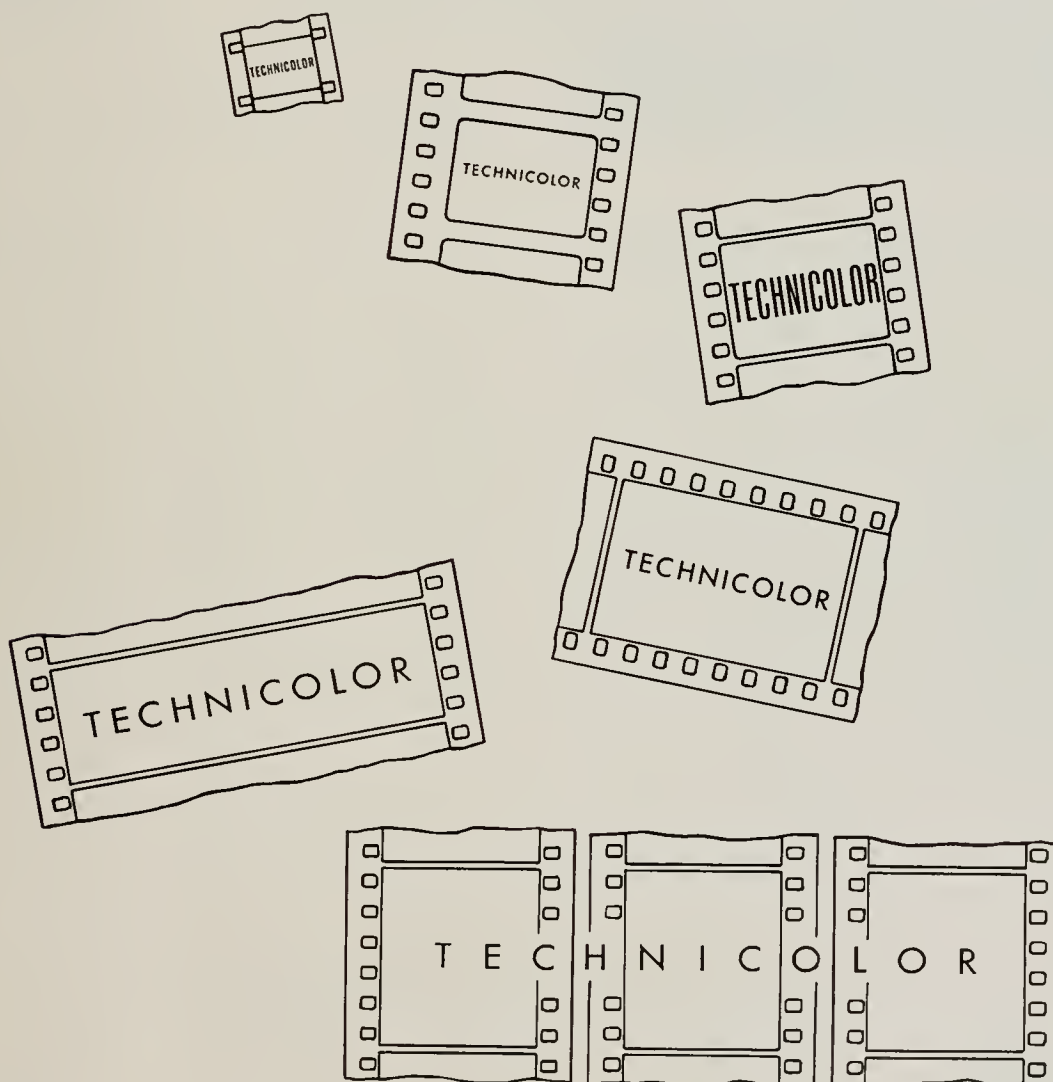
Title: *Sailing Newfoundland Waters*, 28 min., color, produced by Victor Kayfetz Productions, Inc.

★ A summer's voyage by a group of amateur sailors around the second largest island in the world provides the story line for this new film which takes the crew of the 37-foot ketch *Seacrest* on a tour of the spectacular coastline.

From St. John's, the ship sails into icy northern waters, inspecting the codfishing industry, chief means of sustenance for Newfoundlanders. Other scenes show monster icebergs, salmon fishing, pulp and paper mills.

Sailing in Newfoundland Waters is being distributed by Victor Kayfetz Productions, 1730 Broadway, New York, for group showings, and public service television showings. □

Flexibility MEANS something at Technicolor



TECHNICOLOR IS THE REGISTERED TRADEMARK OF

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER



The chilled car wheel begins its long and useful life as molten metal of special formula is poured in this new automatic plant.

Something New on the Railroads

"First Five Million Miles" Performance Report on Chilled Car Wheel

Sponsor: Southern Wheel Division of the American Brake Shoe Company.

Title: *The First Five Million Miles*. 37 min., color, produced by Cal Dunn Studios.

★ The Southern cast steel railroad wheel is news. After 12 years of research and testing, a new plant was built to manufacture it, and the product was ready for the railway industry. Appropriately newscaster John Daly was chosen to make the announcement.

His medium is *The First Five Million Miles*—a classic industrial film, a sales story aimed directly at potential customers—top railroad and rail equipment executives.

The film gets its name from the mileage rolled up by test wheels. This field testing of the wheel's

Below: shining armor for precious cargoes are these lines of chilled car wheels undergoing inspection at the Southern Wheel Division.

"proven performance," is film's main theme. And this is one time the ever-popular footage of train wheels clicking off the miles has real significance.

Shot at Plant in Alabama

The bulk of the film takes place in Southern's new plant at Calera, Alabama. This is a modern, largely automatic plant built especially to manufacture the new wheels. It is the reason for the economy the new wheels are said to offer, and the viewer gets a step-by-step tour. Dramatic shots show sand molds being formed and baked, steel being melted and poured, wheels being treated and machined—tested and retested.

The First Five Million Miles makes a unilateral approach to its subject. There are no comparative statistics, no slaps at competition. The film offers dramatic evidence that this is the best railroad wheel modern science and manufacturing techniques can produce. The story is economy, proven performance and care and skill in manufacture, and its believability is enhanced by Daly's narration.

Example of Visual Research

According to Cal Dunn, the producer, the film was researched visually as well as for story. From hundreds of stills and sketches, shots were planned and color schemes worked-out. Before each sequence was shot, all equipment was freshly painted in the proper colors. Newly-machined wheels were used through-

out the film because as soon as moisture hits a wheel it loses its chrome-like sparkle.

Shown in Exhibit Theatre

The First Five Million Miles had its premiere at the Allied Railway Supply Convention last September. A theatre seating 35 was set up in American Brake Shoe's booth, and the film was shown continuously for three days. Since the premiere, several sales engineers have been busy screening the film for potential customers. According to Eads Johnson, president of the Southern Wheel Division, and Paul Carroll,

advertising manager, the film is doing its job well.



Economic "Challenge to America"

Advertising Associations Co-Sponsor a Visual Presentation

Sponsors: Association of National Advertisers and American Association of Advertising Agencies.

Title: *Challenge to America*. 23 min., black/white, produced by Wilding Picture Productions, Inc., from material developed by J. Walter Thompson Company.

★ Pictorial prophesy has loomed large on cinematic screens during 1955. Special attention was given to outstanding features of industry's current fascination with the future in the No. 6 Issue of *BUSINESS SCREEN* last year.

These crystal-gazing productions had certain similarities. All were focussed 20 or 30 years into the future, all were based on present scientific knowledge and trends, all were general in approach, painting a wealthy world accomplished. Deepest into the unknown, "Tomorrowland," with its 1936 "Trip to the Moon," was a science adventure which brought space travel into close perspective. "Americade" and *People, Products and Progress*, prefabricating 1975, were basic economic indoctrination and their predictions for a super-abundant future were expressly conditional—hinged on the preservation of free enterprise.

Offers a Practical Sequel

A practical sequel to these hopeful speculations is a new sponsored film program focussed on the near foreground over which the nation and industry must travel to fulfill the promises of more distant eras. Good news for people who can't wait for the uranium expedition to Pluto is telescoped in *Challenge to America*, a 28-minute motion picture functioning in a campaign to

improve American marketing methods, being conducted by the Association of National Advertisers and the American Association of Advertising Agencies.

Challenge to America looks at the next 10 years and defines the route to richer life as "integrated and creative marketing." With this marketing, the advertiser group declares, United States companies can help to "raise the average income of American families to \$7,000 per year and enable all Americans to live one-third better than at present." The sponsoring organizations maintain that more effective marketing is the answer to fears of over-production and unemployment.

Potential Rise in Income

Challenge to America quotes President Eisenhower's statement that "if we as a people act wisely, our national output can rise within a decade from its present level of about \$360 billion to \$500 billion." To mean better living, this 10-year increase, the film says, depends on translating human wants into action. As people go up the income ladder, they will not necessarily eat better, dress better or live in better surroundings. Creative marketing is required to educate and stimulate



people to achieve new comforts and advantages.

Getting down to specifics, the film shows that marketing is a highly developed system of many inter-related forces involving the acceptability, design and packaging of the product; the pricing; the way the product is sold; the national and retail sales people who meet and service buyers; modern advertising, public relations and merchandising methods — including company advertising departments, their advertising agencies and communications media — which seek out customers and cause them to buy.

Marketing Takes Teamwork

Marketing "cannot be something delegated to a few individuals," the film insists. "Every member of the company is engaged in marketing." To be effective, marketing starts at the top. *Challenge to America* shows how leading companies in many industries are employing integrated and creative marketing to expand their markets and bring new benefits to American consumers. The film ends with a check list of questions for use by companies in evaluating their marketing activities.

Agency Developed the Material

Challenge to America was prepared under the auspices of the Committee on Understanding of Our Economic System, jointly sponsored by A.N.A. and A.A.A.A. and headed by William C. McKeehan, Jr., vice-president of J. Walter Thompson Company. This agency developed materials used in the production by Wilding Picture Productions, Inc.

Prints of the film, in black and white, will be sold for \$75.00 each by A.N.A. and A.A.A.A. *Challenge to America* is the third program to be sponsored by the Joint Committee on Understanding of Our Economic System. In 1943, the first program included the film, *This Is Our Problem*, and a picture featuring Dwight D. Eisenhower, then president of Columbia University, *Freedom Is Indivisible*. Last year, a second program included the film, *The Future of America*.

Readers Digest on Film

★Current issues of the READERS DIGEST are giving attention to the film medium, both educational and sponsored. A feature article on the need and growth of classroom films points out the contributions of Encyclopaedia Britannica Films. Secretary of Commerce Weeks reviews the Wilding-produced *Challenge to America* in a cover editorial of the February issue.



These three young Americans are featured in the AMI film.

"Three to Get Ready" for Life

The American Meat Institute Presents a New Picture of Nutrition and Its Role in the American Family

Sponsor: American Meat Institute.

Title: *Three to Get Ready*, 19½ min., color, produced by Raphael G. Wolff Studios, Inc.

★Three children to prepare for life is the title theme of *Three to Get Ready*. The title also appears to refer to the three meals a day for which meat products are recommended. Built around a family and the importance of meat in their diet, the film tells an industry story in familiar idiom.

America is said to be the only country in the world that gets the bulk of its protein requirements

from meat. And the value of proper diet from childhood on can't be over-stressed, says the film.

Qualifying the idea that it takes seven years to replace all the cells in the body, the picture notes that 93% of bodily cells are replaced every year, some of them several times. It's just the slow-turnover 2% that are completely replaced only after seven years.

Meat Costs Are Explained

A sub-theme in the film is an explanation of the contrasting costs of meat and their relation to consumer prices. Processing meat is expensive and only a fraction of the

on-the-hoof weight of the animal is converted to popular cuts. The balance has to be sold as lard or at much lower prices.

By-products, such as lard, hides, glandular extracts, gelatine from hoofs and horns, help keep table meat prices as low as they are, the film argues. In spite of the apparently high prices of meat compared to the per-pound price the farmers receive, meat-packers make such a small fraction of a cent a pound that it wouldn't be reflected in retail prices if completely eliminated, runs the film message.

Another Film in a Series

This is another in the series of public relations films sponsored by the American Meat Institute to promote the use of meat and more meat products. Not only can the viewer learn the importance of meat in his diet and the meat-packers explanation of the meat cost-price structure, but chances are that so many mouth-watering shots of luscious looking meat dishes may enable the film to pay for itself in a hurry.

Three times a day everybody, all over the world, gets that common urge to eat. A scene in "Three to Get Ready."



Plastic Filmstrip Container

★Plastic filmstrip containers, available in five colors which visually say "here I am," are being manufactured by the Plastican Corp. of Butler, New Jersey.

The containers are made of cellulose acetate, tested to make sure it will not harm the filmstrips. The can measures 11½" by 11½" on the outside and comes with a plain white paper label applied to the lid which can be rubber stamped; the producer may glue on his own label.

Plastican manufactures the containers in red, blue, green, yellow and black and will be able to provide special colors in large quantities. Plastican is said not to bend, warp or be affected by extremes of temperature.

Plastican Corporation may be contacted by writing to Mary E. Dornheim, Box No. 157, Butler, N.J.

ONE OF THE LONGEST AND BEST-FILLED BANQUET TABLES PICTURED is a feature of "Three to Get Ready" (reviewed on this page). Designed to show the infinite number of ways in which meat can be cooked and served, the table is 54 feet in length and carries 32 place-settings down its middle, with a popular meat dish in each. Two home economists, operating a battery of seven kitchen ranges, prepared all the meals simultaneously to give the food that fresh look for the Raphael G. Wolff Studio staff pictured below.





An appealing, friendly picture of the family dentist and his problems is the achieved aim of "An Introduction to Someone You Know."

Portrait of a Familiar Friend

Luxene Presents a Non-Commercial Film About the Dentist

Sponsor: Luxene, Inc.

Title: *An Introduction to Someone You Know*, 25 minutes, color. 13½ minutes, black & white, produced by Audio Productions, Inc.

★ We all know a dentist. We know our dentist as a white-jacketed man with competent fingers and a discerning eye for minute details of our teeth. But do we really *know* our dentist?

Do we know him as a man who has not only mastered the techniques of his profession, but as a citizen whose responsibilities extend far beyond the limits of his examining room? Do we know him as a family man? As a neighbor? As a friend?

The Problems He Faces

In this new motion picture we are introduced to a dentist on these very human terms. Although our film-visit with Dr. Merritt lasts less than half an hour, we find time to share a surprising variety of problems

Among Dr. Merritt's "problems" is the bride who doesn't want to get married.



which, at first, seem far removed from the "office practice" of dentistry.

The sponsor of this film, Luxene, Inc., is a well-established firm which manufactures vinyl plastic material used in the preparation of dentures. Although its products and services are well known nationally among dentists and dental laboratories, the name "Luxene" is little known to the public at large.

No Publicity or Promotion

By sponsoring this film, Luxene makes no attempt to publicize itself or to promote its line of products. Satisfied with only a credit title, the sponsor wants his film to help the American people better appreciate the services of the family dentist. In planning the production, Luxene's only advice to the script writer was to write about a dentist—not a denture.

Accordingly, the script was developed by Earl Peirce, Director of Audio's Medical Division, after a series of discussions with several practicing dentists, themselves in no way connected with Luxene. These discussions unearthed a multitude of case histories and anecdotes actually occurring in dental practice, with a strong emphasis on human interest and drama.

A Script Taken from Life

From a bulging file of such material, a story was prepared from typical episodes and fitted into a continuity of three days in the den-

tist's life. However, *An Introduction to Someone You Know* is more than a look over Dr. Merritt's shoulder at a succession of patients. It is a story whose opening action takes place in a hospital, not a dental chair, and whose climactic scene is played out to the accompaniment of a wedding march, not the rasp of a dental drill.

Filmed entirely at Audio's Long Island City sound studios, the action is developed in live dialogue sequences, laced together with the off-screen commentary of the dentist's nurse as she answers the question: "What's it like to work for a man like Dr. Merritt?" In a succession of surprising events, we quickly realize that some days are a "little different" from others. One of these days, for example, shows Dr. Merritt coping with such unlikely problems as a bride who doesn't want to get married, a minor crisis in the mayor's office, and a crotchety old man whose life is threatened by a fatal disease.

Rich Exceptional in Role

The fine performance of Melville Ruick as "Dr. Merritt" is believable even to dentists themselves, thanks in part to the off-stage presence of a practicing dentist, whom Audio maintained on its production staff during rehearsals and shooting. In addition to supervising the dental actions, Audio's professional consultant was responsible for the accuracy of a multitude of dental "properties," ranging from the familiar chair that "goes up and

down" to a partial dental restoration actually fitted to one of the actresses. The picture was directed by H. E. Mandell, one of Audio's staff producer-directors.

Aimed at Lay Audiences

Painstaking professional accuracy paid off by the enthusiastic reception accorded *An Introduction to Someone You Know* by dentists



Melville Ruick gives a fine performance as Dr. Merritt in the new Luxene film.

themselves. This acceptance is naturally gratifying to the sponsor. However, Luxene's objective is to distribute the film nationally to the public. Initially, this will be accomplished by screenings to civic clubs and organizations, and by distribution to schools, where a recruiting message in the film may help stimulate interest in careers in dentistry and dental technology. Subsequently, the film is destined for widespread television usage as a public service.

Indeed, the sponsor hopes to introduce practically everyone to someone you know—the family dentist.

Religious Publisher Visualizes Service to Church

★ *Champions for Christ*, a 27-minute color motion picture, will be used to introduce vacation school teachers and workers to the All-Bible Vacation School Lessons for 1956 sponsored by Scripture Press. Chicago publishers of Sunday School and Vacation School lessons and teaching materials.

The new motion picture will be used largely in conjunction with Scripture Press conventions and dealer workshops on vacation school. Prints also will be available to local churches for staff showings on a "first come first served" basis, in areas not serviced by Scripture Press dealers.

Virtually all of Scripture Press materials for 1956 are covered in the film. Included are handwork projects, pupils' workbooks, teachers' manuals, Suede-graph and Gospel-graph teaching aids, recordings, projected visual aids, games and activities, publicity materials and demonstration program ideas. The film ties in with the Olympic motif

used as a promotion theme for the 1956 Scripture Press Vacation School courses.

Commenting on the use of films, Victor E. Cory, Scripture Press president, said, "We feel that motion pictures are the ideal medium to present our Vacation School lessons to our constituency. Through film we can let vacation school workers see our materials in use in typical teaching situations. We can convincingly demonstrate how colorful and exciting and effective vacation school can be."

Champions for Christ was filmed by Cavalcade Productions of Lake Zurich, Illinois which previously produced three Sunday School training films for Scripture Press, as well as several other religious and industrial motion pictures.

Dale McCulley wrote and directed the film. John E. Meredith and Harry Paney handled cinematography and editing. Gladys Siegfried acted as technical liaison for Scripture Press.

W. J. German, Inc.

Agents for sale and distribution

EASTMAN MOTION PICTURE
AND TELEVISION FILMS

FORT LEE, NEW JERSEY
Longacre 5-5978

IN CHICAGO:
6040 N. Pulaski Road
Irving 8-4064

IN HOLLYWOOD:
6677 Santa Monica Blvd.
Hollywood 4-6131

ONE OF THE MOST popular of all films released this year will undoubtedly be the *World Series of 1955*. After press premieres in New York, Chicago and other baseball cities, last month, requests for bookings started coming in. By now, 550 prints are booked solid through spring.

This has been happening every year for the past 12 years, but it's just a small part of the film activity carried on by The American and National Leagues of Professional Baseball Clubs.

4,400 Prints in Library

Under the direction of Lew Fonseca, the Leagues maintain a library of 4,400 prints of 24 different films. Last year, these films reached a total audience of 16 million—almost as many people as attended all major league baseball games last year.

This unique film program was born in 1932 while Lew Fonseca was still active in baseball. He began taking motion pictures as a hobby, and in 1934 he edited his footage into a silent film. He then sold the ball club owners on trying films as a promotional medium, and in July 1934 he started the program on a trial basis. As projectionist-narrator Fonseca took his one print around, and by December he had reached a total audience of 40,000.

Began With Chicago Film

The effectiveness of motion pictures established, Fonseca got together with Chicago Film Studios and in 1935 they produced the Leagues' first professional film. The same director-producer team has now produced a total of 32 films.

The early productions were "highlights of the season," and there were several co-sponsors. Problems arose over the amount of commercialism to be permitted, and ball players' individual endorsements, though, and 12 years ago the program became an all-baseball affair. A. G. Spalding & Bros., Inc. co-sponsors all of the films, and Hillerich & Bradby Co., manufacturers of the Louisville Slugger bat, share title credits on the World Series pictures.

11 Films on Training Topics

In addition to the World Series films, the Leagues' library includes 11 training subjects and the latest All Star game. All of the films are perennial favorites, and Fonseca can book as many prints as he can get. His main problem is getting maximum saturation per print.

Distribution is handled through Fonseca's Chicago office and some 350 distributors. This group in-



Setting up an unusual angle shot as the "ump" signals; Chicago's Comiskey Park is the scene of this major league baseball sequence.

16 Million See 24 Pictures of Major League Baseball Action

Farmer Player-Manager, Lew Fonseca Directs the Film Program

cludes major and minor league ball clubs, school system film libraries, the co-sponsors, and some company film libraries. These companies get films on a one-year loan, but they are not permitted to add trailers.

In addition, the Armed Forces circulate baseball films to all overseas bases, the veteran's administration shows them in all their hospitals, the State Department has 62 prints that are shown all over the world, and virtually every time a baseball clinic goes overseas, the Leagues' training films go along as a ready-made program.

All distributors are carefully selected and watched. Rapid circulation and accurate reports are the goals, and if a library has prints that aren't getting around fast enough, the prints are withdrawn.

Making Sure of Audience

Audiences are screened also. If a club or school writes in saying they can use a film for two weeks, they are asked to submit an outline of their programs. If they have the audience, they get the film. In Chicago, a group that wants a film must send in a written request, pick up the film at Fonseca's office the day of the showing and return it the next day. Films that are sent by mail must be returned via special delivery.

Assures Service to All

Fonseca explains his attitude this way. The films are extremely popular with all audiences, and he owes it to them to make prints as available as possible. Showing a World Series film is a terrific way to boost attendance at meetings, and when

a new group discovers the films, they often show the whole series at consecutive meetings. Regular users book the next year's World Series film long before they know which teams will be in it.

To protect this audience popularity, Fonseca limits the use of new World Series films on television. The 1955 series, for example, won't be released for television until October, 1956. Older films may be shown in sustaining time, however, and a few cut down versions have been prepared especially for television.

New Series' Film Publicized

The only real promotion the films get is publicity at the time of the premieres of the new World Series film, and that's all it takes to keep the films moving. Once, several years ago, a mailing piece was sent out, but the response was so over-

Sports Film Programs Reach Vast Audiences Via 16mm and Television



Lew Fonseca, batting champion of the American League in 1929, later became manager of the Chicago White Sox (1932-1934). He originated the major leagues motion picture program in 1934. This is his 21st year as Director of Promotion.

whelming, Fonseca doesn't think he'll ever try that again.

The Leagues' program is unique since their films are actually free samples of their "product." To thousands of audiences the films are entertainment of the best kind, but for the ball clubs they are much more than that. The films help keep interest in baseball high during the winter months; they provide local ball clubs with an effective promotion and public relations program; and they provide thousands of baseball coaches throughout the world with tools for training the citizens and ball players of tomorrow.

This is a program in which everyone profits—one that is destined to become larger every year.

"Pitching" is the subject of one of the training films; a Chicago Films' crew prepares to follow the ball's flight with the camera.



AMERICA'S MOST JOINABLE sport. Bowling is big business. In a 1955 prognostication, it was estimated that the sport of bowling probably represented about a billion dollars in facilities for play, investments in buildings and real estate and plants and equipment of various manufacturers and suppliers. National cash turnover in alley play was estimated at \$324,000,000.

Bowling's bigness both as a commercialized recreation and a company advertising medium and morale-builder—and the promotional effort being made to sustain and increase bowling's profit "averages"—is exemplified in recent sponsored film production at Atlas Film Corporation, Oak Park, Ill.

Three Pictures in a Year

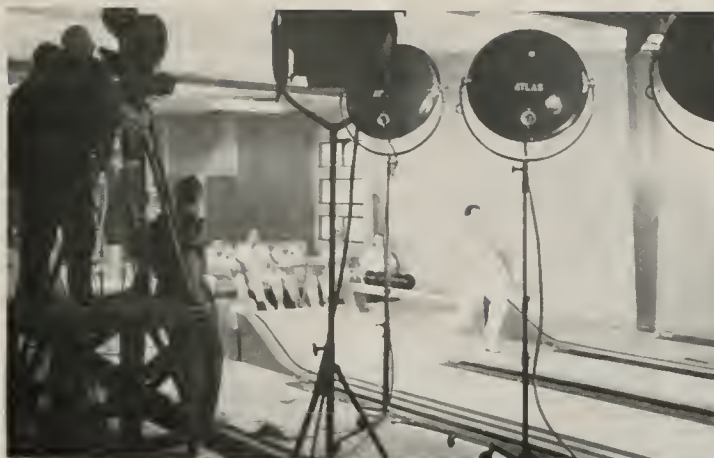
Within the past 12 months, Atlas has produced *Let's Roll With the Champions*, featuring the indubitably champion Budweiser team, for Anheuser-Busch, Inc. and *Young America Bowls*, sponsored by the National Bowling Council in conjunction with the American Junior Bowling Congress. Atlas crews now are working on their third bowling script to be assigned within a year, a script which will become *Let's Go Bowling*, a 25-minute motion picture for Bowling Proprietors Association of America.

Let's Roll With the Champions, a film with a happily prophetic case-history, already is resounding down promotional alleys for Anheuser-Busch. *Young America Bowls* is chalking a fast user-record in a new customer area. *Let's Go Bowling* is scheduled to start its instructive, business-enlarging journey in April.

League Teams' Bright Heraldry

Company names and insignia printed on player coveralls and blazing team jackets are the very heraldry of America's great participation pastime, as much a part of the organized segment of the game as the club-shaped pins and perforated cannon-balls are a part of the game's kinetic action. With its formidable "Budweisers," Anheuser-Busch has boomed this popular type of neighborhood-league, company good-will exercise into big-league promotion.

Let's Roll With the Champions is the loud rumble in this larger promotion, a rumble designed finally to reverberate in bowling intermission tones at nearby bars, tones that say, "Budweiser." Not that *Let's Roll With the Champions* is a sales film. The labeled team coveralls and a humorous historical note are about the only pointed references to the sponsor's product: It seems that in



A "champ" shows his form as one of the national championship Budweisers performs for Atlas cameras in scene from "Let's Roll With the Champions."

Bowling is Everybody's Sport as Films Show Champions' Form

Pictures for Youth and Adults Help Increase Its Popularity

1340, nine-pin bowling was proclaimed "illegal." A humble hero, unsung, formed the pins into a triangle and added a tenth pin, giving birth to modern bowling. Even in its infancy, the scene suggests, the game was played in a place convenient to refreshment.

Budweisers Make Title Stick

But in *Let's Roll With the Champions*, the visual emphasis is on the game as played by members of a team of champions. The Budweisers are champions as a team and as individual virtuosos. They set the 1954-55 team mark for the nation with 3,565 pins. Demonstrating the fundamentals of bowling and precision trick shots, the champions afford inspiration for the local star player and exciting education for the beginner.

Rolling skilfully along with Bill Stern's narration, men who have won national titles in their own right show the proper approach, follow-thru, how to make splits and spares. Apparently, the advice, practice and team-steam had a salutary effect on the Budweisers themselves. Living up to their film billing, January 22, the St. Louis team set several new national records and won the national team match game title, vanquishing the Strohs of Detroit who had held the title for the past three years. The Buds totaled 26,249 for the 24-game total-pins-to-count series, topping the Detroiters by 747 pins.

This headline-champion-motion-

picture-champion combination should prove a high promotional pin-fall for the sponsor. The 13½-minute free loan film is reaching service clubs, farm, labor, and business organizations, colleges, civic and veteran groups through Modern Talking Picture Service, Inc. nationwide film exchanges.

Bowling's competition is keen not only among scores of organizational teams and individual amateurs in thousands of communities, it is commercially keen among bowling alley proprietors and industrial interests for whom the 20,000,000 regular bowlers spell immediate customers and for whom an undecided additional number spell potential customers.

Bowling Council Is Active

Keen as competition is, it does not prevent bowling's multiple management from teaming up for mutual promotional benefit. Bowling's trade-and-game-improvement associations supplement each other's trade-stimuli projects in behalf of their proprietor and equipment manufacturer memberships. These association projects are developed to help all the commercial and player interests by filling all the alleys, keeping them filled and creating a need for new alleys.

Helping to make the many little bowling businesses—which are separate bowling alleys—a big business is the National Bowling Council. The Council membership includes bowling proprietors, such

governing bodies as the American Bowling Congress and bowling equipment manufacturers. An adjunct of the Council is the American Junior Bowling Congress, featured in *Young America Bowls*.

To Inspire Young Bowlers

This new 25-minute Atlas production is the inspirational piece in a Council campaign to lead more of Young America into the bowling emporiums—specifically on Saturday mornings, a relatively quiet time in many bowling regions. The film works toward this end by giving step-by-step instruction to the levi-set, depicting youngsters participating in the A.J.B.C. mass teaching methods to make film-audience kids feel they can be part of the bowling team.

The film explains the American Junior Bowling Congress Award Program, the importance of learning to bowl when one is young, and that bowling is wholesome, healthy group fun. Only recently released, *Young America Bowls* reportedly is achieving "excellent" reaction, winning rapid requests from schools and universities. *Young America Bowls* is being aimed, as well, at television and the full range of 16mm audiences through direct sponsor distribution. It is being recommended for sale to proprietors and state and city bowling associations for local business tie-ins.

Where to Get This Picture

The film is loaned free from the National Bowling Council Chicago office, 10417 S. Campbell St., and sold (\$75.00) out of the Washington, D.C. office, 1420 New York Ave., N.W. (c/o A. L. Ebersole). Says the Council to the proprietors: "Don't miss this unusual opportunity to promote bowling in your territory . . . put *Young America Bowls* to work for you!"

Extending the adult bowling patronage in a like manner is the Bowling Proprietors Assn. film, *Let's Go Bowling*, to be distributed by the sponsor and by bowling manufacturers. This film, now under (CONTINUED ON THE NEXT PAGE)

Camera closeup of a champion in another scene from the Budweiser film.



BOWLING FOR EVERYONE:

(CONTINUED FROM PRECEDING PAGE) the lights at Atlas, is being tooled for showings to non-bowling adults, particularly women. Starring experts Ned Day and Marion Ladewig, who give fundamental demonstration lessons to four persons, *Let's Go Bowling* pitches the idea, in a light plot, that bowling is easy to learn, enjoyable and a decent, if noisy, social activity.

All of these bowling films are shot in black-white because intense color lighting melts the alley varnish during location photography. This technical necessity incidentally may expedite the present tv-ability of the films.

Success of a b w, slow-motion

and special effects film. *America Bowls*, made for the National Bowling Council five years ago, evidently opened the bowling sponsor alleys at Atlas. The current determination of many commercial interests to make sure that this billion-dollar business, and ally of other businesses, remains and thrives as the biggest year-round, competitive, all-family participation sport has resulted in sponsors playing three Atlas production sets in something resembling tournament time.

Writing the scripts for these full-of-action films for Atlas was Hal Secor; directing them was Al Bradish. Both Secor and Bradish by now must be able to give bowling lessons—in spades!

Consolidated Film Industries Wins Honors for TV Services

◆ Consolidated Film Industries has won a clean sweep of first place honors in the laboratory category of Billboard Magazine's Annual TV Film Service Awards.

Consolidated duplicated its showing of last year by being chosen first in quality, first in speed and first in economy among the nation's film processing laboratories.

Consolidated recently opened a million-dollar processing plant in New York to help handle increased lab business in the East. Consolidated Film Industries is a division of Republic Pictures Corporation, Hollywood.

Billboard reports that "all film labs . . . have stepped up tremendously their film processing activities to keep pace with the increased demands occasioned by the steady expansion in the amount of film programming being aired on tv."

Gilbert Altschul Productions' Film Wins Praise from Times

◆ A superlatively beautiful illustration . . . This phrase describing a new motion picture, *A Study of Crystals*, appearing in the Cinema section of The New York Times, Sunday, February 5, has brought gladness to Gilbert Altschul Productions, Inc., Chicago, the studio which produced the film for Armour Research Foundation.

"You can imagine how we feel about the New York Times describing the first film produced under our own banner as 'superlatively beautiful,'" exclaims Gilbert Altschul

gratefully. "In a real sense we want to share this with our friends and acquaintances who helped sustain our faith and who encouraged our desire for independence."

Beyond being a superlatively beautiful compliment to the producer and sponsor, the Times' review is a "superlatively beautiful illustration" of desirable sponsored motion picture industry publicity—earned by merit.

Alan Shilin's Death at 35 Ends Bright Producer Career

★ A creative sensitivity and talent was lost to the motion picture industry with the death of Alan Shilin on December 23, 1955. Mr. Shilin died of cancer at the age of 35.

The works of Alan Shilin's writer-producer ability continue to serve the religious and American documentary film fields in which he excelled. Mr. Shilin's American Indian series is regarded as the exemplary treatment of this subject. Within the year of its release, 1955, his documentary, *The American Flamingo* was accorded five honors.

In the religious field, Mr. Shilin's prolific and effective output included 10 award winners. He produced most of these films for the National Council of Churches and its constituent members. Since 1950, 17 motion pictures produced by Alan Shilin won acclaim at film festivals in the United States and overseas.

Mr. Shilin recently had combined in production with Dynamic Films, Inc., New York. He was a native of that city, born April 23, 1920.

THE BUSINESS NEWSREEL

A Review of Sponsor and Producer News Features

Dow Chemical Film Advises Builders: "Put It On Poles"

◆ *Put It On Poles* is the title of—and building advice offered in—a new motion picture produced for Dow Chemical Co. by A. J. Henderson Associates, Inc., of Detroit, Michigan, to promote sales of wood treated with the sponsor's Penta (short for Pentachlorophenol).

The film's 16-minute color message is directed toward builders, lumber dealers, farmers, business men and others who have need for cheap, quickly-erected buildings to be used for storage of machinery, inventories or for light manufacturing.

Put It On Poles shows how buildings can be erected on a frame-work of chemically treated wooden poles thrust into the ground. The chemical treatment prolongs the life of the poles many times, the film notes.

Dow intends to show the film to lumber dealers, builders, and architects particularly in rural areas during the first several months. Later, the film probably will be made available to such other rural groups as high schools. Modern Talking Picture Service, Inc., is distributing the film.

Republic Steel Releases PR Film, "Men Who Make Steel"

◆ *Men Who Make Steel*, a 23-minute color motion picture, has been released by Republic Steel Corporation's public relations department to carry forward the two-year pr circulation success of *Steel Frontiers*. In its two-year run, 74 prints of *Steel Frontiers* were shown 6,552 times to 813,833 non-school viewers, and an

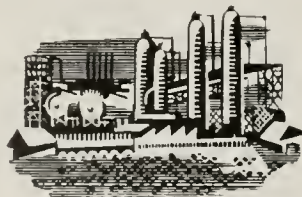
additional 107 times on free sustaining television to an estimated 5 million viewers.

Like *Steel Frontiers*, the new picture was produced for Republic Steel by Cinecraft Productions, Inc., of Cleveland and will be distributed by Modern Talking Picture Service, Inc.

Men Who Make Steel follows the earlier film's industrial exploratory story with a close look at the people behind the steel-making process. The new film shows the great variety of people and skills necessary in the production of steel. It contrasts the appearance of the steel man of today with his counterpart of 50-years ago.

The picture examines the many new techniques and facilities used by Republic in its operations—which range from production of steel for safety pins, kitchen cabinets, bridge girders to the production of plastic pipe and the new wonder metal, titanium.

Men Who Make Steel will be distributed to non-school audiences only. *Steel Frontiers*, having been limited to non-school audiences for its first two years, will now be made available to school groups throughout the country by Modern Talking Picture Service, Inc.



Below: This horrowing street accident scene is from the American Transit Association's new 13-minute film (reviewed on page 66). "Chain Reaction" depicts a remedy for needless traffic deaths and injury. The film was produced by Roland Reed Productions under the supervision of Film Counselors, N.Y.



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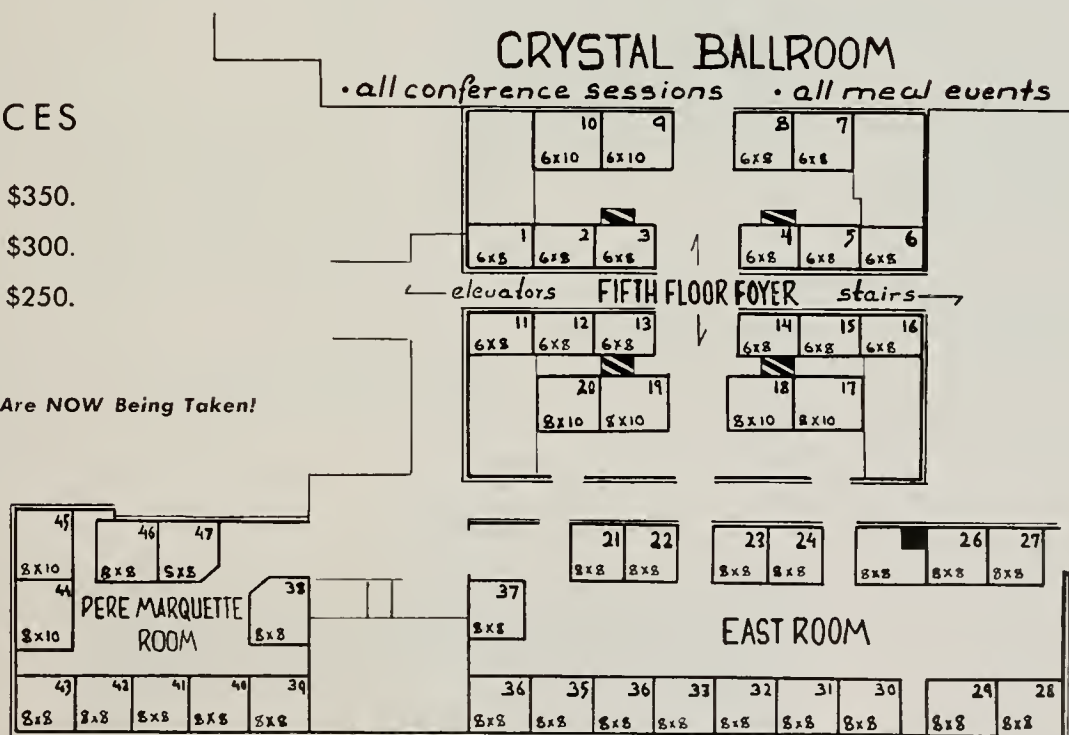
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PARTHENON PICTURES -Hollywood-

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New location includes modern sound proofed stage 90 x 100'; 26' headroom; with insert stage, recording room, and small back lot for quick pick-up exteriors. Attached office building houses the business offices and projection room on the lower floor, editorial and creative staff above. The new location absorbs the unexpected growth of the past two years.

Members of the Parthenon key staff are seasoned professionals with major experience prior to their entry into documentary. Studios represented include MGM, Disney, U. I., Canadian Film Unit, ASN, Warners, and DeRoche; CBS and NBC nets.

Charles Palmer
John E. R. McDougall
Jack Meakin
W. T. Palmer
Robert J. Martin

• and new members:

Don Livingston
—writer-director
—(author of
"Film & The Director")

Norman K. Doyle
—Production Manager

Sam Farnsworth
—Story Research

Pictures recently completed or in process for: Western Electric, Hilton Hotels, Std. Oil Co. of Calif., Conn. Gen. Life Ins. Co., Kaiser Aluminum and Chemical Corporation.

The semi-documentary featurette "Holiday For Bonds" is a Lasky-Parthenon production.

The company makes no TV series or commercials. The stoge facilities are available for rental.

PARTHENON PICTURES

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Look to Lycoming: Picture of Power

Film Gives Unity to Vast Industrial and Air Power Activity

LYCOMING, Inc., a company name synonymous with engines and power since the early automotive days of dusters and goggles, took to the air with the first flying machines and stayed there. Today the company has a story of aircraft-power production and development as varied and broad as the air age itself . . . and has turned to the medium of motion pictures to tell it.

Last month Olympus Film Productions, Inc., Cincinnati, completed production on a 20-minute, sound color motion picture titled *Look To Lycoming*. The newly released Lycoming film was shot almost entire-



A Lycoming aircraft power plant is set up for film sequence in the company's new film "Look to Lycoming."

ly on location with shooting at Lycoming plants in Stratford, Connecticut and Williamsport, Pennsylvania comprising the bulk of the scenes in the motion picture.

Camera crews, under the direction of James B. Hill, president of Olympus, were called upon to focus their sights on the most precise of precision machining operations and on huge heat treating furnaces covering a large area. Cameras and microphones were shifted from roar-

Olympus' cameras go behind the scenes of Lycoming test cells.



Trim executive plane is depicted as an example of "powered by Lycoming."

ing test cells on the ground to helicopters and other craft in the air.

Turbines, reciprocating engines, boilers and similar Lycoming products, require a complex system of assemblies, laboratories, and test cells as well as great batteries of machine tools, heat treating, electroplating and other facilities for their manufacture. This varied panorama of industrial activity has been given a unity through film not entirely possible by any other method of communication or even by an on-foot tour.

Look To Lycoming has its distinguished cast of characters too. Such aviation authorities as Dr. Arthur Nutt and such scientists as Dr. Ansehn Franz who developed the first mass produced jet engine, appeared before Olympus' cameras to give vivid emphasis to the important role played by research and creative engineering in a swift-expanding field.

In turning to film to tell its story, Lycoming, Inc. is following the footsteps of its parent company, Avco Manufacturing Corporation. Olympus completed three films for Avco and the Government Products Division of Avco in the past year.

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Jim Anderson

Jim Anderson Joins Atlas as Director of Television

Jim Anderson, veteran figure in Chicago radio and television, has been appointed director of television for Atlas Film Corporation, Oak Park, Illinois.

Before forming Anderson & Anderson, Inc., with George Anderson (no kin), Jim Anderson was associated with such television shows as Garroway at Large, Stud's Place and the Chicago Symphony Orchestra.

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Diplomatic, public relations minded, excellent salesman, widely traveled, outstanding national and international connections, languages. Owns exclusive music library cleared for TV, is expert on music selections and scoring.

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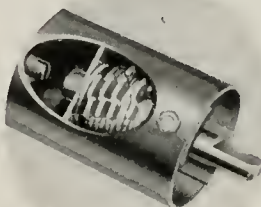
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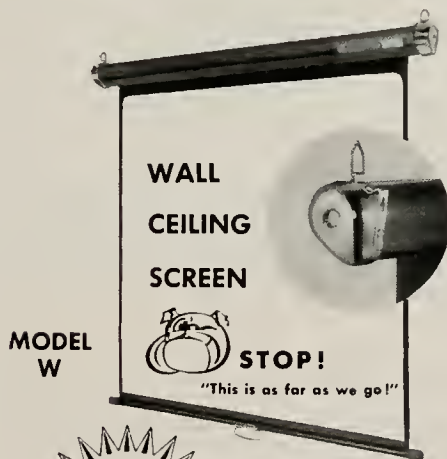
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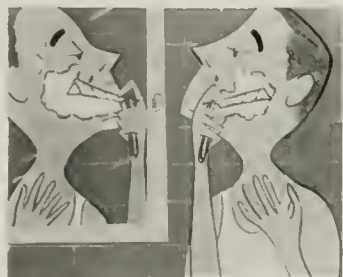
The World's Most Popular Screens

RADIANT MANUFACTURING CORPORATION

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(CONTINUED FROM PAGE 83)
that two somewhat shorter films could do the job better than one lengthy one. In this way, separate topics could be handled in their proper place; and trainees would not be given more than they could readily absorb in any one time.

The first of these films, *Under Control* tackles the problem of safety motivation. In its opening se-



Just like improper use of a razor, careless handling of volatile hydrocarbons can hurt.

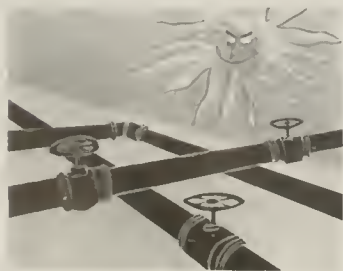
quences which are animated, it compares the handling of the volatile hydrocarbons to handling familiar objects around the home. It points out that there is nothing intrinsically dangerous about a razor, for example . . . or a cake of soap . . . but that both can cause lots of damage if carelessly or improperly used. This, the film says, is equally true of the volatile hydrocarbons . . . it's a question not of worrying but of watching your step.

Shows Hydrocarbon Reactions

From this, *Under Control* moves to an examination of what the volatile hydrocarbons are, how they behave and why, and what this behavior means in terms of safety on the job. By an interplay of live-action and animation, it ties in the laboratory demonstrations of the reactions of each substance to actual or possible occurrences in the field.

The second film, *The Infernal Triangle*, takes up the causes of the two chief refinery hazards—fire and explosion. It shows how the simultaneous presence of heat, fuel and oxygen are necessary; how to prevent this combination from occurring accidentally; and how to

Heat is one of the essential legs of the "Infernal Triangle" adding to oil hazards.



Safer Habits for Oil Workers

control danger and damage if fire or explosion do occur. In closing, it restates the idea that refinery work is exactly as safe as the care, knowledge, and level-headedness of each employee; and recapitulates the technical steps necessary for consistent accident prevention.

The filming of these two pictures proved once again that inanimate props can be more "temperamental" and difficult to work with than hu-

man actors. The laboratory sequences presented the Strauss organization with a number of pitfalls requiring considerable patience and ingenuity to overcome.

For example, one of the vital points that had to be gotten across was the low-boiling points of the volatile hydrocarbons, some of which vaporize at room temperatures or below. In boiling under these conditions, the chemicals com-



These are the elements of danger in the working situation "Under Control" shows.

pletely "frosted over" their beakers making the process invisible to the camera. A thin coating of glycerine on the inside of the glass proved the eventual solution.

Again, it was necessary to show how a sudden change of temperature outside a storage container can cause the material inside to condense rapidly, thus unbalancing the inside and outside pressures and causing the container to collapse. The difficulty here was that the containers showed an infuriating tendency to collapse on the side away from the camera and at the precisely wrong moment. A combination of stop-motion photography and split-second timing brought this phenomenon to the screen with laboratory accuracy.

Problems on the Line Also

Nor were all difficult problems confined to the laboratory. In order to show what happens when a sampling valve freezes over and what to do about it, it was necessary to locate just the right set of valves, with the right materials in the line behind them, at a spot where there was adequate lighting. When this was painstakingly done, the valves were painted to make them show up clearly on camera. Unfortunately, the paint prevented the freezing which was the point of the demonstration, and by the time this difficulty was worked out the sun had disappeared. Patience and painstakingly worked out auxiliary lighting overcame this roadblock. In their final forms, both films had to pass the minute scrutiny of a board of technical experts. It was found that they reproduced the laboratory demonstrations concisely and accurately; but more than that, they added to them the kind of emotional impact that would motivate men to incorporate safety thinking into all of their daily actions.

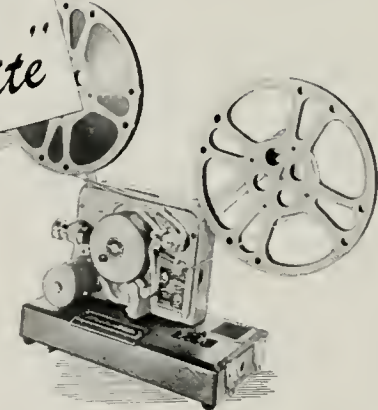
Recently made a part of the overall Esso plant safety program, the Strauss films are now being used in this country and are being prepared with foreign-language tracks for use in Esso refineries around the world.



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BEHIND THE SCREEN

Astute Eastern Insurance Agent Multiplies Contacts Via Sound Slidefilm "Estatology"

★ Solomon Huber, who runs one of the largest agencies of the Mutual Benefit Life Insurance Company, has been unusually successful because his insurance programs are forward-looking and his services to his clients are unique.

Practically all of Mr. Huber's insurance sales come through the medium of estate planning — tying in the will, business agreement and various other instruments of disposition to make all insurance the prospect might have or buy become more effective. Mr. Huber coined a trade-name for his unique estate planning: "Estatology."

A Difficult Story to Bring the Layman

Since Estatology combines the knowledge of the accountant, the attorney, the trust officer and various other agencies, he found it difficult to tell his story concisely and completely in terms which a layman and prospective customer could easily grasp.

Although a booklet had been used with some success to explain the working of estate planning, it seemed to lack the clarity necessary to explain the subject completely.

Seeking a new and better way to tell his story, Mr. Huber got together with Roger Wade Productions and planned a sound slidefilm which could be used to demonstrate estate planning to one man — or to hundreds.

Find Short Cuts to Lower Production Cost

The Wade organization found they could utilize current material and some artwork from the original booklet and thus keep production costs down. A script, based on this material and additional facts supplied by Mr. Huber, was written, edited and tied together with a central theme.

The film told the complex estate planning story in interesting, easily understood pictures, action and words. No longer did the Huber sales staff have to rely completely on their own persuasiveness. Now they had an able assistant that

went along with them. Clients and prospective customers could sit back and see Estatology at work.

The film was first introduced at one of Mr. Huber's annual estate planning forums, and was enthusiastically received. Since then it has been shown to numerous individuals, groups and clubs . . . and, according to Mr. Huber, has nearly always resulted in inquiries leading to sales.

Chgo. Tribune Magazine Section Features Cover and Color Spread on John Ott

★ John Ott, time-lapse motion picture producer of Winnetka, Illinois, must have the makings of a press clippings book to rival in quantity and personality-appeal the publicity collections of Hollywood's royalty.

His latest press acclaim is a two-page center spread in the Chicago Sunday Tribune's Magazine Section. Written by the Trib's veteran feature writer, Charles Collins, the article is titled "His Magic Camera Makes Time Fly." Color pictures of a blooming orchid form a broad border around the article — exemplifying Ott's scientific photo art.

BUSINESS SCREEN covered Ott's film operations in the No. 5 Issue of 1954. Ott previously has been written up in the daily press and in specialist magazines. Of course, Ott has certain advantages over many informational producers. He is an "actor" himself—appearing on tv—and thus has a ready-made fan audience which the press is alert to. He holds a unique place in the motion picture business, being, in Collins words "The Time-Lapse Man."

The story of his recording the details of growth, of visually speeding nature's development cycle, his photo-service to industrial and scientific research, his personal story of the inventive camera-hobbyist who left banking to become the leading producer of time-lapse motion pictures, has an irresistible attraction for biographical journalists. Lucky fellow.

News note: Ott now is working on a commission from The Netherlands researching a factor in the cultivation and exportation of tulip bulbs.



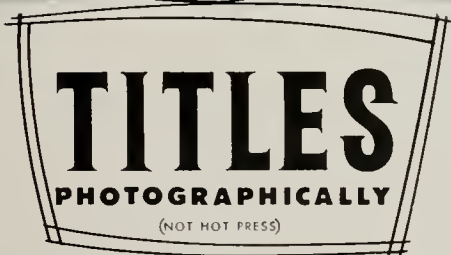
Pictures that *look* good may please judges of artistic merit, but the Big Payoff that counts for sponsors of Ganz Productions is *results on the screen.*

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The BIG STORY in Slide Projection

Revolutionary New Large-Screen Projector Is Introduced

STILL PICTURES for projection on the screen now can be "dissolved" one into the other in one-thirtieth of a second by means of a new projector which permits extremely fast "matched fades" from slide to slide.

The revolutionary new projector, which bridges the gap between motion pictures and still pictures, is announced by Jamison Handy, president of The Jam Handy Organization. The organization, with headquarters in Detroit, produces educational and commercial films and assists business and industry with sales and training programs.

Called Bi-Matic Projector

The new device, the Bi-Matic Projector, is having its first practical demonstrations before business executives who see brilliantly lighted still pictures projected by the new methods on a huge screen that extends across a stage as large as that of the largest theaters. Chief contribution of the new projector to the audio-visual arts is its high-speed slide changing mechanism and the large size and brilliance of the projected picture on wide screens 50 feet across for audiences as large as 5,000.

Images "Flow" in Sequence

Spectators are not conscious of a break in continuity because the images flow into each other. The speed of change is such that a slide can be changed on the syllable of a spoken word, either "live" or recorded.

Success of the new technique, Mr. Handy said, shows the feasibility of extending the new method from its present application in the business

and convention field to popular, public use as new needs arise.

Exact matching of images on the screen as each slide is projected in sequence is achieved by the use of metal mounts for the slides. These mounts also serve as "masks," thereby providing either the standard screen proportion of 1 to 1.33 or the wide screen aspect of 1 to 2 or 1 to 2.55, with the image twice as wide, or more than twice as wide, as it is high.

New Techniques Are Possible

Because of this precision, consecutive slides can introduce new elements of an idea or the new details of an object in quick sequence, giving the effect of motion. At a test showing, pictures from the advertising pages of three different publications were projected one at a time on portions of the same screen. The result was that the second and third pages appeared to "pop out" on the screen to join the first. In addition to making new and more dramatic use of still pictures, the projector is used in conjunction with motion pictures in a single, simultaneous screen program. At demonstrations before industrial executives in Detroit's Masonic Temple Auditorium, a motion picture projected with standard equipment is shown in the middle portion of a wide screen extending 44 feet across the stage. When a particularly important or interesting part of the motion picture appears on the screen, still pictures of this portion are carried over to the screen space to the right and left of the motion picture image by means of the quick change features of the

Developed by The Jam Handy Organization for high-speed dissolves of projected pictures, the Bi-Matic Projector affords 2-to-1 wide-screen ratio.



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LABORATORY SERVICE

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Above: new still picture projector developed by The Jam Handy Organization, showing high-speed slide-changing mechanism. Images can fill giant 50-foot screen for large crowds.

projector. Slides used in this manner are projected in a mount which confines the slide image to the two ends of the screen, so that there is no interference with the motion picture image in the center. Need for such a device as the Bi-Matic Projector has been evident for a long time, Mr. Handy said, inasmuch as motion pictures and still pictures heretofore have had separate functions.

Slides Can Be Effective
Motion pictures, by giving fleeting glimpses of objects in action, depend on the impact of the total content on the viewer. The more economical slides and slidefilms, on the contrary, depend on the effectiveness of the individual picture. These can be controlled by the operator as to the length of time they are on the screen.

How to combine mechanically the

advantages of the two forms of picture projection has been a problem in presenting ideas and objects to audiences. The Bi-Matic Projector consists of two high intensity arc projectors mounted on a single frame. Motor driven controls feed the slides from magazines and the slides are automatically ejected into a receptacle after use.

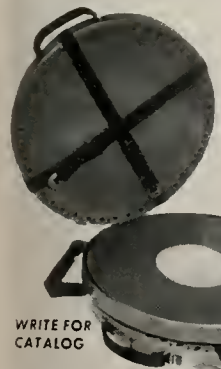
The new device was developed in the laboratories of The Jam Handy Organization by the organization's training devices department. This department has assisted the armed forces in the development of automatic devices for gunnery training and for simulating actual combat conditions for trainees. The new projector currently is scheduled for use by large industrial corporations in their annual product-introduction shows across the country.

Collapsible TV Camera Dolly Announced by Cinekad Co.

◆ A new collapsible television camera dolly, designed to provide convenient mobility of cameras in studio or on location, has been introduced by Cinekad Engineering Co., 500 West 52nd St., New York 19, N.Y.

Special features include a unique caster locking system that permits setting two or all three five-inch heavy duty rubber wheels in parallel position for straight line dolly shots; screw-clamps for securing tripod leg tips to dolly, and the ability to fold into a compact, easy-to-carry unit, 28 inches in length.

Net weight of the unit is 18 lbs. The dolly has a carrying load capacity of 450 lbs. and is made of strong aluminum tubing. For prices and more information, write to the manufacturer at 500 West 52nd Street, New York 19, N.Y.



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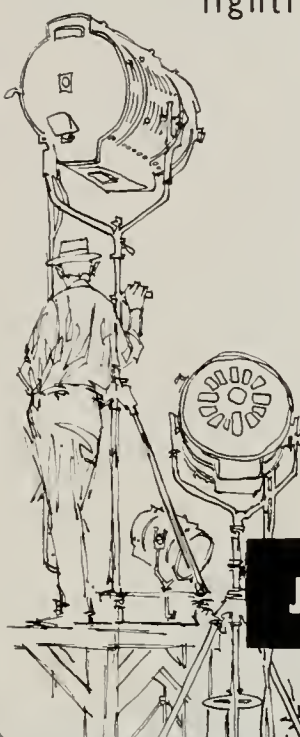
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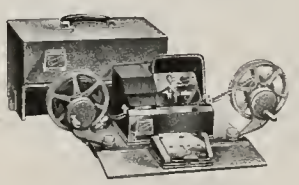
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This complete package is provided buyers the "Beginning Wrestling" a-v program.

"Beginning Wrestling" Added to Athletic Institute Program

♦ Arrival of the 11th instructional slidefilm in its *Beginning Sports Series*, titled, *Beginning Wrestling*, has been announced by The Athletic Institute.

Beginning Wrestling includes five color slidefilms and 33 1/3 rpm records. The subject is available with or without the records. All basic wrestling skills are presented in step-by-step detail. Individual filmstrip titles are: *Introduction to Wrestling* (48 frames), *Takedowns* (85 frames), *Breakdowns and Rides* (42 frames), *Pinning Combinations* (67 frames) and *Escapes and Reverses* (80 frames).

The Athletic Institute program was produced (as have others) by Dallas Jones Productions of Chicago.

A "Wrestling Instructor's Guide" and a student handbook, "How to Improve Your Wrestling" are included in the package. For additional information, write to: Film Department, Athletic Institute, 209 S. State St., Chicago 4, Ill.

Handling of Spinal Injuries Shown in a Film Board Picture

♦ A new motion picture, *Early Handling of Spinal Injuries*, has been added to the National Film Board of Canada safety series, *Accidents Don't Happen—They Are Caused*.

In 18 minutes of black/white, *Early Handling of Spinal Injuries* shows what to do and what not to do in on-the-spot first aid. It deals with industrial accidents but the instructions are valid for accident-treatment in any situation.

Animation illustrates the structure of the spinal column and shows how paralysis may result.

Plant executives and industrial safety engineers can obtain full information regarding this new film, others in the series, and other safety films by writing to the distributor: Government Film Department, United World Films, Inc., 1445 Park Avenue, New York 29, N. Y.

National Council of Farmer Cooperatives Honors Five Motion Pictures at Annual Cooperative Information Fair

★ Five sponsored motion pictures and three sponsored slidefilms were among exhibit winners in the 10th annual Cooperative Information Service Fair, held in conjunction with the 27th annual meeting of the National Council of Farmer Cooperatives at the Biltmore Hotel, late in January.

Winning motion pictures included: (first place) *Lightning On Order*, (second) *Seeding Is Believing*, both sponsored by Missouri Farmers Assn., Inc.; (third) *Growing Gold*, Agricultural Council of California; (fourth) *Harvest to Harvest*, Indiana Farm Bureau Cooperative Assn., Inc., and (fifth) *MFA's 40th Anniversary*, also sponsored by Missouri Farmers Assn., Inc.

Three slidefilms sponsored by

Southern States Cooperative, Inc., won all the recognition in that category. These films were: (first) *It's In the Bag*, (second) *Merchandising Feed*, and (third) *You Can Tell the World*.

A record total of 459 exhibits were entered in the 1956 Fair which provides competition in 31 classes of materials farmer cooperatives prepare to promote their business and inform their members and others of their cooperative activities. Competition is limited to organizations affiliated with the National Council. The Fair is meant to encourage these organizations to improve these media and the techniques involved in their preparation.

Besides motion pictures and slidefilms, competition classes include publications, house organs, advertis-



"Partners" is the title of a new farm co-op motion picture recently released.

ing materials, posters, package designs and radio programs.

Entries in the various classes were judged by a panel of media experts who have attained outstanding success in the application of the arts, techniques and skills required in production of the materials, but who are not connected with any type of farmer cooperative activity.

Lightning on Order was produced by the Calvin Company of Kansas City; *Seeding Is Believing* was completed by the Centron Corporation; *Growing Gold* is a W. A. Palmer production.

A new farmer cooperative-sponsored film *Partners* was also premiered during the Fair. It was produced by the Atlas Film Corporation.

The panel was selected by and worked under general supervision of the National Project in Agricultural Communications, Michigan State University, East Lansing, Michigan. Members were: Otto H. Coello, Jr., Chicago, editor and publisher of *BUSINESS SCREEN MAGAZINE*; Otto M. Forkert, Chicago, president of O. M. Forkert and Associates, graphic arts consultants; Don G. Lerch, Washington, D.C., vice-president of Cornwall, Inc., agricultural advertising and communications agency; Earl A. McIntyre, professor of agriculture journalism at Florida State College Tallahassee; and Tom Swearingen, Chicago, manager of the agricultural department of the Masonite Corporation.

Heads Premier Film TV Sales

♦ Appointment of James E. Darst as director of sales for motion pictures television commercials and commercial recordings at Premier Film and Recording Corporation, St. Louis, has been announced by Theodore P. Desloge, president. In recent years, Darst has worked in industrial film sales and production in the St. Louis area.

Copies of 6th Production Review

♦ Extra copies of this 6th Annual Production Review are available at only \$2.00 each. Order from *BUSINESS SCREEN*, Chicago 26, Illinois.

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A moment for reflection in the new Continental Bank film.

The Human Side of Banking Depicted in This New Film

★ Strong boxes of the economy, banks figure in the lives of all individuals and institutions. This wide influence is the public relations theme of *Men, Money and Ideas*, a new 30-minute sound and color motion picture sponsored by Continental Illinois National Bank and Trust Company of Chicago.

Dramatically visualizing what banking does for industry and people, the film is meant to sell the value of bank services to officers and members of business organizations, to community groups, and, inspirationally, to bank personnel.

Men, Ideas and Money identifies with its three types of audience by using the infectious image of a "young man with an idea" and the part banking plays in helping him realize his idea. With this personal

success story, the film expresses the part banking plays in building business in every community.

Watching the young couple, Gregory and Jessica Drake, hope, struggle and achieve — with the aid of banking, watching American business and careers bloom dollar green, industrial and community viewers can see how banking figures in *their* lives. Driving home the bank's positive force in the total economy are such dialog idea-investments as: "... there is scarcely anything we eat or wear or use — that some bank hasn't had some part in financing and servicing ... After all, these are the services that build business in community after community ... I'll take that up with the Trust Department at the bank ... it would mean streamlining our production but I think I know exactly how to do it ..."

Men, Ideas and Money was produced by Wilding Picture Productions, Inc. It is a sequel to the film story of commercial banking, *Back of Every Promise*. Released seven years ago by Continental Illinois National Bank, *Back of Every Promise* has had some 16,000 showings throughout the United States and in 14 countries abroad and has been seen by more than a million people.

An early eagle in the visual fields of public relations and staff education and training, Continental Illinois Bank has employed film and other media in its own education and training programs over a 20-year period. These programs and the bank's experience in this increasingly important area are being widely used by many of its correspondent banks and commercial customers.

Men, Ideas and Money is available through: Continental Illinois National Bank and Trust Company of Chicago, 231 South LaSalle Street, Chicago 90, Ill.



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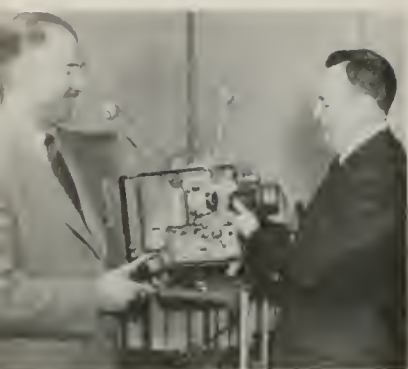


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Above: showing the new Panavision Superamo 16mm lens is Radiant's West Coast district manager Fred Kislingbury (left) as Jerry Kintner, Photo & Sound, San Francisco a-v dealer looks on.

Radiant Superama "16" Lens for 16mm Wide-Screen Films

♦ Superama "16," a new anamorphic lens for taking and projecting CinemaScope-type 16mm motion pictures has been introduced by Radiant Manufacturing Corp. of Chicago and Panavision Inc. of Hollywood.

The new lens has been designed to show pictures twice the normal width with no change in height, at a 2.66 to 1 aspect ratio. Full focusing for taking and projecting films is provided with this lens which, according to the manufacturer, "can be used with equal ease on all major makes of 16mm cameras and projectors, whether sound or silent."

The manufacturer expects that the Superama "16" lens will open the field of wide-screen pictures to industry and institutions.

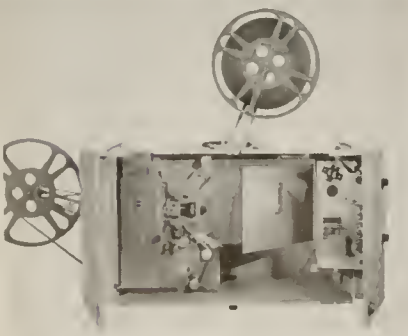
The Panatar "16" anamorphic lens for projection of 16mm wide-aspect ratio films, variable for both a 2.66 to 1 and a 2.00 to 1 ratio, also has been announced. The Panatar "16" as well as the Superama "16" will be distributed solely by Radiant Manufacturing Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.

* * *

New Cinesalesman Continuous Projector Has 2,000 Ft. Reel

♦ A new model has been added to the Cinesalesman Continuous Projector line — the model-4 Cinesales-

New Busch Model 4 Cinesalesman



NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Production and Projection

man—the Busch Film & Equipment Company, Saginaw, Michigan, has announced.

The model-4 Cinesalesman Continuous Projector has a 30-minute maximum capacity in the continuous cartridge, and it is equipped with reel arms which provide for standard reel arm projection with 2,000 foot capacity.

The model 4 weighs 45 lbs. It features a self-contained speaker, a self-contained 10" x 13" translucent screen and a convenient power cord storage. The case cover protects the built-in screen and case from dirt and damage and provides storage with two side pockets.

A modified Kodak Projector mechanism and sound system are utilized in the model-4. The projec-

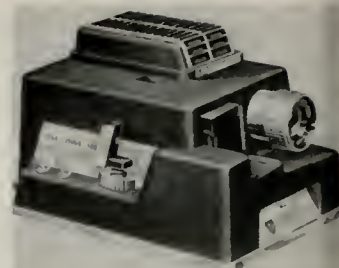
tor requires no lubrication; it is quiet running; and it produces a bright, sharp picture even in adverse light conditions, the manufacturer says.

Because of the 30-minute capacity of the continuous cartridge, and the reel arm feature, the model-4 is recommended for use by television stations, advertising agencies, film producers and others who require larger film capacity.

The Busch Film & Equipment Company is located at 212 South Hamilton Street, Saginaw, Michigan.

Your Dependable Buyer's Guide

♦ For the latest in projection equipment and accessories consult the buyer's guide pages of BUSINESS SCREEN.



The "AO Executive" Projector

Automatic 2 x 2 Slide Projector Unveiled by American Optical

★ The "AO Executive" — a new automatic 2 x 2 slide projector — has been announced by the American Optical Company. It is available in 300 and 500-watt models.

Outstanding features of the new projector models are: styling with a new lower silhouette, compact functional design and automatic operation. The AO Executive projector has an all new optical system including an f 3.5, 5" focal length lens and new condensing unit which can be removed and opened, like the pages in a book, for easy cleaning.

All parts of the lens system are guaranteed against heat breakage for the life of the projector. All controls including switch, light switch and changer are located on a compact control panel.

The new models feature a new type automatic changer which inserts, returns and refills slides and advances tray in one action. An illuminated numeral indicator on top of the projector shows the position of the tray in the changer. Both models are equipped with a universal slide tray which holds 40 slides of any type mount. This makes it possible to accommodate the results of two 20-exposure rolls of film. The trays are made of durable plastic.

Another development is a filtered shutter arrangement synchronized with the automatic changer to reduce eye fatigue by eliminating complete blackout during slide changes. Cool operation is obtained through an oversize motor-driven fan and a new louver design on the top of the lamp housing. As the air is forced through the projector, the louvers deflect it upward and forward away from the operator's face. The units are extremely lightweight, being made of die-cast aluminum, and are finished in baked chip-proof enamel.

The projectors are available in new luggage-type carrying cases of solid wood construction covered with fabric-type vinyl. List prices supplied by the manufacturer, are AO Executive 300 — \$69.50 (with deluxe case, \$77.50); AO Executive 500 — \$76.50 (with case, \$84.50).

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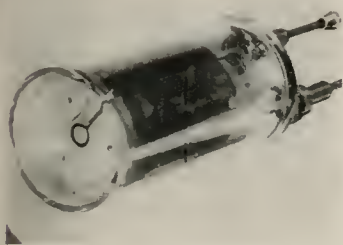
Cinescript

Box 88, Station E,
Cincinnati 19, Ohio

New Sylvania Radio Frequency Lamp a Super Lighting Source

★ A new multi-purpose lamp which provides a highly uniform light source has been introduced to the motion picture industry by Sylvania Electric Products, Inc., New York. Using the same type of radio signal that transmits sound to radio and television receivers, the lamp transforms radio impulses into light more brilliant than any incandescent lamp yet devised, the company says.

Known as the RF (Radio Frequency) lamp, the new lighting unit originally was designed by



The new Sylvania RF Lamp

Sylvania engineers in cooperation with the Motion Picture Research Council in Hollywood to overcome a number of motion picture printing problems. The RF lamp also can be used in film projectors, color television tube processing, medical research, radar and air traffic control, computers and other fields, the manufacturer has discovered.

Motion picture laboratories already are taking advantage of these characteristics, using the RF lamp in film printing operations, the manufacturer reports. First commercial installation of the RF lamp was made by Consolidated Film Industries. According to E.H. Reichard, chief engineer of Consolidated, use of the light source in optical printing equipment resulted in increased uniformity of field, exceptional increase in light output and greater lamp life. Eventual conversion of all optical printing equipment to RF light is predicted by Carl Hauge, quality control engineer for Consolidated. Hauge said he believed that the present usage of RF for color separations and negatives is only the initial stage in widespread laboratory applications.

Connor stated that Sylvania engineers now are working on the possibility of employing the RF lamp for studio set lighting. With the advent of wide-screen color motion pictures, many times more light is needed in filming to gain the necessary depth of focus. In supplying this quantity of light, the temperature on the studio set frequently rises to a point at which it becomes a problem to actors and technicians.

The RF lamp, according to Connor, conducts out the heat which other lamps transfer to the air.

The RF lamp has resulted in an important improvement in the manufacture of color television picture tubes, Connor said. In making color tubes, the three phosphors which are used, red, green and blue, must be fixed by a photographic process. To do this, a bright concentrated light source is required. By using the RF lamp, it was found possible to cut in half the time required for this process.

The lamp represents a union of lighting and electronics and opens the door to an entirely new field which might be termed "lumonics," Connor pointed out. He explained that the energy used to produce the light in the RF lamp is the same as that used in tv and radio broadcasting. The lamp's energy is concentrated into a small disc about 5/16 of an inch in diameter, causing it to incandesce brilliantly.

The lamp is not connected by wires to the source of its activating energy.

Heated by induction, the RF lamp uses for the light-emitting source a disc of refractory material. Because the refractory material can be heated to a much higher temperature than the tungsten filaments of incandescent lamps, a great increase in light is attained.

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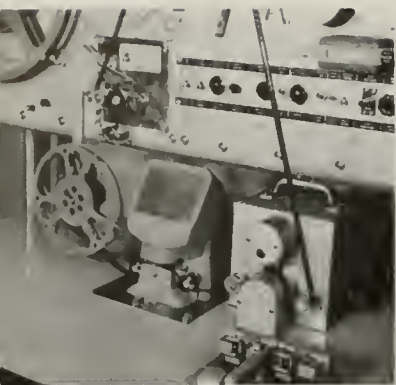
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NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for TV and Production



Above: closeup of the Inspect-O-Film Model K film inspection and editing equipment showing special video modifications.

Inspect-O-Film "Editor" Model Aids Television Programming

★ Television stations tailoring the big flow of sponsored motion pictures for tight commercial programming have fast and efficient aid in the Inspect-O-Film "Editor" Model-K automatic 16mm film inspecting machine, according to The Harwald Co., Inc., Evanston, Ill. manufacturer.

The inspecting machine's tv-utility is in its editor and sound reader unit and provisions for inserting and removing commercials or trailers on separate reels from the main film which enable tv program producers to remove their commercials from films they receive or to add commercials locally.

Another special feature is an automatic "stopping" device on all splices. A switch allows this feature to be selected and when the machine stops on every splice, the operator can determine where the commercial is starting, for easy removal. Stopping on every splice, the machine also checks the strength of the splices. A reverse switch allows the film to be slowly reversed in case the film has gone past the area to be edited.

"Editor" Model-K was designed for use by film laboratories, producers and distributors as well as

tv stations. It can be used as a standard Inspect-O-Film machine and inspection can be speeded by threading the film around the editor and viewer positions of the machine. The viewer can be used at three times the normal sound speed—from 36 ft. per minute to approximately 100 ft. per minute.

In standard operation, the Inspect-O-Film provides electronic inspection, cleaning and measuring control. It also projects the picture for visual continuity and synchronizes the sound track.

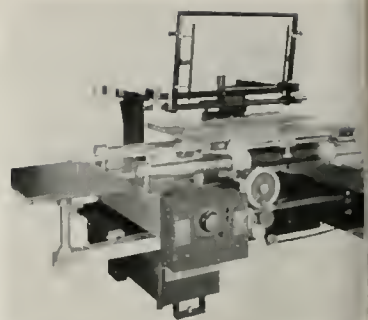
Normally inspecting film at the rate of 400 ft. per minute, the "Editor" Model-K stops automatically at any defect that would cause a poor showing. It stops at large sprocket holes, torn sprocket holes, scotch tape, broken film, weak splices, sprocket punch caused by

gear running out of sprocket holes. A light illuminates the defect.

Repairs can be made on the film without removing it from the machine—by lifting the film off the drive wheel. Re-inserted on the machine, the film is run through cleaner rollers and footage counters. Each splice is electronically counted and the machine automatically rewinds the film and cuts itself off at the end of a rewind cycle.

The Editor model takes sound or silent 16mm film on reels up to 2,000 feet. It can be operated at sound speed range from 0 to 100 ft. per minute, to inspecting speed range of 400 ft. per minute. Speeds are controlled by the operator. Two motors are used to move the film.

Other details can be obtained from The Harwald Company, 1216 Chicago Avenue, Evanston, Ill. ☐



Saltzman Compound Animation Table

Animation Compound Table Is Offered by J. G. Saltzman, Inc.

♦ A new Compound Table, "ideal for animation and special effects," has been announced by J. G. Saltzman, Inc., New York, sales distributor for Caesar Manufacturing, Inc.

The new table's special design enables the operator to get very close to his work without any effort. All movements are calibrated in .010". The new unit can be electrically or hand operated. It has a counter-balanced and interchangeable platen.

Complete information is available from J. G. Saltzman Inc., 430 Lexington Avenue, New York 17, N.Y.

* * *

Insulating Barrier Improves Tape Says Aftan Industries

♦ New recording tape and discs have been announced by a recent entry into the field of recording media manufacturers, Aftan Industries, St. Louis, Missouri.

A special insulating barrier between the new tape's base and the oxide eliminates print-thru from one layer of tape to another and this insulating barrier serves as a substantial aid in the manufacture of a flatter, stronger, curl-free tape, the company states.

Polishing and "built-in" lubrication are said to improve tape-to-head contact and avoid trouble from squeal or drop-outs. The recording tape is supplied on both Acetate and Mylar base in all standard thicknesses and widths. A "custom service" supplies any odd size width or thickness as required. The tape is interchangeable on all popular recording machines and requires no changes or corrections either electrically or mechanically to effect a higher output.

A full line of professional recording discs include sizes from 6 1/2" through 17 1/4". All popular thicknesses are offered and all discs are on Alum bases. A new 7" 45 rpm instantaneous size comes complete with pressure labels and inserts. Discs are custom-packaged and include envelopes and self-storing type file boxes.

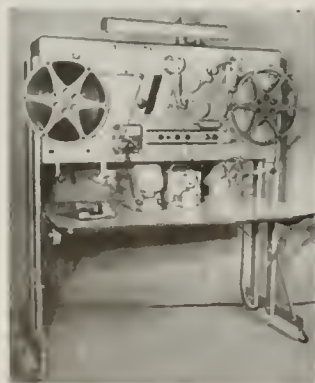
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The Inspect-O-Film Model K



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plied on request to the manufacturer. Write: Dept. A. Afton Industries, 8300 Flex-O-Lite Drive, St. Louis 23, Missouri.

Audio Master Releases 16 Tunes for Film Backgrounds

♦ Sixteen new tunes specifically created for the production of industrial and educational 16mm motion pictures, television films, commercials and sound slidefilms have been released by Audio-Master Corp., 17 East 45th Street, New York 17, publishers of the BG-Library of Mood and Bridge Music.

The 16 tunes comprise a new musical section called "Americana" and express Southern and Western motifs and industrial moods. "In the South" musically suggests rolling fields, plantations, landscapes. "On the Range" is indicative of mountain scenes, cowboys, large herds on the move. "Harvest Time" echoes the rural atmosphere. "Keep 'Em Rolling" is the hum of the busy factory, the assembly line.

Composed and orchestrated by background music specialists and mastered with the new controlled equalized hot stylus, the tunes are of superior technical and artistic quality, the publisher says. Each tune is of 1½ minutes duration, divided into an approximate timing range of 30 seconds for an opening, 30 seconds general middle section and 30 seconds closing, with matched keys for easy cueing of any combination of tunes.

Cellomatic Develops New Arc Equipment for Meetings, Video

♦ The Cellomatic Corporation has developed a new carbon arc projector which will permit greater use of rear screen animated scenes in television production and commercials. It will also make possible the use of larger screens when the Cellomatic technique of live animation is used in sales presentations.

The 3000 watt light source doubles the brilliance of the Cellomatic equipment and provides a projected picture in b w or color up to 20 x 30 feet.

♦ A training program for company personnel in the operation of the Cellomatic projector has been announced by the Cellomatic Corporation. Up to the present, companies using Cellomatic animated illustrations for their sales presentations have required the service of an operator supplied by Cellomatic.

Under the new plan, firms which make extensive use of the Cellomatic animation in travelling shows, regional meetings and television will be able to have a member of their staff serve as operator.

B&H Shows New Filmosound

♦ New features and a new case for the Filmosound 16mm optical-magnetic recording projector were announced recently by Carl Schreyer, merchandising vice-president of Bell & Howell Company.

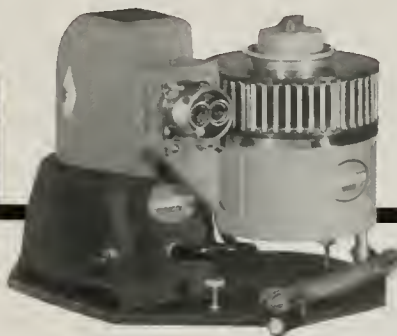
To introduce the new projector, called the Filmosound 302, Bell & Howell dealers are offering a \$100 bonus trade-in on purchases of the new model before May 1.

Among the new features of the Filmosound 302 is a case similar to the new Filmosound 385 (optical only) projector announced last November. The case has acoustically treated aluminum doors, a Neoprene cushioned handle for carrying comfort and a two-toned grey finish.

An eight-inch (instead of six-inch) built-in speaker in the 302-C model increases sound volume and improves the tone (two-case units with 12-inch and power speakers also are available.) Other improvements include a positive rack-and-pinion type tilt that cannot slip out of adjustment, longer pressure plates to hold the loop with "green" or new film and improved phone-type speaker cable connectors.

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help you sell!



*There's a Selectroslide
to fit every projection
problem — consult us.*

Now a STEREO SELECTROSLIDE to project 48 Eastman, Realist, or similar 3D pictures continuously—automatically—or by remote control **and always in perfect focus.** But that's not all, special construction permits projector to operate as for conventional slides by blocking out one of the 3D pictures. It is important to note that Realist films require cutting apart and mounting side by side between 2x2" glass, this however, insures perfect 3D pictures on the screen and absence of eye fatigue.

31 years of experience brings you this STEREO projector showing pictures free from distortion of perspective, even in close-ups, and insures constant realignment of pictures. Short focus of projection lenses permits showing of large pictures in limited space, making it ideal for exhibits, conventions, etc. Many additional advantages including unique lense mount to accommodate the new Leitz Stereo lenses for Leica Stereoslides which require no special mounting. **Be sure to see this masterpiece**—at your dealer or write for complete details.

Illustrated literature available — no cost or obligation



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TRADE, TECHNICAL AND EDUCATIONAL FILM ORGANIZATIONS

NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

OFFICE: 2540 Eastwood Ave., Evanston, Ill.

Executive vice-president: Don White.

OFFICERS: Alan B. Twyman (Twyman Films, Inc.), *president*; Ainslie R. Davis (Davis Audio-Visual Co.), *first vice-president*; William W. Birchfield (Alabama Photo Supply), *second vice-president*; Jack E. Lewis (Lewis Film Service), *chairman of the board*; P. H. Jaffarian (Audio-Visual Center, Inc.), *secretary*; W. G. Kirtley (D. T. Davis Co. of Louisville, Inc.), *treasurer*.

DIRECTORS-AT-LARGE: Frank S. Bangs (Frank Bangs Co.); Jasper Ewing, Jr. (Jasper Ewing & Sons).

MEMBERSHIP: NAVA is a trade association of audio-visual equipment dealers, service agencies, commercial film libraries and suppliers to school, church, industrial and community users of these materials and equipment. An advisory membership consists of producers of classroom and religious materials and principal audio-visual equipment and accessory manufacturers.

NATIONAL CONVENTION AND TRADE SHOW: July 22-25, 1956 at the Sherman Hotel, Chicago. Guests admitted by registration fee.

FILM COUNCIL OF AMERICA

OFFICE: 600 Davis Street, Evanston, Ill. Telephone: Davis 3-7272.

OFFICERS: Dr. Paul A. Wagner, *president*; Directors — R. J. Bingham (President, Association Films, Inc.), *chairman*; Dr. William S. Carlson (President, State University of N.Y.), *vice-chairman*; Eddie Albert (film producer, actor), *secretary*; William H. Garvey, Jr. (President, Society for Visual Education), *treasurer*; Richard B. Sealock (Librarian, Kansas City Public Library), *member-at-large*; Mrs. Oscar A. Ahlgren (Past President, General Federation of Women's Clubs); Dr. John T. Caldwell (President, U. of Arkansas); David C. Fulton (Office of Public Relations, International Bank for Reconstruction and Development); Mrs. Franklin D. Roosevelt; Dr. John Slawson (Executive Vice-President, American Jewish Committee); Dr. Frank Stanton (President, Columbia Broadcasting System, Inc.).

PURPOSE: To promote the use of cultural, industrial, educational and informational films primarily on the adult education level. The FCA is a nonprofit educational organization which works with film producers, sponsors, distributors, national organizations, local film councils and community program planners.

AMERICAN FILM ASSEMBLY: April 23-27, 1956, Morrison Hotel, Chicago. Includes film, sound slidefilm and filmstrip showings in numerous categories, conferences and trade show.

THE EIGHT ORGANIZATIONS listed on this page comprise primary trade, technical and professional groups to which members of the audio-visual field and allied industries may turn for guidance. For details concerning producer, laboratory and film sponsor organizations see pages 78 and 80.

SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

OFFICE: 55 West 42nd St., New York 36, N.Y.

OFFICERS: Dr. John G. Frayne (Engineering Mgr., Westrex Corp.), *president*; Barton Kreuzer (Radio Corp. of America), *executive vice-president*; Herbert Barnett (General Precision Equipment Corp.), *past-president*; Axel G. Jensen (Bell Telephone Laboratories), *engineering vice-president*; Norwood L. Simmons (Eastman Kodak Company), *editorial vice-president*; John W. Servies (National Theatre Supply), *financial vice-president*; Byron Roudabush (Byron, Inc.), *convention vice-president*; Wilton R. Holm (E. I. du Pont de Nemours & Co., Inc.), *secretary*; George W. Colburn (Geo. W. Colburn Laboratory, Inc.), *treasurer*; Boyce Nemec, *executive secretary*.

PURPOSE: The Society works toward the improvement, along technical lines, of film production and exhibition, television and equipment and film manufacture. Published reports, standards and specifications are made available through the Society and derive from the work of various committees.

CONVENTIONS: 79th Semi-Annual Convention April 29-May 4, Hotel Statler, New York City; 80th Semi-Annual Convention meets in fall (October 7-12) in Los Angeles.

AUDIO-VISUAL CONFERENCE OF MEDICAL AND ALLIED SCIENCE

OFFICERS: J. Edwin Foster, Ed.D. (Director, Medical Audio-Visual Institute), *chairman*; Miss Helaine S. Levin (Film Librarian, American Dental Association), *vice-chairman*; Miss Helen Yast (Film Librarian, American Hospital Association, 18 East Division St., Chicago, Ill.), *secretary-treasurer*.

MEMBERSHIP: Medical, dental and allied agencies. PURPOSE: To exchange information regarding programs of the member organizations; to discover, collect, disseminate and exchange descriptive and evaluative information on audio-visual media as related to their application to education in the medical and allied sciences.

ANNUAL CONFERENCE: Held during the National Audio-Visual Association Convention in Chicago.

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION NATIONAL EDUCATION ASSOCIATION

OFFICE: 1201 16th St., N.W., Washington 6, D.C.

ADDRESS: Floyd E. Brooker, *Acting Executive Secretary*.

PURPOSE: The largest affiliation of school users of audio-visual materials and an official department of the National Education Association. National Convention (and exhibit) to be held March 12-16, 1956, at the Sheraton Cadillac Hotel, Detroit, Michigan.

EDUCATIONAL FILM LIBRARY ASSOCIATION, INC.

OFFICE: 345 E. 46th Street, New York 17, N.Y.

OFFICERS: Emily S. Jones, *executive secretary*; Mary L. Allison, *evaluation editor*.

MEMBERSHIP: (constituent) — 432 nonprofit educational institutions; (service) — 38 commercial organizations and interested individuals; 4 international members — government agencies, film groups of other countries; 15 submemberships, 73 personal memberships.

PURPOSE: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

ADDRESS: Box 613, Church Street P.O., New York 8, N.Y.

OFFICERS: Leo J. McCormick, Ph.D., *president*; Michael Mullen, C.M., *vice-president*.

ANNUAL CONVENTION: CAVE is coordinating its fifth annual convention with the National Catholic Educational Association national convention, April 3-6 in St. Louis. Audio-visual films may exhibit at this joint convention. No registration fees are required but CAVE is appealing for contributions from a-v firms to establish a sinking fund for its operations.

NATIONAL TELEVISION FILM COUNCIL

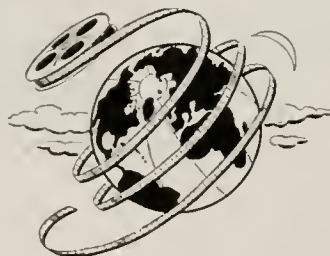
(Comprising all facets of the
Television Film Industry)

OFFICE: 1639 Broadway, New York 19, New York.

PHONE: JUlson 6-5441

CHIEF OFFICER: John J. Schneider (Vice-President and Director of Program Dept., ABC Television Network), *president*.

MEETINGS: The Council meets at regular intervals in New York City where its membership is primarily located.





Rapid's modern lab in New York

Rapid Film Technique Opens Plant in Long Island City, N.Y.

★ Rapid Film Technique, Inc. pioneer specialist in film rejuvenation and preservation has opened a large laboratory and transferred its executive offices to 37-02 27th Street, Long Island City, New York. The move has been made to increase and expand the film care services it already offers to its clients.

The new laboratory, which more than triples Rapid's film care facilities, is equipped with the very latest precision and electronic equipment, custom-built by the company's engineers. This special machinery

cannot be duplicated anywhere and the company believes that its new facilities for exacting motion picture film maintenance are unexcelled.

"In addition to having their film returned with the same high quality craftsmanship as in the past, our clients throughout the country can now look forward to increased speed in the servicing of their shipments," Jack Bernard, Rapid Film president, stated. "We hope that television companies, advertising agencies, film libraries, and all other motion picture organizations to whom time lost is money lost, will find our services increasingly valuable in solving their film problems," he added.

For the convenience of New York City accounts, and out-of-town visitors, Rapid Film will continue to maintain a service office at its former Manhattan headquarters, 21 West 46th Street. This office will be open from 9 to 5, Monday through Friday. While the Manhattan service office will be available for pick-up and delivery, all film deliveries, whenever possible, should be made directly to the new plant in Long Island City.

Cinescript, Cincinnati Offers Industry Script Service

★ James B. Hill, president of Olympus Film Productions, Inc., Cincinnati, has announced the formation of an additional company to be known as Cinescript. The new company will specialize in motion picture scripts, film program analyses and varied consultant services.

Cinescript's activities will be divided between services to industry and preparation of motion picture treatments and scripts for independent producers who do not maintain their own writing staff.

Cinescript will offer business and industry a complete program for surveying and analyzing a company's needs in the audio-visual field. Offering the services of its staff of professional motion picture writers, the new firm will enable the sponsor to select production services independent of script services, Hill said.

Cinescript's postal address is Box 88, Station E, Cincinnati 19, Ohio.

Vacuuate Now at Ansco Lab

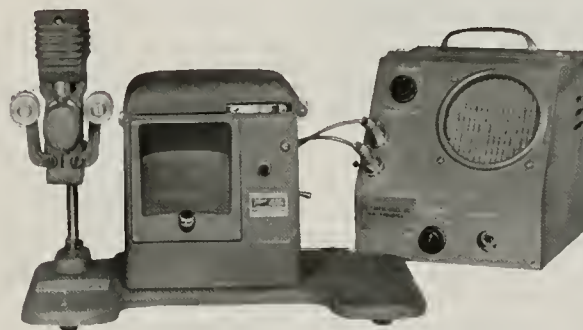
◆ Vacuuate Corp. has installed its film treatment equipment in the Ansco Film Laboratory at Union, N.J.

Professional and amateur film users can order the Vacuuate treatment for lasting protection against wear, oil, finger marks, scratches and climatic changes from the Ansco lab at standard Vacuuate prices.

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Riviera Recorder for auto dashboards.

Cousino Tape Mechanisms to Teach, Listen from Dashboard

★Tape recorders built into automobiles as part of the car radio-assembly are the latest application of new cartridge-type engineering principles which are being commercially advanced for use in several areas of sonic communication.

A number of automobile manufacturers have started development work on the new audio-accessory and automobile units are expected to be on the market sometime this year. The new automobile unit can be used for recording and or playback while the car is in motion or parked.

Manufacture of built-in tape recorders for automobiles has been made possible by a mechanism designed by Cousino, Inc., Toledo, Ohio, for use with the new Cousino automatic continuous tape cartridge. This new cartridge has eliminated much of the mechanism of conventional tape recorders, such as the play spindle, the feed spindle, drive belts and pulleys, and rewind mechanism.

To play the Automobile Tape Recorder-Radio combination, the driver selects a pre-recorded tape cartridge from storage space beneath the dashboard. He inserts the cartridge in the playback mechanism by pushing one end into the large playing slot. It automatically locks into position. He pushes the "on" button and the tape begins to play. No further attention is necessary. Recording ended, the tape stops and the cartridge ejects automatically via an electronic signal which trips the stop mechanism.

Business uses suggested for the new Cousino sound-on-wheels facility include time-saving trainer and work-detail ideas for executives, salesmen, professional men and policemen.

The basic Cousino patents on inventions developed by Bernard A. Cousino, for cartridge and playing mechanism, are held by the Browning Research Corporation of Toledo. Full information on licensing may be obtained from Cousino, Inc., 2325 Madison Ave., Toledo 2, Ohio. ☐

A Program of Citizen Education

Two Useful Films on Voting and the Legislative Process

CITIZEN X fails to vote because he always forgets to register. Citizen Y—always votes the straight ticket because the split ticket is "too complicated." Citizen Z—never intends to vote because "what good does it do?"

Government by the people means that the entire enfranchised population intelligently participates in the processes of representative rule. How much actual government by the people we have in the United States is reflected in the shockingly low turnouts at many local and national elections, in the popularity of muddled and derogatory opinions about the work done by our "elected representatives." Unfamiliarity with the mechanics of voting and numbed-headedness about the legislative system help keep people away from the polls and lessen the quality of ballot decisions of those who do vote.

Strength for Our Democracy

Groups interested in making government by the people a stronger reality may make use of two documentary motion pictures produced by Indiana University—*Voting Procedures* and *The Legislative Process*. These films can help citizens and potential citizens understand their political responsibilities and that the practice of their civic duty isn't impossibly difficult.

Voting Procedures, 14 minutes, black white, explains the importance of voter registration, registration requirements and procedures, preparation of voting lists. It clarifies the organization of candidates' names on paper ballot, party column and office group, on voting machine panel. It defines the various schemes of voting by paper ballot and machine—"straight" and "split" ticket, "write-ins," voting for public and special measures. It summarizes voting procedures in a closed party primary in which paper ballots are used and a general election in which machines are used.

Be Prepared When You Vote

The importance of individual preparation prior to voting is stressed and the viewer is advised to study sample ballots, to know the location of the polling place, the date and hours of voting. This time, place and ballot are shown as the citizen's opportunity to join in self-government, to name officials and enact laws and policies that affect him and the world.

Voting Procedures can be used to

vivify printed materials on election requirements and methods, to stimulate pre-election discussions of state and national elections, party actions. It can preface the work of political information committees and school citizenship programs. It will serve as a reference in discussions of democratic processes and contemporary social problems.

The Legislative Process, 28 minutes, color or black white is designed to "develop a sense of pride for the way in which citizens through their elected representatives work greatest number." This film interprets legislative procedure as a systematic and careful consideration of all proposals for laws. It suggests the role of constituents in the initiation and enactment of legislative measures and illustrates the step-by-step process through which a bill must pass to become a law.

How the Legislature Operates

The Legislative Process teaches its lesson in representative government as it witnesses the Indiana General Assembly in action. Interweaving commentary and synchronous sound, animated flow charts and live action, the film depicts the introduction and first reading of a bill, committee deliberation, second reading, engrossment, third reading and final vote. The camera watches as the speaker of the house and the president of the senate sign an enrolled act in the presence of their respective houses. Viewers see the governor receive an opinion from the attorney general before signing.

Useful to Industry and Clubs

This authoritative film can serve adult study and service groups, program leaders of farm, labor and business organizations, workers in political parties and public office, international agency officials, college faculties in political science, junior and senior high classes in social science.

Preview prints of *Voting Procedures* can be obtained at return postage cost. Prints may be purchased for \$75.00. *The Legislative Process* may be purchased in color for \$250.00; in black/white for \$135.00. Both films may be purchased from the Audio-Visual Center, Indiana University, Bloomington, Ind., and from the Educational Film Library Association, 345 East 46th Street, New York 17, N.Y. Both films are available on rent-to-own and regular rental basis. ☐

'Edge of Silence' Answers Need of Those with Hearing Deficiency

★A young woman and a successful engineering executive who are losing their hearing and doing nothing about it are the dramatic examples of human problems involved in hearing deficiency, correction and the acceptance of mechanical hearing which are explained in *The Edge of Silence*, a new 30-minute color motion picture sponsored by Zenith Radio Corporation.

To promote the use of mechanical aids manufactured by Zenith's hearing aid division, the Company is employing a film which is designed to foster sympathetic understanding of the problems of hard-of-hearing people.

William N. Brown, vice-president and manager of Zenith's hearing aid division, emphasized the need for educating the public on the hearing problem.

Millions Are In Need of Aid

"Estimates tell us," Brown said, "that there are between seven and 15 million persons in this country today who need a hearing aid as a bridge between silence and sound—and the number is steadily increasing. Of these, at least 2 million and possibly 3 million are school-age youngsters."

The Edge of Silence uses life-like episodes to underline the mounting frustrations, tensions and needless maladjustments that uncorrected hearing loss can cause. With its case-history image and sound it reaches out to tactfully warn those whose lethargy, fears and embarrassment psychologically prevents them from taking decisive action to repair or supplement their hearing before it is too late.

Aimed to Lower the Barrier

The film is particularly aimed at about 85% of those who need the help of a hearing aid but refuse to wear one. Zenith credits itself with a 12-year crusade to lower the cost of hearing aids—making it possible for large numbers of hard-of-hearing to resume employment and to lead happy useful lives. The film works to eliminate the mental barriers which keep the recalcitrant 85% from making use of electronic aid.

The Edge of Silence was produced by Telefilm, Chicago, from a script by Bruce Henry. Prints have been made available for free showings to fraternal organizations, parent-teachers, hearing societies, women's clubs and other professional and non-professional organized groups throughout the United States. Film users may contact Zenith Radio Corporation at 6601 W. Dickens Avenue, Chicago.

THE INDEX OF SPONSORED FILMS

★ This annual compilation of sponsored film programs reviewed during the past year in BUSINESS SCREEN affords our readers a convenient reference source for Volume Sixteen of this publication; issues one to eight are included in the titles listed below, as well as page numbers on which articles appeared.

SPONSOR	FILM TITLES	No. Pages
Aetna Casualty & Surety Co.	<i>Don't Skid Yourself</i>	8 29
	<i>One to a Customer</i>	3 10
	<i>Paddle a Safe Canoe</i>	5 12
Advertising Federation of America	<i>We, the People — In Advertising</i>	3 30
Allied Chemical & Dye Corp.	<i>Man Against Hunger</i>	4 55
Aluminum Co. of America	<i>Aluminum on the Skyline</i>	6 20
Aluminum Limited	<i>A River Creates an Industry—The Saguenay</i>	8 29
American Agricultural Chemical Co.	<i>How Green Is Your Garden</i>	2 56
American Airlines, Inc.	<i>Arizona Adventure</i>	7 44
	<i>The Mercury</i>	3 52
American Automobile Assn.	<i>Borrowed Power</i>	5 40
	<i>Dick Wakes Up</i>	5 40
	<i>Mickey's Big Chance</i>	5 40
	<i>I Nation on Wheels</i>	3 64
	<i>The Talking Car</i>	5 40
American Brass Co.	<i>Anaconda PG's</i>	1 134
	<i>Penny Wise</i>	1 134
American Bridge Div., United States Steel Corp.	<i>The Suspension Bridge</i>	8 29
American Hotel Assn.	<i>Professional Cooking</i>	5 14
	<i>Road to Hospitality</i>	2 51
American Institute of Accountants	<i>Helping the Taxpayer—What Happens When the Government Questions Your Tax Return</i>	8 66
American Library Assn.	<i>Freedom to Read</i>	1 64
American Management Assn.	<i>You Are There—at the Bargaining Table</i>	6 50
American Meat Inst.	<i>This Is The Life</i>	3 28
American Motors Co.	<i>A Tour of the West</i>	6 38
American & National Baseball Leagues	<i>World Series of 1954</i>	1 16
American Petroleum Inst.	<i>Barrel Number One</i>	6 36
American Red Cross	<i>The Care & Use of the Clinical Thermometer</i>	4 52
American Society of Mech. Engineers	<i>To Enrich Mankind</i>	6 52
American Telephone and Telegraph Co.	<i>Behind Your Telephone Bill</i>	8 44
	<i>Family Affair</i>	4 39
	<i>Music in Motion</i>	2 8
	<i>Safety Is Always</i>	3 12
	<i>Speechless by Mistake</i>	3 43
American Zinc Inst.	<i>Die Casting—How Else Would You Make It?</i>	7 18
Anheuser-Busch, Inc.	<i>Let's Roll with the Champions</i>	4 52
	<i>One Above All</i>	1 136
Animation Equipment Corp.	<i>Animation Techniques</i>	7 55
Armstrong Cork Co.	<i>Sellorama</i>	1 39
Assn. of American Railroads	<i>Big Trains Rolling</i>	3 64
Athletic Institute	<i>They Grow Up So Fast</i>	7 36
Automobile Mfgs. Assn.	<i>Mr. O'Flynn's Fifty Million Wheels</i>	8 60
Avco Manufacturing Corp.	<i>Avco-Performance and Potential</i>	6 77
	<i>Right and On Time</i>	6 77

(THE INDEX OF SPONSORED FILMS IS CONTINUED ON FOLLOWING PAGE)

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Leslie Frye Dies:

Cleveland AV Mentor

♦ The death of Leslie E. Frye, who had been director of the Division of Visual Education of Cleveland Public Schools, has been announced. Mr. Frye passed away October 16, 1955. Since then, the Division has become the Bureau of Visual Education, 2060 Stearns Road, Cleveland 6, Ohio. The Bureau now is headed by John Borza.

Each year just a few films...



Scene from the motion picture,

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THE INDEX OF SPONSORED FILMS

(THE INDEX OF SPONSORED FILMS CONTINUES FROM PRECEDING PAGE)

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Calvert Distillers Company	<i>Look to the Stars</i>	8	32
Can Manufacturers Inst.	<i>Billion Dollar Dish</i>	6	52
Carpet Inst.	<i>The Dawn of a New Era</i>	1	18
J. I. Case Co.	<i>When Steam Was King</i>	8	48
Cereal Inst.	<i>Bill's Better Breakfast</i>	1	138
Champion Paper Co.	<i>Production 5118</i>	7	38
Channel Master Corp.	<i>Up She Goes</i>	2	56
Chase Brass & Copper Co.	<i>In the Chips</i>	3	43
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Conmar Products Corporation	<i>Commatic</i>	8	45
Consolidated Edison Co.	<i>Hey, Charlie</i>	4	42
Consolidated Engineering Corp.	<i>Eye to the Unknown</i>	5	38
Continental Can Co.	<i>The Grocer and the Canny Dragon</i>	4	52
Conveyor Equipment Mfrs. Assn.	<i>Movement Is Life</i>	1	16
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Crane Co.	<i>The Second Hundred Years</i>	4	36
Credit Union Natl. Assn., Inc.	<i>Forgive Us Our Debts</i>	5	12
Crown Cork & Seal Co.	<i>Portugese Panorama</i>	5	20
Dade County Development Board	<i>Where the Sun Reigns</i>	6	77
Dartnell Corp.	<i>How to Sell Quality</i>	3	4
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	<i>Meet Photoscreen Printing</i>	6	58
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	<i>The Town That Came Back</i>	2	14
General Electric Co.	<i>Farm Family American</i>	2	54
	<i>Out of Darkness</i>	3	52
	<i>This Is Automation</i>	8	8
General Motors Corp.	<i>Change for the Better</i>	2	51
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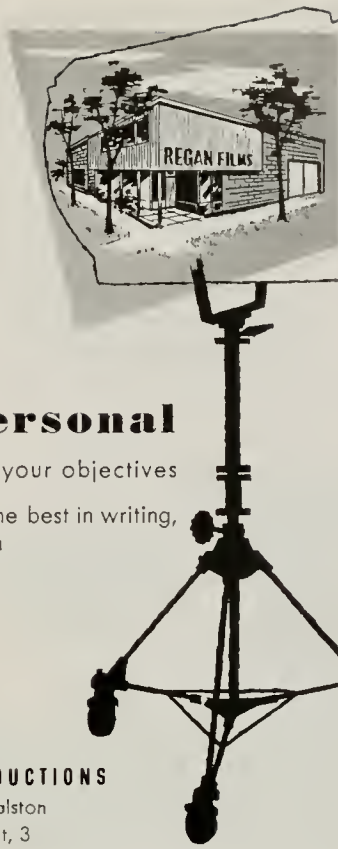
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FILM IS A THREAD:

(CONTINUED FROM PAGE FIFTY-SIX)

men know can suddenly rip the entire texture of humanity.

Despite United States election year repercussions, it is foolish to minimize the significance of such statements as those uttered recently by U.S. Secretary of State John Foster Dulles. The "brink of war" references should not have too much surprised anyone who reads the news regularly, but to the extent that there was surprise, Mr. Dulles performed a service.

The statement which Dulles read to the UN Assembly was immediately to the point of international directions. He spoke of a "shift in the cold war in which economic and social problems have moved to the forefront," of a major turning point in the struggle between communism and freedom. He called the country to wake up to all the implications of the economic contest between the East and West. Defeat in such a contest could be as disastrous as defeat in an armaments race, said Dulles — subsequently indicating that the nuclear race, for the present, would continue.

Said Dulles: "We can succeed, not by outbidding communism in sheer amounts of economic aid, but by making newly independent and articulate peoples feel that they can best satisfy their wants by becoming and remaining part of the community of free nations."

New Nations of the Globe Need Our Aid

Dulles related these remarks to President Eisenhower's proposal that Congress authorize the administration to make long range commitments — possibly 5 to 10 years, subject to annual vote for appropriations. While such governmental financing is subject to economic and political reversal, commitments of both major political parties in the U.S. make such aid a fair bet.

At any rate, the "newly independent and newly articulate peoples" are new sections in the global garment which no longer can be easily folded over or tucked under. East and West, they will be threaded to the other peoples of the world on terms of mutual satisfaction. If this will is not to be ignored by the fortunate nations, technical assistance and productivity programs on some international basis are here to stay.

Is this sharing a good and safe thing, economically — for the fortunate nations? Measured against the deadly realities of our time anything that affords us a decent liberty and freedom from

war ought to be counted a "good thing." But if by good thing is meant also secure abundance in our liberty, the answer still would seem to be yes — even to the sharing of technical knowledge.

What does a business man's business man have to say about such sharing? Writing on "The Technical Assistance Program" in the News Bulletin of the Institute of International Education, Harold C. McClellan, assistant secretary of Commerce for International Affairs, answers several pertinent questions. McClellan is a former president of the National Association of Manufacturers.

Our Best Markets Are Strong Countries

Recalling that technical interchange is not new, but that technical interchange as a matter of deliberate national and international policy is new, as are the methods of diffusing technical knowledge, McClellan maintains that: the interchange of technical know-how increases the stock of such knowledge available to all; that economic progress elsewhere (speaking to the U.S.) does not endanger us — evidence is overwhelming that our best markets are found in the economically stronger and more progressive countries; that international understanding is increased by contacts between "our" people and the people of other countries — especially in working situations.

McClellan also noted that the chief know-how carriers have been business men. He called for continual reexamination of methods of exchanging technical information. (*Films Are a Method.*)

Many Tailors, Many Spools

Thus, too, the film business man, the producer: The film producer in one nation who looks upon the producer in another nation as only a distant competitor who should be prevented from becoming a proximate competitor is taking refuge in the same antiquated, short-sighted attitude that long has kept the world apart.

Tariffs notwithstanding, commerce certainly is international. Sponsors, the enterprising ones, therefore are international. Producers of films as part of commerce, as sponsor tools, hardly can be else than international — as indeed many already are. Certainly the real film enthusiasts, the festival flock, are of international mind. Certainly the genius and talents which create the film industry are contributed by every nation. The film industry, both as the psyche of all industry and as the work of like-minded men in

(CONTINUED ON THE OPPOSITE PAGE)

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FILM IS A THREAD:

every clime, has more to exchange than any other industry.

Film making, or, more properly, picture making, is the work of people who are interested in people, in the world about them, in all its aspects. This motivation, this mood, necessarily is international—it is *human interest*, an interest which leaps artificial boundaries, which ever seeks new faces, new information. As technological advancements increase in number and complexity, the demands made upon visualization technique need every imaginative skill and mechanical refinement that world search can discover.

That the film as an informational and promotional medium is moving forward on a world front is verified by an examination of the producer listings from various nations which discloses parallel, and sometimes identical sponsorship. The unique services found in "far away" studios and the evidence of full schedules on lots across the world verify the presence of a global film industry. Yet, although regional prominence will continue to be a market advantage in terms of convenience, cost and local loyalty, the producer anywhere and everywhere is part of this global industry and part of the global market.

Exclusive provincialism and colonial monopoly are as passe in the film industry as they are in the whole of industry and world politics. The producer of today must not be the sort to depend on his position in the old home town, or his past ability to awe the outlanders, he must develop and creatively promote his own native abilities so that they are a value to be sought and so that these abilities may complete different abilities elsewhere to enrich the film's total capability in the total market.

The United States is a market for films from other lands and other lands are markets for films from the United States. Film sponsors, producers, distributors and equipment manufacturers around the world can cooperate as well as compete to their mutual benefit and the benefit of those who look to their films for enlightenment.

Close collaboration between film makers of a particular country and visiting film makers can help to insure the accuracy, the authentic localness so essential to documentaries and educational subjects if these are going to truthfully communicate, in familiar human terms, the essence and detail of a nation and its ways.

Working together, conscientious film producers, reeling out their magnificent thread, winding wisdom round the world, can help to weave the cord of mankind.

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UNDERWATER MOTION PICTURES

THE SIGNIFICANCE of underwater movies in the industrial film business is obvious. Since everything one sees below the surface is continuously in motion, cinematography is definitely the best medium to retain and reproduce the sights and actions below the surface.

It may seem that almost any motion picture camera can be used for underwater movies, but actually this is not true. The size, weight, and shape are more important factors than one might think. First of all, the size and weight of the camera necessarily determine the size and weight of the housing for it. Theoretically, nearly any 8mm camera can be used, but since most available 8mm movie lenses are of relatively long focal length and the duration of film-run is rather short, 16mm cameras with at least one-hundred-foot reels are preferable.

Two Cameras Are Noted

Two cameras are particularly suitable. One is the Cine-Kodak Special, but it is quite heavy and actually has more expensive refinements than are needed in underwater work. For instance, the lens turret, and the variable speed and variable shutter, as well as the direct ground glass viewer are of no use in submarine work. The Bell & Howell Model 200 and the new French Beaulieu camera have been found to be very practical and economical. Both these cameras are flat and easily housed.

Don't Handicap the Diver

Tall, vertical cameras are not practical because they need rather heavy and bulky cases. Not only is a big, bulky housing often too heavy to be handled safely on the surface, it also frequently becomes a cumbersome hindrance to the diver when he is in the water. The reason for this is the substantial hydronamic drag of water—about eight hundred times heavier than that of air. Even a small case with flat surfaces—especially if it is a rectangular one—is a potential impediment to the underwater cameraman. It can become particularly inconvenient at greater diving depths, because the deeper the dive, the greater the diver's air consumption, which may, in fact, exceed the amount of air the breathing apparatus can supply. The swimmer, if hampered by a bulky camera housing, may get in trouble trying to keep up with his teammates in any exploratory dive where easy and fast swimming is of the

Industrial, Scientific Use Application of Sub-Surface Cinematography Has Unexplored Potentials for Sponsored Films and for Television

by Paul Cherney, Cinefot International Corporation

utmost necessity for safety and efficiency. He may be unable to follow a fish that any good skindiver, without such a camera, could outswim; or he may miss unique opportunities to get shots of fish and other creatures that move quickly and unpredictably. For all these reasons the diver should use streamlined underwater motion picture equipment.

Electric Motor Most Practical

Experience has also shown that the most practical motor for underwater cameras is an electric one that facilitates watertight release controls. In the submarine model of the previously mentioned French Rebikoff Beaulieu camera, the regular spring motor is replaced with a 1/30-hp. 24-volt electric motor without any winding or release problem whatsoever. If used in conjunction with a motion picture torpedo, it starts and runs automatically whenever the torpedo light is switched on, since its motor is wired to operate simultaneously with the torpedo lamp. Approximately 5½ by 12 inches, it weighs, complete with case, just seven pounds. The Beaulieu camera is also available with dry cell batteries and switch operation independent of the torpedo. Its shape also permits the "coupling" of two units in one housing at the proper interocular distance between lenses for underwater

stereo cinematography. The U. S. Navy has found this system practical for taking military stereo movies.

According to record, Williamson was the pioneer in underwater movie-making. However, the excellent documentaries by Hass and Cousteau really opened up the secrets of the underwater world to the public. Commander LePrieur, the great engineer of Aqualung skindiving, first used a Cine Kodak Special 16mm camera in a housing of his own design and construction. The camera was controlled through pieces of rubber hose. In 1931 Commander LePrieur, using daylight, made the first 16mm Kodachrome underwater motion picture with this camera.

Some "Firsts" in This Field

In 1937 Dr. Hans Hass used a Zeiss Ikon Movikon 16mm camera also in a watertight housing of his own design, during a skindiving expedition in the Caribbean. Although his equipment was incredibly primitive, his film had many beautiful "firsts" in this field, especially his fascinating shots of tropical fish and vicious-looking sharks. Hass at that time did not know of the French Aqualung and dove either with a mask and fins or with an American warm-water helmet attached to a hand-pump on the surface. Since he could work

only in shallow depths around tropical reefs, he had no serious pressure or lighting problem.

In 1945 Captain Jacques-Yves Cousteau, also using daylight, made some beautiful black-and-white films, some scenes of which were taken at depths of more than two hundred feet. Then in 1948 he used a powerful but very cumbersome incandescent lamp arrangement, quite similar to the one used by Williamson. Using Agfacolor, he was able to capture some of the astounding red and orange colors found on the ocean floor at great depths. This lamp, however, hampered the diver in the same way that an air hose, etc., hampers a conventional diver.

Movie Camera Most Useful

All this important work established the movie camera as perhaps the most important piece of equipment in any underwater scientific, industrial, or military undertaking. It also established the necessity for apparatus with self-contained, independent light sources and high mobility in water. Except in a tank, movie cameras can rarely be mounted and effectively used on a tripod under water. The development of the motion picture torpedo, described in a previous paragraph, is a direct result of all these early attempts by pioneers to conquer a new element with the movie camera. The realization that many "on-the-surface" principles had to be completely abandoned and replaced with those based on strict hydronamic norms made it possible to extend the use of the camera and torpedo to operations far beyond normal skindiving limits. Remote control and steering devices, for example, are opening new and important opportunities for television work.

Underwater Television at Bikini

Underwater television, incidentally, first proved its military usefulness in the atom tests at Bikini Island, when salvage and instrumentation officers, marine biologists and oceanographers obtained important data that would otherwise have been utterly impossible to secure and record.

The effective operating radius of remote-control underwater movie or television equipment is considerable. Time-lapse photography is being used to record readings from instruments placed at great depths below sea level to indicate the direc-

Underwater motion picture "torpedo" is a most effective piece of equipment for sub-surface filming. The apparatus pictured below utilizes the Rebikoff Beaulieu camera electrically synchronized with light beam.





Facing hazards of deep water, the diver searches out valuable data for later study made possible by underwater motion picture films.

tion and velocity of currents, temperature phenomena, topographical variations, etc. The immediate observation of the specialist on the monitor screen also has advantages not to be attained by the ordinary cameraman.

Underwater TV in Canada

Recently an underwater television unit developed by the National Research Council of Canada proved to be of novel and considerable benefit to the fishing industry in that country. The unit, which is portable and light enough to be operated from a thirty-foot boat, has been used by Council scientists and members of the Canadian Wild-Life Service to observe the spawning habits of lake trout. Studies have also been made of the effect of extremely high and low water levels on the trout population.

Working with Canadian Navy personnel, the scientists proved through tests on the West Coast that the equipment is very useful in the field of marine biology. There were indications that a fish census could be made in a given area before opening it to commercial fishing. It was also found that certain commercial fish, such as lemon sole, which live on muddy bottoms and cannot be detected by echo-sounding devices, are easily seen by the underwater TV camera.

GPL Develops a New System

The unit consists of the TV camera housed in a three-foot-long cylinder weighing three hundred pounds on the surface. It is equipped with four sealed-beam spotlights, propellers, and a tilting device, making it a simple matter for the operator to maneuver it from a control panel in a parent boat. One man can easily raise the cylinder to the surface from its maximum depth.

In line with the increasing need for underwater equipment General Precision Laboratories have also recently announced an experimental underwater TV system under the name of Blutworth Marine Under-

water Television System. The manufacturer claims that the unit is suitable for the identification of underwater objects by divers and in salvage operations. Other uses are said to be hull damage determination, marine and harbor channel inspection, etc. It provides a continuous picture on a surface vessel or on land of any search being made in depths of water up to 180 feet. It is also possible to take photographs for permanent records, if desired. The design of the camera follows in many respects the lines found useful in underwater operations by Rebikoff and Causteau. The weight of the unit is approximately 1-1½ pounds submerged.

Camera's Eye Is Indispensable

Whether it is for television use or not, whether it is obtained by remote control or manual operation, the coherent story of an event or exploit under the water can only be obtained by the motion picture

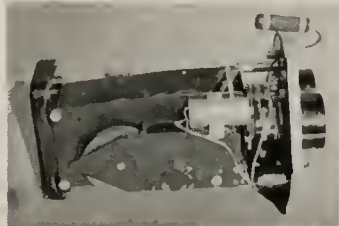


Here's special torpedo mount which the author cites as basic equipment for underwater motion picture films.

camera. Not even the diver himself can remotely approximate the capacity of the lens to observe and retain the variety and detail of the underwater scene.

The usual errors of the movie are invariably the same in the water as on land: vertical motion, excessive panning, jerking the camera during takes, etc. Scenes taken under water should not be too short—at least of eight seconds' duration. Sometimes fast-swimming fish are difficult to "catch" in a sequence of desired length. Probably "pushing" the camera ahead in even motion will create the illusion of being right in the picture when it is projected on the screen, especially with a wide-angle lens combination. ■

Below: a closeup of the French Beieulieu underwater motion picture camera mechanism discussed in article.



Mary G. Dooling, director of Talent, Incorporated.

Talent Is Her Business

Chicago's Unique Talent, Inc. Agency Fills Real Need in Production

TALENT IS ONE of the vital commodities of the business and television film industry. Helping insure the growth of midwestern production through an adequate supply of the professionals whose voices and personalities are featured in motion pictures, slidefilms and by personal appearances in skits, playlets and other convention media is a unique service, Talent, Inc.

Even more unique is the role played by its founder and director, Mary G. Dooling, who has headed the organization since its inception in 1948. To her desk in Chicago's Pure Oil Building come a myriad of the daily problems faced by producers, sales and advertising executives and program directors of midwestern radio and tv organizations.

Casting the Auto Show

Typical of Talent's service was the recent assignment at Chicago's annual Auto Show. 75 people were furnished as models, narrators and for the many other roles which are now a familiar part of well-staged exhibitions such as this. Representing many hundreds of actors, actresses and models, her busy schedule calls for the most discriminating selection of the right people for the right parts.

Security, naturally enough, is an integral part of such work. And that includes national security as well, since many of the film com-

panies are engaged in national defense films for the armed forces and defense plants.

Ably assisted by her brother, Martin T. Dooling, Jr., and a competent staff, Mary skillfully and with little regard to hours and holidays, is constantly on the lookout for new faces and talents to broaden the scope of her clients' work. In eight years as director of Talent, Inc., she has discovered many talented newcomers who are now well-known TV, film and stage personalities.

Little Time for Leisure

A busy schedule that leaves little time for leisure has nonetheless included such posts as former president of the Webster College Alumnae, membership on the executive board of the Gallery of Living Catholic Authors and in Zonta International. An avid Lincoln fan, Mary prefers biographical reading. Grace, charm, sensitivity and ingenuity—these are attributes which have placed her in the upper bracket of top women executives.

A graduate of Webster College, Mary Dooling prepared for a teaching career, later becoming a lecturer in association with summer schools of Catholic Action. She still retains that missionary spirit as one of the builders of Chicago and the midwest as both a talent and production center of major proportion on the U. S. scene. ■

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Radiant Screen Reports 24% Increase in Screen Shipment

♦ Noting "sharply increased interest" in the use of 16mm and 8mm motion pictures and 35mm slides in 1955, Adolph Wertheimer, executive vice-president of Radiant Manufacturing Corp., Chicago, reports a 24% increase in shipments of Radiant screens made during the last quarter of last year over the same period in 1954.

"The demand for our products continues at the highest level ever," Wertheimer said, "and as a result, Radiant will enter the first quarter of 1956 with a heavier backlog of orders than has been compiled in any previous year."

Reports from projector manufacturers, both in the United States and abroad indicate similar conditions of unprecedented consumer demand. Radiant has supplied approximately 3,000,000 projection screens to the world market.

* * *

Animation Equipment Hikes Price on Oxberry Stands

♦ Prices on Oxberry animation stands and optical printers will be advanced on April 1, according to an announcement by The Animation Equipment Corporation, New Rochelle, N.Y. The price increase results from increased material and labor costs, the company states.

A number of new accessories and several unique design features now incorporated in the basic Oxberry units are described in new brochures soon to be made available by the company.

The firm recently increased its floor space by 50% and has transferred a portion of its assembly operations to a second building in New Rochelle. With an expanding demand for Oxberry equipment from domestic and foreign markets, it became necessary to extend manufacturing facilities in order to maintain prompt delivery schedules.

For the new brochures and specifications contact the company at 38 Hudson Street, New Rochelle, N.Y.

* * *

Only Franchised Dealers Are to Sell Viewlex Projectors

♦ Viewlex audio-visual projectors and accessories now will be sold only by accredited franchised dealers whose principal efforts are in the school, industrial or religious fields. Viewlex, Inc., of Long Island City, N.Y., has announced. This new policy is meant to protect dealers from unfair competition and to assure them of a fair profit.

By selective awarding of franchises, only franchised dealers will be able to obtain Viewlex projectors and accessories.

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Sponsor: The Bakelite Company.

Title: *Molding Phenolics*, 20 min. b/w, produced by the sponsor.

★ *Molding Phenolics* is a technical film designed specifically for use in industrial plants and technical schools. It brings together for the first time the entire range of artisans, craftsmen and technicians who contribute to the production of phenolic molded articles. While the film presents a simple step-by-step discussion, designed primarily to familiarize new employees with phenolic molding processes, its scope is so wide that even those workers who have had long experience in the field may find it enlightening.

Phenolic molding materials, one of the most durable plastics, are used to make handles for electrical appliances, handles for pots and pans, radio and television cabinets, camera cases, furniture drawers, closures, photographic developing tank parts, washing machine agitators, business machine housings, desk sets, telephone handsets, and a wide variety of behind-the-scenes non-conductors for electrical parts.

Prints may be borrowed from the Bakelite Company's Technical Film Library, 292 Madison Avenue, New York.

* * *

St. Louis' Mercantile Trust Company Tells Its 100th Anniversary Story

★ It was a familiar thing for the 1400 bank employees of the Mercantile Trust Company, St. Louis, as they filed past the cashier's window of a large commercial theatre. Going to the regions beyond the cash-cage was an everyday experience for them.

The familiarity continued: the 28-minute color picture they watched was *The Center of the Town* — a story of small town banking — sponsored by the Mercantile Trust Company as a 100th anniversary salute to banks and the people they serve.

The film's public and internal bank relations interest was first "payed out" in a premiere at the National Convention of the American Bankers Association in Chicago, then to the employees and the public. How close cooperation between the smaller bank and its metropolitan correspondent helps solve large financial questions and serves local business and personal problems is dramatized in the film.

Produced by Premier Film and Recording Corporation, St. Louis, the film is being booked to bank groups, clubs and schools through the sponsor at 721 Locust Street, St. Louis, Missouri.

* * *

Largest "photokina" at Cologne

★ Planned to be the biggest thus far, "photokina" 1956 — the International Photo and Cine Exhibition at Cologne, Germany, will be held September 29-October 7.

Extensive preparations have been in full swing for several months, it has been announced. The trade fair part of "photokina" 1956 is expected to be "at least one-third bigger" than the 1954 trade fair.

Shows featuring the applications of photography, supplied by many nations, will form the cultural exhibition section at Cologne.



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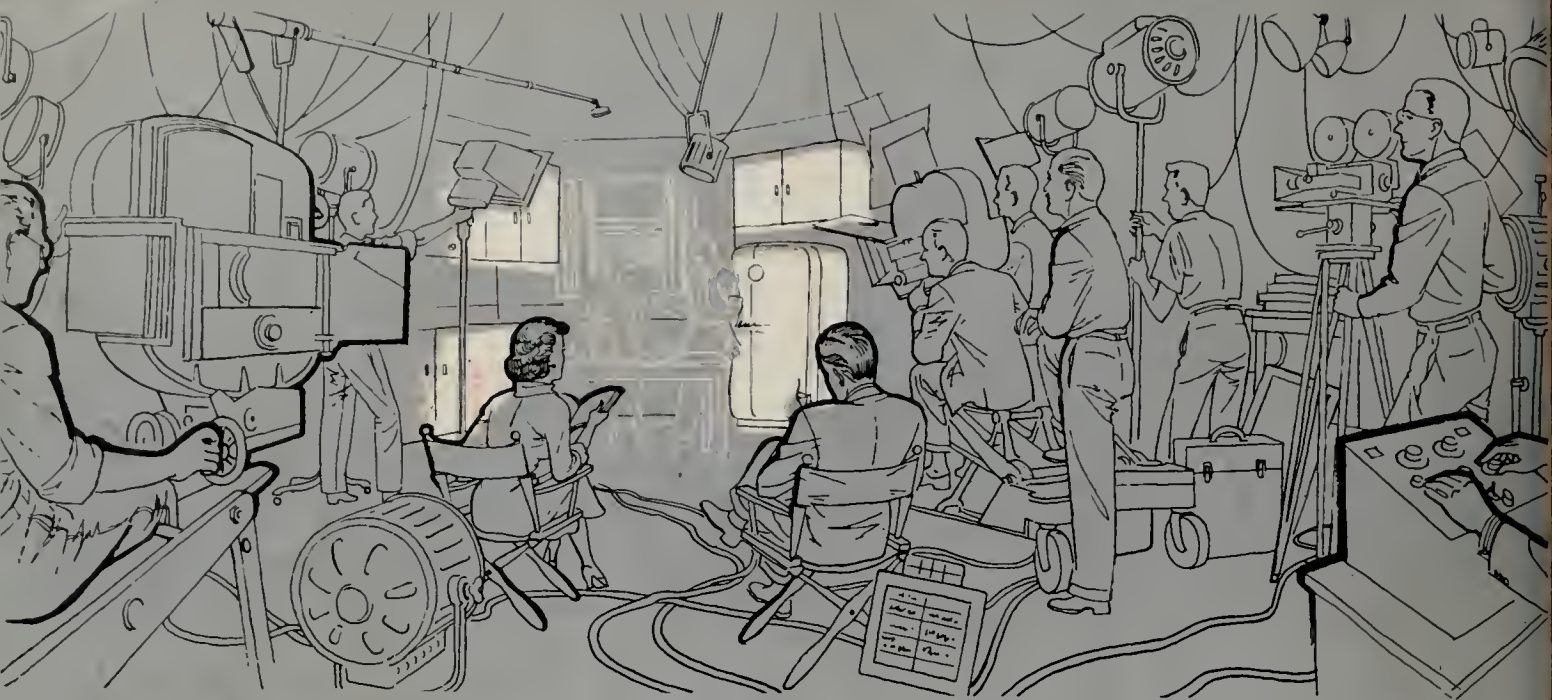
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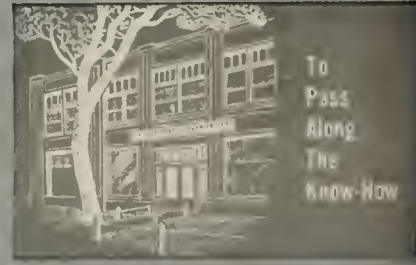
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Our new Detroit office is under the direction of Ross M. Sutherland, executive vice-president in charge of sales and client service. It is located in The Stephenson Building, 6560 Cass Avenue at West Grand Boulevard. The telephone number is TRinity 2-2280. Mr. Sutherland's business and motion picture operating experience provides business and industry executives with a qualified counseling service in the film communications field, particularly in determining how much a business film should cost to assure maximum results for the money spent in production and distribution.

John Sutherland Productions, Incorporated

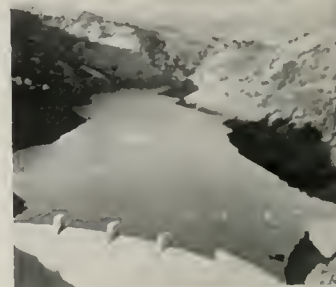
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FILM OF THE MONTH

☆ "The Conservation Story," a new 26-minute color film, produced for the Richfield Oil Corporation by John Sutherland Productions, was written by Donald Culross Peattie and Louise Redfield Peattie, narrated by Thomas Mitchell, and with original music composed and conducted by Les Baxter. "The Conservation Story" is distinctly superior in all departments. The photography is unusually effective and the story moves forward smoothly and entertainingly.



The film shows the vastness and grandeur of this country in the early days, and how the pioneer, in his eagerness to settle up the country and push westward, exploited the land's natural riches with reckless abandon. The heart was cut out of virgin forests, range-lands were overstocked and overgrazed; ground-cover was destroyed, top-soil washed away, and fertile fields became dust-bowls.

Fortunately for all of us, thoughtful men became alarmed at what we were doing to our heritage and, before it was too late, they set about to correct these earlier mistakes. Forests were re-seeded, timber was cut with great care, the land was contour-ploughed, ground-cover was replanted.



And to that irreplaceable resource—oil—the same intelligent conservation philosophy was applied. Clearly, concisely and dramatically this film shows what industry leaders are doing to save enormous amounts of underground oil from going to waste.

"The Conservation Story" is a prime example of the film which interests and entertains its audiences and thus informs and persuades them. It is a film with the Sutherland touch.



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BUSINESS SCREEN

(combined with See & Hear Magazine)

Issue Two • Volume Seventeen • 1956

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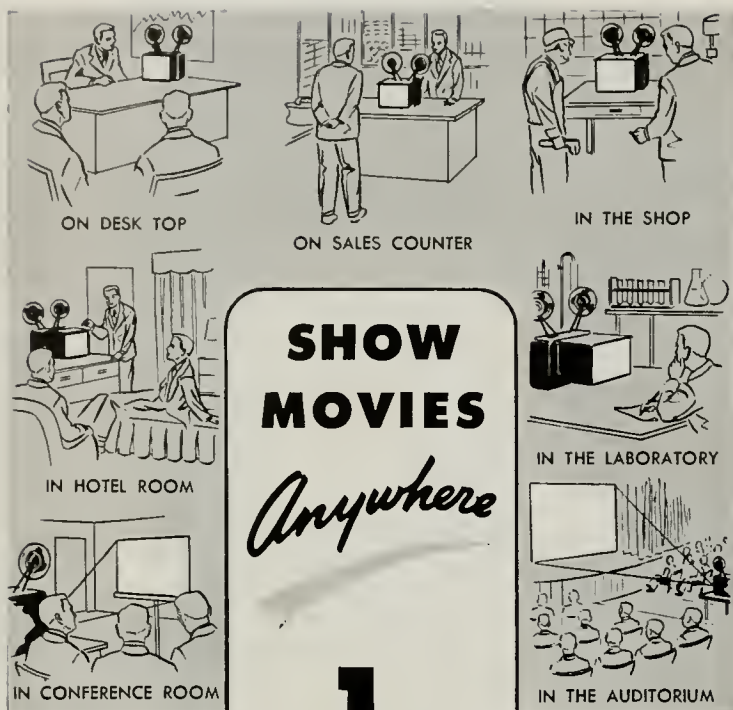
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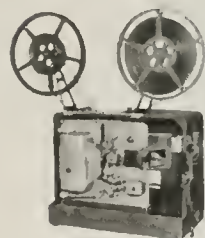
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Write today for free literature and complete specifications on the Duolite. If you wish, a demonstration can be arranged at no obligation.

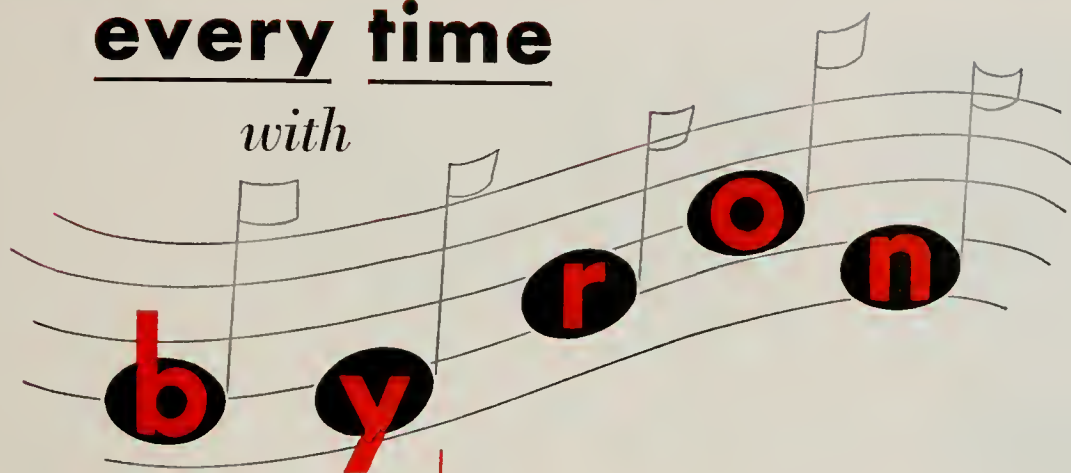


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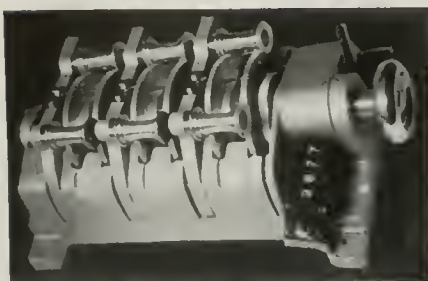
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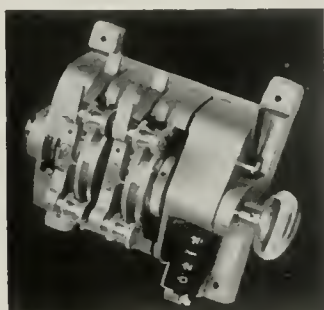
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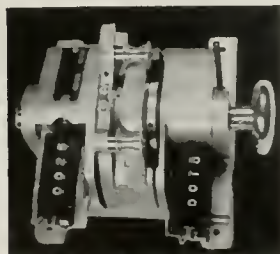
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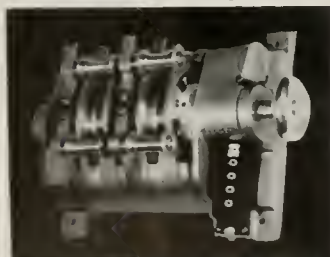
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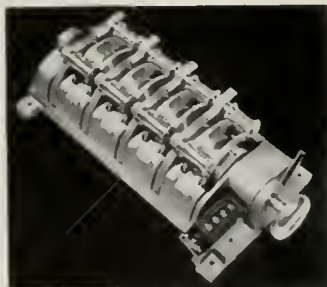
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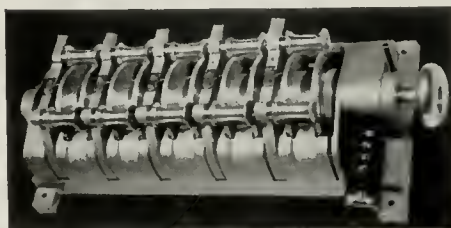
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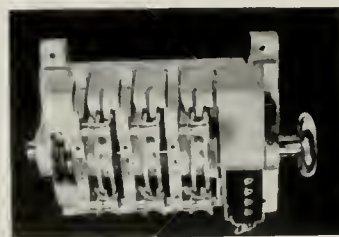
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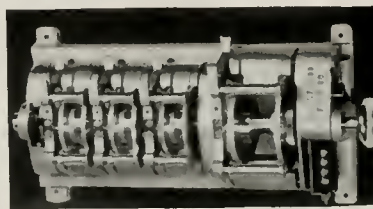
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A.N.A. Films Committee:

Willis Pratt of A.T.&T. Is Named Chairman for '56

★ Willis H. Pratt, Jr., Film Manager, American Telephone and Telegraph Company, has been named Chairman of the A.N.A. Films Committee, the Association of National Advertisers announced today.

Mr. Pratt succeeds John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Company, who will continue to serve on the committee. During Mr. Flory's tenure, the Films Committee prepared a number of timely and valuable publications concerning business films. Among them are "The Dollars and Sense of Business Films," an authoritative book on the costs of producing and distributing films for advertising and public relations purposes; and "Criteria for Business-Sponsored Educational Films," a 16-page booklet presenting 22 basic points to be considered in the pre-production planning of films intended for classroom and related audiences, and a guide to educators in their selection.

The A.N.A. Films Committee under Mr. Pratt's direction, will soon release a check list for producer and sponsor responsibilities in the production of motion pictures, a revision of an earlier publication. Also on the agenda for early publication is "International Passport for American Business Films," a booklet outlining time and cost saving procedures in exporting and importing business films.

The A.N.A. Films Committee includes, in addition to Mr. Pratt and Mr. Flory: W. M. Bastable, Swift Company; Frederick G. Beach, Remington Rand — Division of Sperry Rand Corp.; Leo Beebe, Ford Motor Company; Eyre Branch, Standard Oil Company of New Jersey; George J. Dorman, U.S. Steel Corp.; John J. Dostal, Radio Corporation of America; Harold Driscoll, Bell Howell Company; Agnew Fisher, Trans-World Airlines, Inc.; John Ford, General Motors Corp.; William Hazel, Standard Brands Incorporated; J. W. King, American Can Company; John T. Maddier, Jr., Seagram Distillers Company; Kenneth Penney, Minnesota Mining & Manufacturing Company; O. F. Peterson, Standard Oil of Indiana; H. A. Richmond, Metropolitan Life Insurance Company; Frank Rollins, E. R. Squibb & Sons; Virgil Simpson, E. I. du Pont de Nemours & Company, Inc.; and Stanley Withe, Aetna Casualty & Surety Company.



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THE FUTURE FOR FILMS IN COLOR TELEVISION

Problems in Color Telecasting of Motion Pictures Aired by Experts at Manhattan TV Color Forum

"FILM WILL PLAY an even more important part in color television than it has in black and white." So said Dr. Thomas T. Goldsmith, Jr., of Allen B. DuMont Laboratories, Inc., at the Color Forum meeting of the National Television Film Council in New York, March 29th. Extensive use of film, he said, would be important particularly in the upcoming three or four formative years of color TV because of the technical difficulties of transmitting the brightness range of live color television, which goes up to a ratio of 3000 to 1 in many instances and can not be easily recorded by existing television cameras.

Dr. Goldsmith explained that while reasonably "flat" lighting ratios are the ideal conditions for present color telecasting, some outdoor remotes have such a tremendous dynamic range that they cannot be successfully handled by the color television system, which is limited to a brightness ratio of approximately 30 to 1. Yet, filmed scenes of similar subjects rarely tax the capabilities of the television system to produce pleasing, accurate reproduction.

Advises Focus on Science

While film will be ever more important in color telecasting, John Whittaker of the Columbia Broadcasting System warned producers that they must gear themselves to "get out of the art stage and into the science stage" in considering the problems of color film for telecasting.

He said that the many steps between the scene being photographed and the reproduction of the image on the viewer's screen necessitated a complete re-evaluation of the controls which a producer can use to insure faithful reproduction.

Color Control Most Difficult

T. J. Gaski, of Consolidated Film Industries, Inc. and Ralph Koch, of K & W Film Service, pointed out that completely accurate control of television color film quality is practically an impossibility at present. Variable factors from the production set to the viewer's screen include up to a dozen generations of film, when opticals are required, all of which can be controlled only with some tolerance, and after the photographic stage there is the possibility that electronic tinkering by the broadcaster and by the viewer will further distort hues and bright-

ness delivered by the producer's film to the station.

Despite these variable factors which can change green in the producer's studio to yellow on the viewer's screen, Robert Jenness, of Sarra, Inc., called for a joint effort by all producers to publish a set of charts which would enable art directors, set designers and the sponsor's label designers to know in advance what changes varying degrees of exposure would have on established colors.

Quality Must Be in Original

Mr. Gaski emphasized that whatever variations might occur in laboratory or in electronic manipulation, the most important factor in quality still lies in getting the perfect latent image on the original color film.

Mr. Koch said that while great advances are being made in the production of effects on color film it was still true that effects on color film are 10 times more complicated longer to accomplish and expensive than on b/w film.

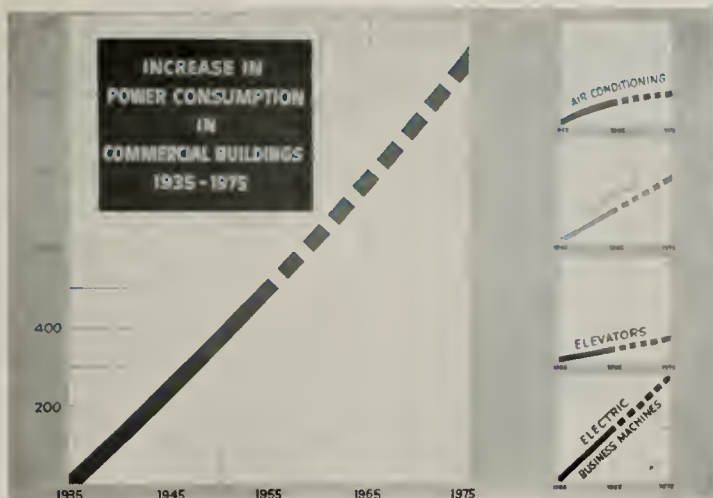
Advises Restraint on Gimmicks

Urging art directors to use restraint in planning television commercials, Bob Jenness said the use of contrived optical gimmicks in the entertainment film industry was discarded years ago, but he still found that some sponsors not only wanted a good looking bottle of beer poured into a handsome glass, but that the bottle was supposed to fly fr around the room and sign the sponsor's name. In color television, he warned, this trend for off-beat rubbish can only result in enormous expense and poor quality to boot.

E. M. Stille, of Eastman Kodak Company and Harold Jones, Anasco, described some of the progress their companies have made providing the best possible materials for color film television. Jones said Anasco would soon be out with Professional Anscochrome of 10 gradation and fine grain that would be particularly suited to color television. Very important to consider in Anscochrome, he stated, is the under special developing condition the film may actually be exposed to good quality at an ASA film speed of 125, which is higher than most b/w negative materials.

Describes Experiments at Kodak

Mr. Stille told about Eastman Kodak's experimental work in b/w (CONTINUED ON PAGE TEN)



Continually wider use of electrical machines in business means, as the chart shows, increased power consumption which is steadily mounting.

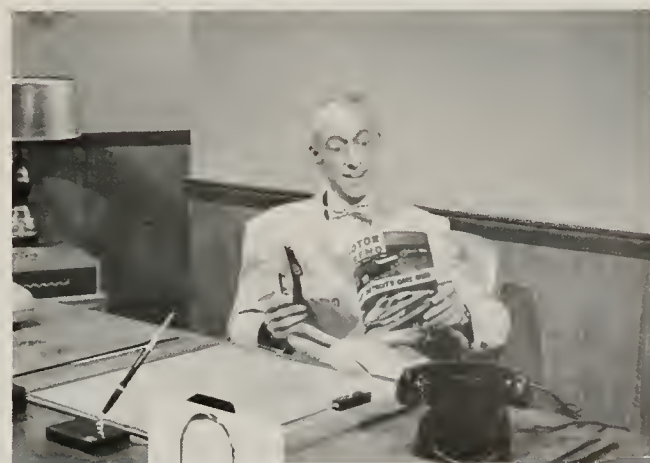
Our business man, planning a new building, takes an electrical engineer's advice and installs a modern high voltage power distribution system.



With an outsize breadboard model, the flow of electricity is clearly traced through busways and risers to motors, lights and utility outlets.



When his office is modernized, the man himself is transformed, discarding his formal garb and replacing a vintage car with a shining new model.



GENERAL ELECTRIC *teams with* WILDING

As part of its "more power for Americans" program of education, General Electric employed Wilding to write and produce a motion picture, "The Tenant at 1010 Main," that promotes the use of electricity with no mention either of GE or any of its products. The theme of the story is that of progress through obsolescence. It is directed to architects, builders and maintenance engineers of office buildings. The picture demonstrates the use of higher voltage power systems in commercial buildings as a first cost economy and a flexible solution of problems of future growth. The chief protagonist is a backward looking business man who is brought to see the wisdom of new methods. So the sponsor's message is interpreted in terms of an individual whose experiences are shared by audiences.

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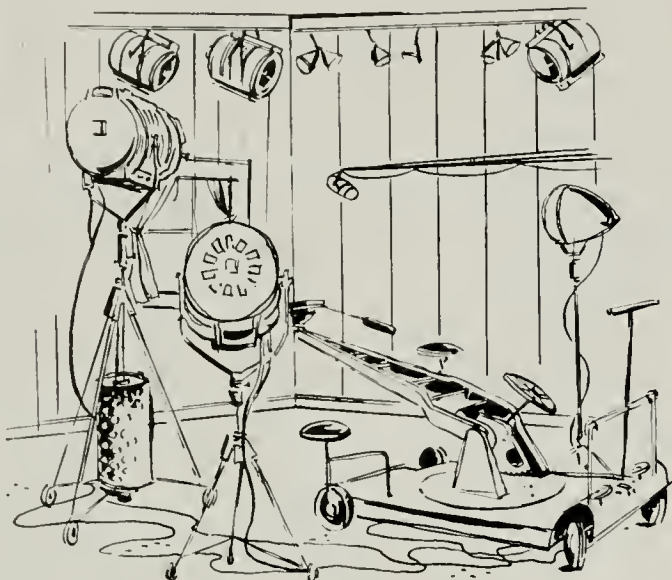
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COLOR TELEVISION FILM:

(CONTINUED FROM PAGE EIGHT)

ticular films, which enable three color separations to be carried on one b/w "color blind" embossed film. In this system the "signals" for each color are geometrically separated on the film and can be combined later to produce an excellent color picture.

Other new Kodak products in the works are types of master positive and color duplicating negative which will offer lower cost and better quality. 16mm Type 5299, in the immediate offing, will insure greatly enhanced quality dupes and very high grade sound tracks.

Kodak will also soon have a film for 16mm color negative from reversal positive, which may offer advantages in economical production of release prints. Work is going on in 16mm color negative for original production but output is not imminent in the near future.

Forecasts 300,000 Set Sales

Dr. Alfred N. Goldsmith, Chairman of the National Television Film Council and moderator of the forum, told of the slow but quickening advances of the color television industry. He forecast that 300,000 color TV sets will be sold this year, insuring an audience of one million per evening. 1957 output will triple this figure, and by 1960 sales of color and b/w will be even. By 1965, he said, b/w sets will be almost entirely outmoded.

Dr. Goldsmith pointed out that one leading network plans to increase from 40 to 80 hours of color television each week, and he cited one station, WNBQ, Chicago, which will shortly be a 100% color station.

Aside from any other consideration of live or film, television sponsors—in color or b/w—will always want to avoid going on the air with such not too untypical fluffs on live television as a plug for "the perfect dinner companion—Buppert's Reer."

Annual Flaherty Award for Best Documentary Film Due on May 2

★ The City College of New York has opened competition for the Seventh Annual Robert J. Flaherty Film Award.

Given for "creative achievement" in the documentary film, the award will be presented on May 2. Last year's winner was *Three, Two, One—Zero*, the film story of the development of atomic energy. Other award winners have been *The Conquest of Everest*, *The Quiet One*, *Guernica*, and *The Titan*.

The panel of judges which will select the outstanding documentary

film of 1955 consists of Bosley Crowther of *The New York Times*; David Flaherty, brother of the late pioneer documentary film producer Richard Griffith, curator of the Museum of Modern Art Film Library; Otis Guernsey, Jr. of the *New York Herald Tribune*; Arthur Knight of *The Saturday Review*; Amos Vogel, director of Cinema 16; Archer Winston of the *New York Post*; Cecil Starr of *The Saturday Review*; and Joseph Noble of Film Counselors, Inc.

SVE Buys Illustravox Division Enters Sound Slidefilm Business

★ The Society For Visual Education, Inc., Chicago, has purchased the Illustravox Division of Electro Engineering and Mfg. Company, Detroit. W. H. Garvey, Jr., SVE president, disclosed in March. SVE is a subsidiary of General Precision Equipment Corporation. Illustravox manufactured and distributed various combination filmstrip and record player units used by school, churches, and industry in presenting still pictures synchronized with commentary.

All tools, dies, fixtures, etc. which were included in the purchase are used in manufacturing all the Illustravox models of sound slide film equipment will be moved to Chicago for consolidation with SVE equipment production.

In commenting on the acquisition of Illustravox, Garvey stated that this was another step in SVE's expansion program and will aid materially in completing their line of audio-visual equipment.

SVE manufactures 2x2 slide projectors, combination filmstrip and slide projectors, micro projectors, and accessories and produces 35mm filmstrips and 2x2 slides for schools, churches, and industry. The Illustravox equipment will be marketed through the regular SVE distribution channels.

WANTED

Sales executive experienced in selling sponsored films to advertising agencies, business and industry. Must be willing to travel extensively. Please state age, education, compensation expected and experience in selling motion picture films. All replies strictly confidential.

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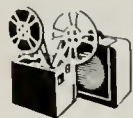
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quality plus absolute film protection — 16mm WIDE SCREEN SYSTEM



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Two Sponsored Films Cited as Aids to Intergroup Accord

★Two informational motion pictures were among the winners of 11 National Brotherhood Awards for work in various media of mass communications, presented as part of Brotherhood Week (February 19-25), an annual event conducted by the National Conference of Christians and Jews.

The honored films were *Commencement*, produced for the President's Committee on Government Contracts, and *And So They Grow*, produced for the Play Schools Association by Campus Film Productions, Inc., New York. The films received reviews and citations along with Look Magazine, NBC and CBS networks and other media winners

Called "Compelling Demonstration"

And So They Grow, a real life study of a group of nine-year old children, was described by the National Conference as: "a compelling demonstration of the practice of brotherhood. While the film does not once make an issue or mention of race, it shows children of many races growing up together and being enriched by the experience. It highlights the necessity for each child to feel a sense of achievement to be accepted, and to accept."

In addition to the race-relationship significance, the film also indicates the value of good leadership in a play program and the value of realistic play.

Reviewing *Commencement*, the National Conference noted: "The production dramatizes a young executive's evaluation of his firm personnel policy and shows the first steps toward a new policy which will put meaning in the democratic principles of fair play. The story effectively demonstrates how an employer can eliminate discrimination that may exist within his own organization against any employee or prospective employee because of race, color, religion or national origin."

"Promoting Cause of Good Will"

The National Conference cited these winners for promoting the cause of good will and understanding, fostering amity, justice and cooperation among Protestants, Catholics and Jews, for helping eliminate intergroup prejudice which disfigure and distort religious, business, social and political relations, for aiding the work of the National Conference.

And So They Grow is distributed by Campus Film Distributors Corp., 14 East 53rd Street, New York 2, New York.

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CFI is grateful to the producers, TV stations, film distributors and advertising agencies throughout the nation who voted CFI *first place in every laboratory category*. First place for *quality*... first place for *speed*... first place for *economy*. Thanks to the entire TV industry for honoring CFI with a clean sweep of "The Billboard TV Film Service Awards," for the *second consecutive year!*

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A-V Dealer Personnel Can Study Sales, Service Technique

★ Better audio-visual methods for serving industry, churches and schools will be pursued in four courses of study offered to audio-visual dealers and salesmen at the 1956 Institute for Audio-Visual Selling to be held July 15-19 on the campus of Indiana University, Bloomington, Indiana.

The Institute will be conducted under the joint sponsorship of the University and the National Audio-Visual Association. Plans for the Institute's 8th annual workshop for a-v selling were concluded at a meeting of the board of governors in Chicago, March 10-11.

As in past years, courses are to be given in "Salesmanship," "Applied Selling," and "Sales and Business Management." In addition, for the first time, the Institute will offer a course in "Preparation and Use of A-V Materials." In this limited enrollment course, students will be shown how to make their own a-v kits and how to utilize materials with various types of projectors, tape recorders and other audio-visual equipment.

Industry chairmen for these four courses are: Salesmanship—Gil Heck, Da-Lite Screen Company, Chicago; Applied Selling—Howard Kallfus, Eastman Kodak Company; Sales and Business Management—Joe Meidt, Cousino Visual Education Service; Preparation and Use of A-V Materials—Russell Yankie, Charles Beseler Co. and Viewlex, Inc.

Members of the Indiana University faculty who are serving as coordinators on the Institute staff for the 1956 meeting include Earl Tregilgus, John Persell, William Scott, Ed Richardson.

All those who are interested in attending the Institute should write to the National Audio-Visual Association, 2540 Eastwood Ave., Evanston, Illinois.

NAVA Trade Show to Open July 22nd

♦ The 1956 Convention and Trade Show of the National Audio-Visual Association will be held at Chicago's Hotel Sherman, opening on July 22 and continuing through the 25th.

Invitations to exhibitors have now been sent but companies desiring to participate are asked to write NAVA headquarters, 2540 Eastwood Ave., Evanston, Ill.

Railroad Association Picture Shows Railroad's Economic Role

♦ *The Right to Compete*, a new motion picture dealing with the report of the Presidential Advisory Committee on Transport Policy and Organization currently is being distributed by the Association of American Railroads.

In 14 minutes of Technicolor and sound, the film explains through real-life and animated cartoon sequences, the public significance of basic recommendations of the Cabinet Committee report.

The growth of free competitive enterprise in America from colonial days to the present is shown as being seen through the eyes of typical American family. Special emphasis is on the part played by transportation in the growth of free enterprise. The Association of American Railroads evidently is using the film in an effort to assure that this part continues to be played by the railroads.

The film is available to television stations and to civic and other organizations through the A.R.R. and the nation's principal railroads. The Association's address is Transportation Bldg., Washington 6, D.C.

Cellomatic Scenes Enliven Harvester Power Presentation

♦ An animated color slide production which became a motion picture highlighted the International Power Presentation recently given for management, salesmen and distributors by International Harvester Company's M. F. Peckels, manager of consumer relations, and W. O. Maxwell, assistant manager.

Narrated by Paul Dowty who served as consultant producer of the visualized program, the color slides were produced by Cellomatic Corporation of Illinois. To deliver the visualized message to International Harvester's sales contingents in several areas, the complete presentation was reproduced as a sound color motion picture.

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ACCURACY

This word, in film processing, is a very important word indeed.

People tell you that one film processing job is as good as another, and what the heck, what's the measure of accuracy, anyway?

Well. To answer that one would take a very long time. Suffice it to say here that it's summed up in *all* the operations of a processing job, where even the smallest details are of great importance. It shows everywhere, and it positively *shines* when the film appears on the screen.

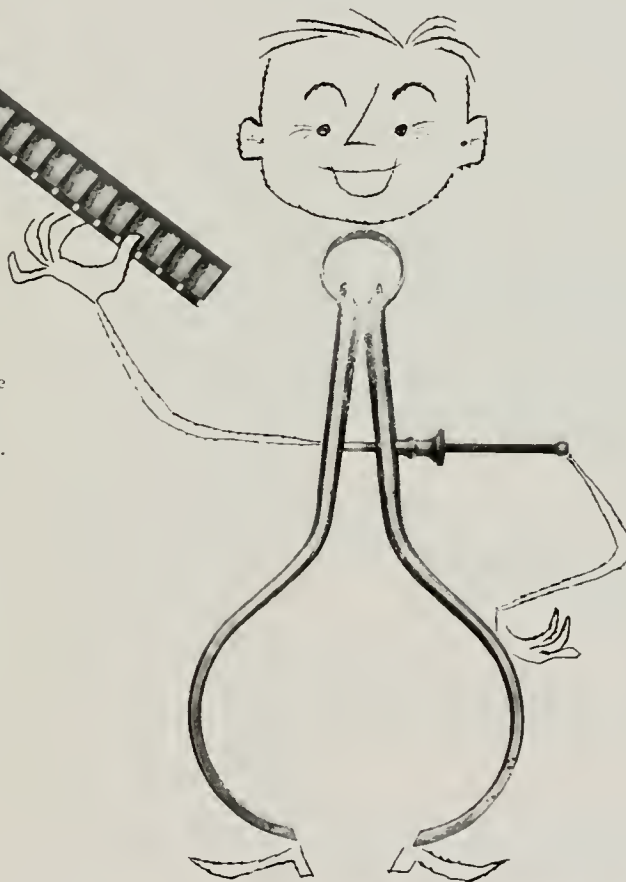
What we're talking about, of course, are the people and the operations at Precision Film Laboratories. Here attention to detail, sound, proven techniques are applied by skilled, expert technicians to assure you the *accurate, exact* processing your films deserve to justify your best production efforts.

Accuracy is a must for TV—for industrials—for education—for *all* movies.

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"BREAST SELF-EXAMINATION"

15 mins.

This film has literally been said "to save a life a day." More than 1,700 prints are currently in circulation to audiences of women throughout the country.

"YOU'RE THE DOCTOR"

20 mins.

The story of our hospitals and their importance as a community investment.

"THERAPY WITH CORTONE"

35 mins.

For physicians, illustrating the theory and use of cortisone in treating several diseases.

"CYTOLOGIC DIAGNOSIS OF GASTRIC CANCER"

21 mins.

Illustrates the theory and techniques of a new diagnostic method for the earlier detection of stomach cancer.

"SUTURES SINCE LISTER"

30 mins.

Contrasting American surgery yesterday and today, coupled with suture manufacture.

"STUDIES IN HUMAN FERTILITY"

40 mins.

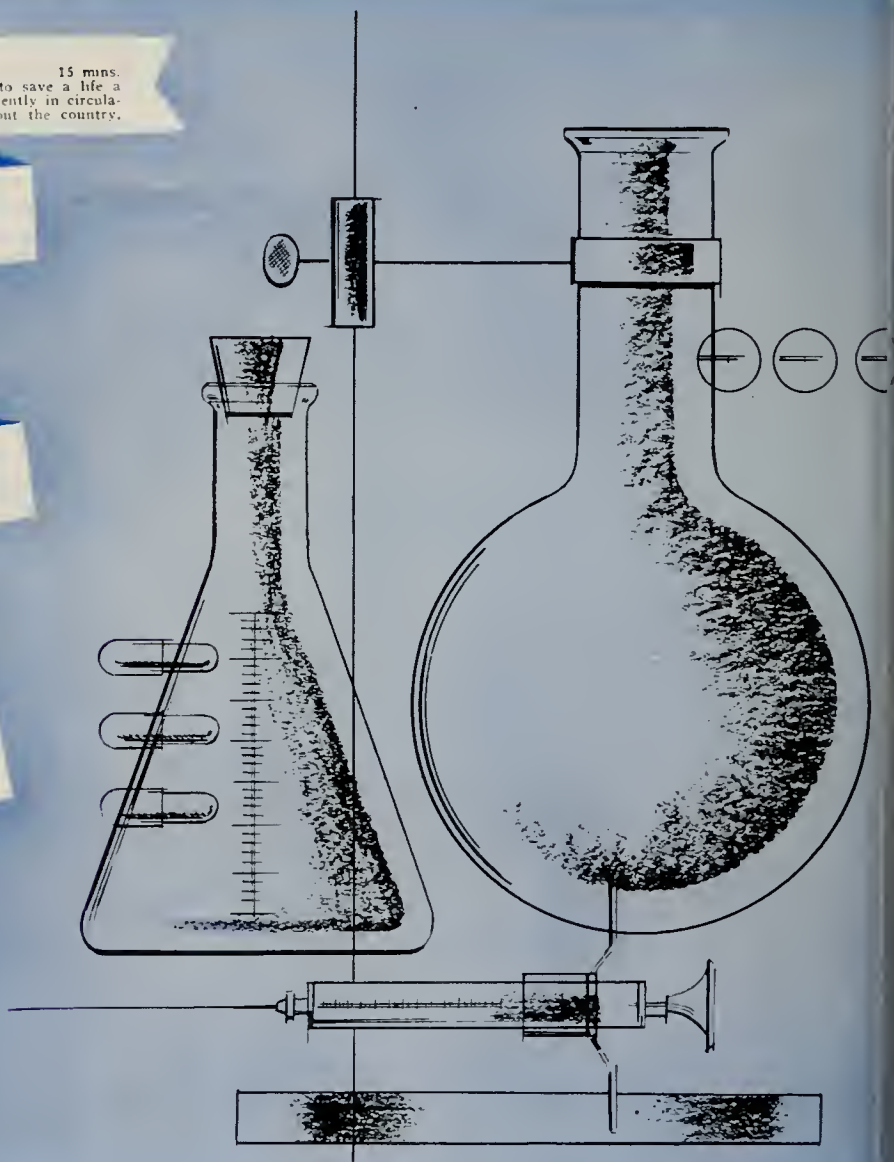
A technical medical film for showing to physicians on the subject of conception and contraception.

"THE MEDICAL MOTION PICTURE"

30 mins.

The story of progress in medical films since 1916, and some useful hints on how to make one.

... AND MANY OTHERS for such sponsors as American Medical Association, American Cancer Society, Merck & Co., Parke, Davis & Co., Sharp & Dohme, E. R. Squibb AND MANY OTHERS.



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Discussion Helps Minimize Sponsor Problems As Kodak Discontinues Type 5265; Introduces Type 5269

IN EARLY JANUARY of this year the Eastman Kodak Company announced manufacture of a new reversal color duplicating film known as Eastman reversal color print stock, or 5269, to replace the former stock known as 5265. A schedule was released showing the various times the different laboratories would make this change-over.

This schedule had to be revised by about six weeks, and it is now expected that all labs should be changed over in 30 days (early May). As soon as the change-over is complete, 5265 stock will be gradually discontinued.

There are a number of things the producer should know about these stocks, and at this point we would like to review them. However, before doing so we would like to point out that we do not think they should cause any particular difficulty as long as you understand the problem.

Features of Type 5269 Stock

First, let us consider the new 5269 reversal color print film. It will produce a print which has finer grain, but more important it has higher definition than the film previously used. It is less contrasty, and this means the picture reproduced on this film will be closer to the original than ever before.

It also means that second generation prints can be made from these prints, and for the first time in the history of second generation prints we think the results are satisfactory and very acceptable for a great many uses.

Second, the prints made on the new 5269 will have a black-and-white silver track instead of the "silver sulphide" track which has been used in the past and this means the sound will be better.

The sound track used for printing will now have to be a negative track instead of a positive track. Some people have become worried about the problems which will arise due to the fact that a negative track must be used, and a number have been worried about supplying replacement sections on older films.

Type A Stock Availability

It is true that 5265 with the reversal sound track made from a positive will be gone forever. On the other hand, Type A film is still available and probably will be for many years since it is 16mm amateur film. Prints made on this stock with

the same old-style positive sound tracks are practically indistinguishable from prints made on the old 5265.

We know this to be a fact because, less than a year ago, we had occasion to make a number of comparison prints using this method. When properly balanced it was practically impossible to tell one print from the other.

Match Not Perfect, But Useable

Now, so that we do not mislead any one, it is only fair to say the color and the track may not be a perfect match with the print you have in the field. Sections made at different times than the original printing, even when made on the old 5265, are never exact matches, but they are used with no difficulty.

Therefore, we are quite sure that prints made on Type A film and used for replacement sections will be very acceptable. On the other hand, it may be that replacement sections can be made on the new 5269.

It is true there will be a difference in the sound track because there will be a little more volume and they may be sharper; but we would like to point out that this same thing happened in the past when processes were changed on the Kodachrome process, such as when we went from 12A to 13 to 14, etc. In these cases, replacement sections were made and sent out without difficulty. Therefore, some may get by with making replacement sections for old prints on the 5269.

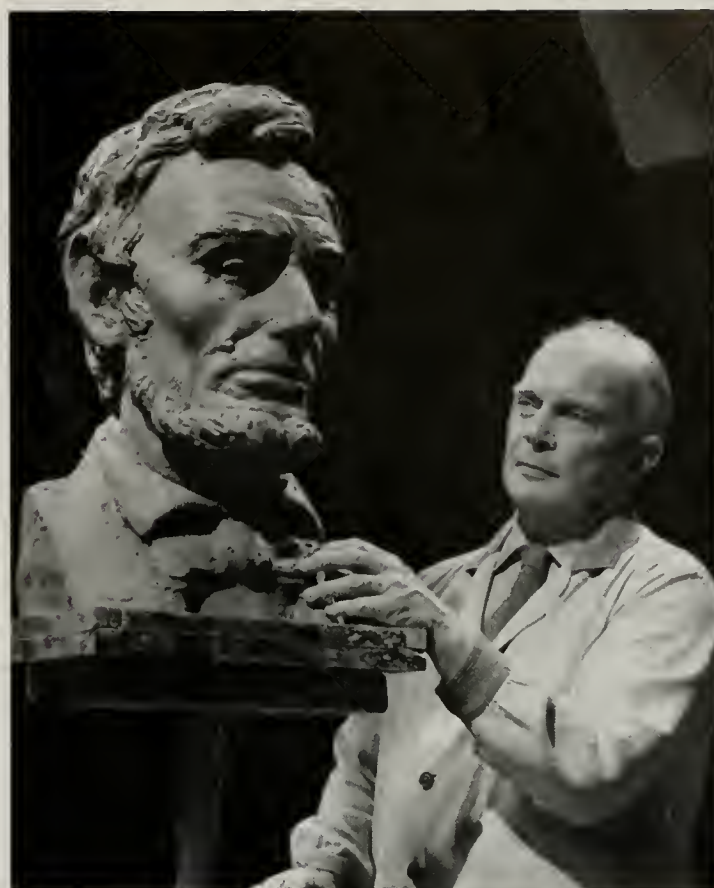
5269 Requires Negative Track

5269 requires a negative track instead of a positive track and in most cases we do not believe this is a problem. If your original printing track is a variable area direct posi-

(CONCLUDED ON PAGE 67)

A Word of Explanation

◆ This review was presented at The Calvin Workshop, March 21, along with visual demonstrations. It is abstracted here because it is felt that it will help clear up a situation which has become somewhat more involved than necessary. The solution suggested here works for The Calvin Company. Solutions by others may work equally well, or better.



Prof. Merrell Gage, sculptor-lecturer, molds "The Face of Lincoln" into an Academy Award-winning motion picture that will inspire 16mm audiences.

"The Face of Lincoln" Wins an Academy Award

PROBABLY the least pretentious of films ever to receive one of Hollywood's coveted Academy Awards, a 22-minute black and white sound motion picture titled *The Face of Lincoln* was adjudged best of the two-reel documentaries by members of the Academy of Motion Picture Arts and Sciences last month.

The "Oscar" winner was made by the University of California's Department of Cinema, a training ground in which future professionals for all phases of the film industry are being schooled. Its low-key, undramatic but highly effective "story" is the sculpture-lecture of Professor Merrell Gage of the University's department of fine arts.

As Professor Gage molds a bust of Lincoln from an egg-shaped mass of clay twice-size, he tells anecdotes about the martyred President. As he talks of Lincoln's life, from youth to his fateful destiny, the clay is slowly transformed into a life-like impression, aging with the events recited by the narrator.

A Keen Student of Lincoln

The fascinating anecdotes told by Professor Gage are taken from a

rich store of background material gathered by this keen student of Lincolniana. As head of sculpture teaching at USC, he gives an intensely interesting demonstration of his art. Using only his powerful fingers and thumbs, a small block of wood and a wire tool, the sculptor works and talks across the span of decades, imparting a warm sense of human sympathy and inspiration to the subject.

The Face of Lincoln has no audience age limitations. It will hold equal fascination for the very young or the most sophisticated adult.

Production was under the supervision of Dr. Robert Hall, head of the Cinema Department at USC. It was directed by Edward Freed with camera work by Dick Harber and sound by Dan Wiegand, Dave Johnson was associate producer and Wilbur T. Blume, producer.

Where to Obtain This Film

For company film library use, prints of *The Face of Lincoln* may be obtained from the Audio-Visual Service, Dept. of Cinema, University of Southern California, 3518 University Avenue, Los Angeles 7. They cost \$78; rental is \$4.00.



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Two Freedoms Foundation TV Winners Were Sponsored Films

★ Postscripting coverage of the 1955 Freedoms Foundation awards to motion pictures (presented at Valley Forge, Penn., February 22 and announced in the BUSINESS SCREEN Production Review issue) is information on two film presentations which won awards in the television classification and hence were not included in the report on the 20 winners in the film media classification.

The two television film presentations, both composed of sponsored motion pictures, which won Honor Medal awards in the Freedom Foundation competition were *A Conversation With Herbert Hoover* and *Success Story*, a full series.

A Conversation With Herbert Hoover was sponsored by The Hoover Institute and Library on War, Revolution and Peace of Stanford University, Palo Alto, California. It was produced by NBC Television and telecast as part of the network's *Conversations With Elder Wise Men* series.

Ordinarily, the NBC filmed series segments run a half-hour. *A Conver-*



Top Freedoms Foundation award-winning film of '55 was "The Face of Jeopardy," a missionary film.

sation With Herbert Hoover ran a full hour. According to an enthusiastic review in the New York Journal-American by Jack O'Brian, the film more than merited this full length treatment. Focused "most directly" on former President Hoover, presented without gimmick, the film was "a fascinating interview."

Summarizing several paragraphs of praise, O'Brian wrote: "It was his life story and the age it was lived in that was being explained yesterday so simply and brilliantly.

"It was a fine hour, an exceptional event for television, a simple, subtle object lesson in Americanism, exposing the complete Herbert Hoover, a man who dedicated 40 of his great years to public service, and never took a penny of public pay for himself. His riches were as plain as his famous face—not just financial, but spiritual, patriotic, practical and decent. Of a fine NBC-TV series, this was the best, by far."

Success Story, a filmed series televised in Chicago, was sponsored by Richfield Oil Corporation. The series saluted successes in business, industry and the social sciences.

A Conversation With Herbert Hoover and one program of the *Success Story* series—dealing with Western Die Casting Company (who is sponsoring its non-theatrical distribution)—are being distributed to 16mm audiences by Modern Talking Picture Service, Inc. Mounted on two 1200-foot reels, the 60-minute Hoover film is aimed at community groups, secondary schools and colleges. Modern is circulating the single *Success Story* segment out of Denver, Los Angeles, San Francisco and Seattle.

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Drummond Drury, Director of Photography shooting at Video Pictures, Inc., is primarily concerned with filming top-product TV commercials. He says, "We're interested in getting highest possible quality . . . and Du Pont 'Superior' 2 gives better images than any other black-and-white film we've ever used."



Du Pont Representative Joe Dougherty (right) is a frequent visitor at Video Pictures, Inc. He discusses technical aspects of using Du Pont Film with Mr. Drury.



Filming an automobile TV commercial requires top performance at every point. The long scale of Du Pont "Superior" 2 captures details in highlights and opens up shadows for best footage obtainable.

"Long scale, speed, fine grain...features that make Du Pont 'Superior' 2 ideal for TV filming!"

—reports VIDEO PICTURES, INC., one of New York's oldest producers

"When shooting TV commercials, Video Pictures demands the utmost from a film," says, Drummond Drury, Director of Photography. "Du Pont 'Superior' 2 gives us fine grain to catch detail, long gradation and wide latitude to capture middle tones and record the image properly.

"For example, shooting automobile commercials is a case where good middle tone register is extremely important. In addition, clean highlights and remarkable shadow detail obtained with 'Superior' 2 record the set just the way we want it.

"The emulsion of 'Superior' 2 Motion Picture Film is more rugged than any we have ever tested," adds Mr. Drury. "It's

much less susceptible to scratches from shooting and processing operations. And, by controlled development, we can increase film speed without danger of enlarging the grain. 'Superior' 2 has proved to be a film we can depend on to show the client's product as he wants it shown!"

Video Pictures insists that the release prints go on Du Pont Type 824 Fine Grain Low Contrast Positive . . . this film gives the low contrast necessary for good TV reproduction. They use Du Pont 802 B Sound Recording stock for their sound recording to complement the fine results obtained on "Superior" 2 and Du Pont Type 824 Low Contrast Positive stock.

FOR MORE INFORMATION, write or call the nearest Du Pont Sales Office (listed below) or the Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Toronto.

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FILMS IN MEDICINE:

American Medical Association to Show Overseas Medical Films

★ Stimulating the international flow of scientific and medical motion pictures, an inaugural program of foreign medical films will be a featured part of the annual meeting of the American Medical Association, to be held during the next year, 1957. Methods to facilitate the overseas exchange of medical films will be examined in a special session.

Plans for the foreign film program were announced by Ralph P. Creer, secretary of the Committee on Motion Pictures and Television of the A.M.A.

Johnson & Johnson to Co-Sponsor

Films will be shown by invitation on the program which will be co-sponsored by Johnson and Johnson, New Brunswick, New Jersey. Foreign authors and producers are being asked to send for application forms. Though the film program will be limited by the general convention schedule, every effort will be made to include all films brought to the A.M.A. motion picture committee's attention. Each film shown will receive a certificate of participation.

Practical procedures for the international exchange of medical films will be sought when representatives of the United States State Department, UNESCO and other organizations meet during the A.M.A. assembly.

Cites Need for Wider Exchange

Commenting on the need for satisfactory exchange procedures, Creer said, "There is no reason that medical films, which are just another medium of communicating scientific information, should not be granted the same opportunity of contributing to medical education in every country as are medical and scientific journals which now can be exchanged quite freely."

Participants in the film program will have an opportunity to meet socially, Creer pointed out.

Further information and application forms may be obtained by writing to: Ralph P. Creer, Director, Motion Pictures and Medical Television, American Medical Association, 535 N. Dearborn Street, Chicago, Ill.

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Dentistry and the Radio Corporation of America in a four-hour television clinic attended by more than 50 Philadelphia-area dentists.

Demonstrations of advanced dental procedures, performed on a patient, were viewed in close-up detail by an RCA ITV camera mounted over the dental chair and projected by closed-circuit to the attending dentists seated before six RCA Victor 21-inch television receivers in the demonstration room. The television clinic was conducted in the School of Dentistry's new \$50,000 Postgraduate Clinic.

Dr. Gerald D. Timmons, dean, Temple University School of Dentistry, said that closed-circuit television represents a practical, economical medium for giving specialized instruction to large student groups.

The clinic was conducted as a feature of a special postgraduate course sponsored by the Philadelphia Dental Study Club. The four-hour clinic concentrated on advanced methods for preparing teeth for bridgework and on hydro-colloid techniques for obtaining oral impressions.

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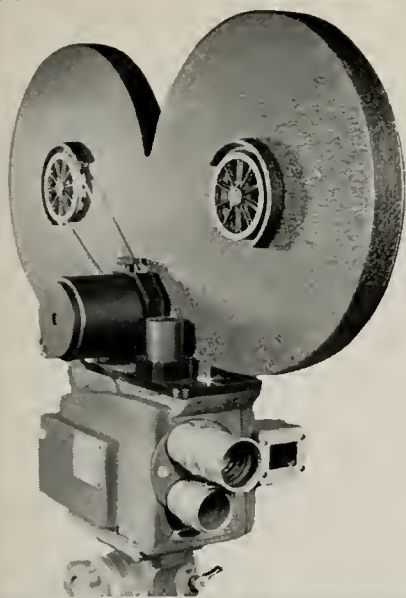
World Slum Clearance Film

♦ Nick Webster, documentary director, is in Surinam, Dutch Guiana, making a film on world slum clearance and housing, to be produced by Norwood Studio for the University of Pennsylvania. Surinam is Webster's first stop on the assignment. He will be shooting in Jamaica, Puerto Rico, Korea, Formosa, Viet Nam, Indonesia, Cambodia, Iran, Greece and Sweden.



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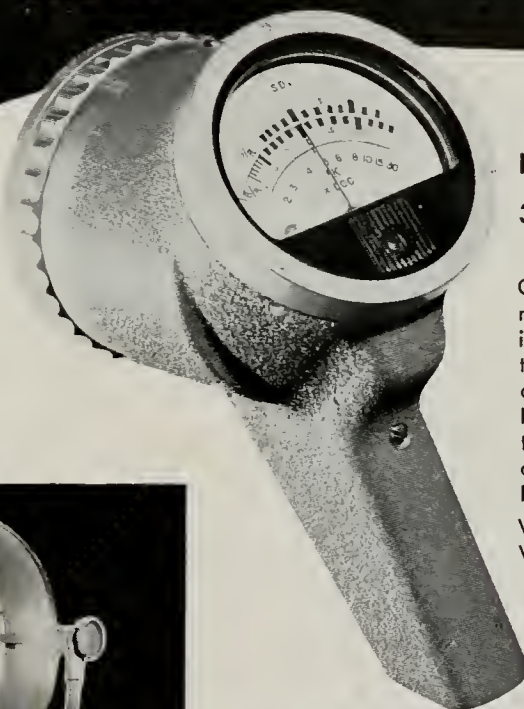
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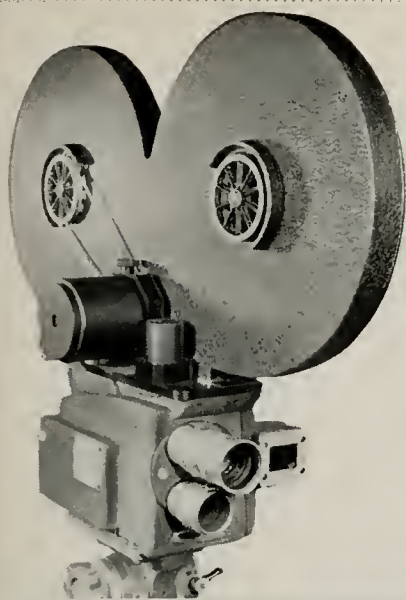
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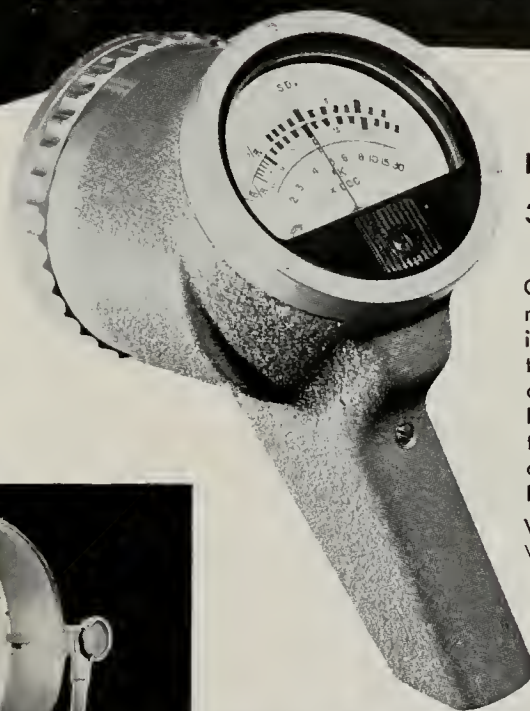
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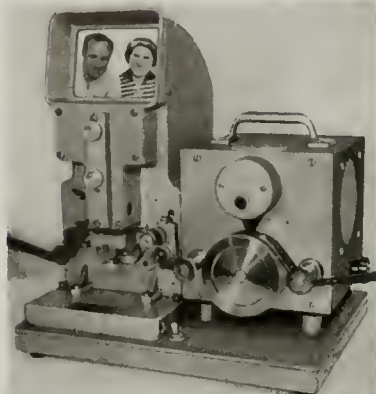
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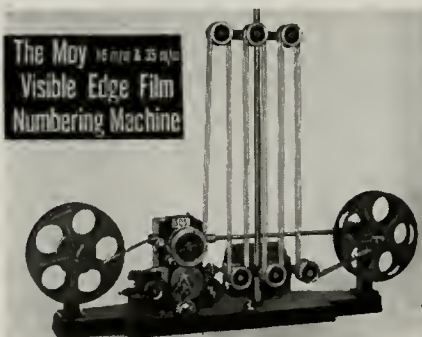


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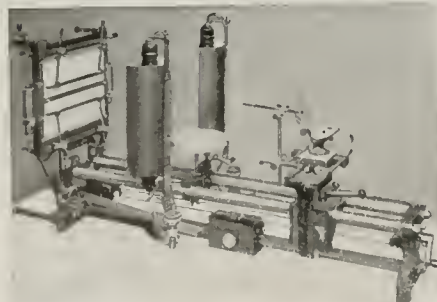
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NEWS OF THE FILM PRODUCER ASSOCIATIONS

American Assn. Film Producers Elects Nominee as '56 Prexy

★Lawrence P. Mominee, vice-president and general manager of Atlas Film Corp., Oak Park, Illinois, was elected president of the American Association of Film Producers at its recent annual meeting at the Hotel Sherman in Chicago. Lang S. Thompson, vice-president and general manager of Wilding Picture Productions, Chicago, was elected vice-president. Other officers are: James E. Holmes (Vogue-Wright Studios, Chicago) treasurer; Jack Lieb (Producers Film Studios, Chicago) secretary; Mervin W. LaRue (Mervin W. LaRue, Inc., Chicago). Charles Beeland (Beeland-King Film Productions, Atlanta, Georgia) and Mercer Francisco (Francisco Films, Chicago).

Cites Projects During Tenure

Mr. Francisco, as retiring president, had considerable progress to report for his two years in office. AAFP had drafted, revised and finalized a Code of Fair Practices and evolved a method of policing it. A Reference Contract, covering all general phases of commercial motion picture production and a great many special situations, was also adopted by members.

An achievement was the gathering in Chicago of film producers from all over the country, which took place in Chicago following the AAFP annual meeting.

One result of this meeting was the election of an Executive Committee which was given instructions to formulate concrete plans for a Federation which would have as its membership the existing associations as well as companies who do not belong to any of these associations.

Committee to Meet April 13-14

Various members of the Executive Committee are working on individual phases of this assignment and expect to meet in New York on April 13 and 14 to correlate the material and finalize a working plan which can be presented at another meeting about the middle of May.

Members of the Executive Committee, representing all sections of the country, are: Lang Thompson (Wilding, Chicago), Chairman; James E. Holmes (Vogue-Wright, Chicago); Hans Teisler (Loncks & Norling, New York); Robert Lawrence (New York Film Producers Association); Marvin Becker (San Francisco Film Producers Association); Sam Orleans, Knoxville, Tenn.; and Larry Sherwood (Calvin Company, Kansas City, Mo.).

Robt. Lawrence New President of Film Producers Assn. of N. Y.

★The Film Producers Association of New York has elected Robert Lawrence president of the organization. Lawrence, who is president of Robert Lawrence Productions, Inc., succeeds Walter Lowendahl, executive vice-president of Transfilm Incorporated.

Other elected officials are vice-president, Harold Wondsel (Sound Masters, Inc.); secretary, Cal McKeon (Caravel Films, Inc.); and treasurer, Edward Lamm (The Pathescope Company of America).

Elected to the board of directors were Walter Lowendahl (Transfilm, Inc.); Peter Mooney (Audio Productions, Inc.); David Pincus (Caravel Films, Inc.); C. M. Foutz (Academy Pictures); and Jack Henderson (Sarra, Inc.).

A committee of the FPA, including its counsel, John Wheeler and Mr. Lawrence, met with the American Association of Film Producers of Chicago in that city on February 25 to discuss the federation of regional film producer organizations proposed by that group.

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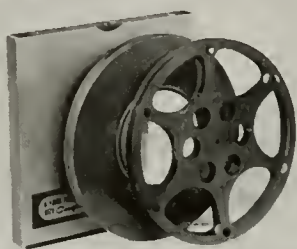
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Cleveland's Film Festival

Ninth Annual Screening of Year's
 Outstanding Films on June 8, 9th

THE NINTH ANNUAL FILM FESTIVAL of The Cleveland Film Council is scheduled for Friday and Saturday, June 8 and 9, at Fenn College, East 24th & Euclid Avenue, Cleveland 15, Ohio.

The Festival Chairman is Mr. Shelby A. McMillion, Director of Public Relations, Jack & Heintz, Inc., Cleveland 1, Ohio.

The General Screening Chairman is Mrs. Richard W. Heckelman, Head AudioVisual Aids, Western Reserve University, Cleveland 6, Ohio.

Mr. McMillion announces several changes in this year's festival. It will be held at Cleveland's downtown college, and there will be a Saturday session to accommodate those persons engaged in teaching to whom a weekday meeting is inconvenient. And there has been a reevaluation and reclassification of some of the categories in order to create a fair competitive climate within each category and to offer a better balance of subjects.

Films will be shown in seventeen different categories. All inquiries concerning screenings or entries in any specific class should be directed to the chairman of that particular group.

Festival Chairman: Shelby A. McMillion. Director of Public Relations—Jack & Heintz, Inc. Cleveland 1, Ohio—MO 2-1000

General Screening Chairman: Mrs. Richard W. Heckelman, Head Audio-Visual Aids—Western Reserve University, 104 Pierce Hall—10940 Euclid Avenue—Cleveland 6, Ohio—CE 1-7000, Ext. 578

Agriculture and Conservation: Theodore Wilkinson—3767 Chester Avenue—Cleveland 14, Ohio—EN 1-3400

Arts and Crafts: Oliver Cromwell—Cleveland Public Library—Public Relations Dept.—325 Superior Ave., N.E.—Cleveland 14, Ohio—CH 1-1020

Career Guidance, Recruitment & Training (Includes Sales Training): Robert Bellan—Brush Electronics—3405 Perkins Ave.—Cleveland 14, Ohio—EN 1-3315

Employee & Industrial Relations: George M. Keith—General Electric Corp.—Lamp Division, Dept. 420, Nela Park—Cleveland 12 Ohio—GL 1-6600

Experimental: Dennie C. Harris—Room 801—118 St. Clair Ave., N.E.—Cleveland 14 Ohio—TO 1-3079

Family & Community Relationships: Ear S. Kalp—636 Union Commerce Bldg.—Cleveland 14, Ohio—CH 1-4164

Gardening and Home Improvement: Miss Viola Briner—Cleveland Garden Center—11190 East Boulevard—Cleveland 6, Ohio—RA 1-1600

Health: Miss Leila Heasley—Cuyahoga County Public Library 1150 West 3rd Street—Cleveland 13, Ohio—CH 1-0693

(LISTINGS CONCLUDED ON PAGE FIFTY-NINE)

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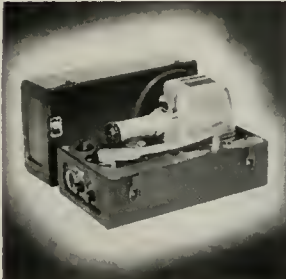
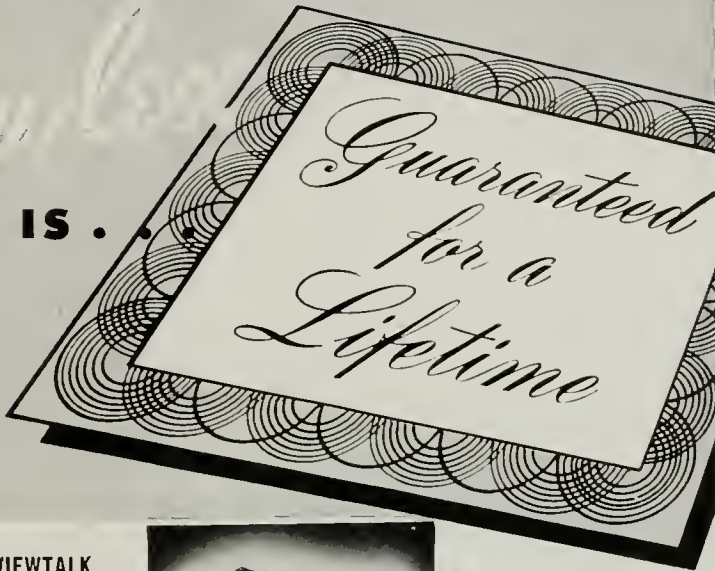
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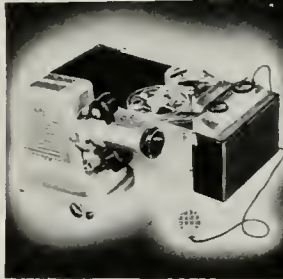
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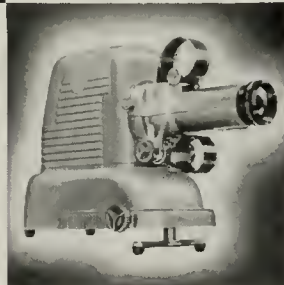


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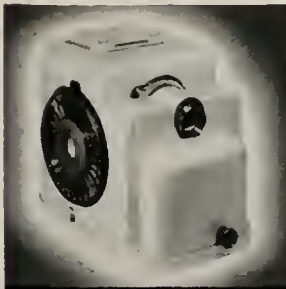
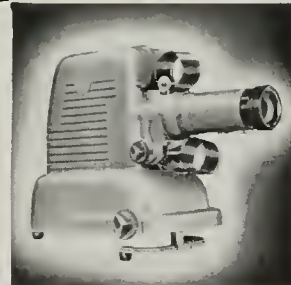
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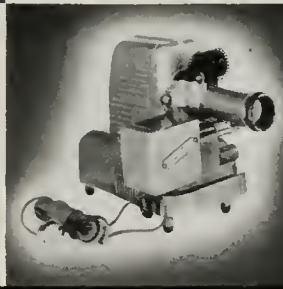
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For single-frame filmstrip. The ideal budget-priced filmstrip projector. Clear, sharp projection; brilliant illumination; simple to operate. Cannot tear film. Model V-4S 150-watt convection cooled. Model V-44S 300-watt motor fan cooled. 2", 3", 5" and 7" focal-length lenses available.



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Remote control 35mm filmstrip advance mechanism. Hand-held push-button. Allows complete freedom of movement. Speaker can stand wherever he wishes, or even sit with the audience. For use with all Viewlex filmstrip projectors (illustrated here with V-25C).

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"Change-O-Matic" Automatic slide changer accommodates paper, glass, metal, or tape slides intermixed.

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Assn. of Cinema Labs Re-elects 1955 Officers for 1956 Tenure

★ All officers of the Association of Cinema Laboratories, Inc., retained their posts (held in 1955) in the 1956 election held during the Association's annual meeting at the Sheraton-Astor Hotel, New York, on January 26. The official announcement of this election was released March 1.

Continuing in office during 1956 are: Neal Keehn (The Calvin Co.), president; Russell Holslag (Precision Laboratories), vice-president; Byron Rondahush (Byron, Inc.) secretary and George W. Colburn (Geo. W. Colburn Laboratory, Inc.), treasurer.

Board of Directors Named

Directors named for 1956 and 1957 are Neal Keehn and Byron Rondahush. Directors for 1956 are Don M. Alexander (Alexander Film Co.); James A. Barker (Capita Film Laboratories, Inc.); Louis Feldman (Du Art Film Laboratories, Inc.); Kern Moyse (Peerless Film Processing Corp.) and Russell Holslag.

The by-laws of the Association were amended at the annual meeting to include associate memberships — for those organizations not actually in the laboratory business but closely related to it. With membership steadily rising, the Association has 42 members representing laboratories in all sections of the country.

Since the meeting, several other laboratories have indicated their desire to join. There are 13 members in the New York area, three in Washington, D. C., eight in Canada; three in the South and Southwest; 10 in the Midwest and three in the West.

Membership Information Source

Speakers at the annual meeting included E. M. Stifle, Eastman Kodak Company; William H. Metzger, Ansco; Victor M. Salter, du Pont Photo Products and Jack Squier, Willard Pictures, Inc.

The Association has as its purpose the development of uniform laboratory methods and practice. Those seeking information on qualifications for membership are advised to write Kern Moyse, chairman of the Membership Committee, Peerless Film Processing Corp., 165 West 46th Street, New York, N. Y.

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THE BIRTH OF SOUND SLIDEFILM

THE PROJECTION of still pictures accompanied by sound is probably one of the oldest forms of audio-visual presentation. Its effectiveness was undoubtedly first recognized when some magic lantern operator threw the circular image of his glass slides on a sheet and began to talk about them. The medium was made famous by such pioneers as Burton Holmes and it in turn made him famous.

While drawing great crowds of people to see it and hear it, for many years it remained a technique of skilled performers. It required the presence of an accomplished lecturer and a trained and experienced projectionist. The pictures had to be in the correct order and position and it was necessary to handle them quickly and smoothly if they were to abet the performance rather than hinder it. The sound, or lecturer's talk too, had to have corresponding continuity and smoothness. A lack of precise synchronization between these two elements could easily turn a deadly serious subject into hilarious comedy.

With the development of pictures on a continuous strip of film and sound on a continuous groove in a disc, the method became useful in situations where no professionals could be provided to juggle the pictures and enunciate the script. Called "Sound Slidefilm" by industrial users and "Sound Filmstrip" by educators and religious users, it has become one of the simplest, most direct and least expensive mass medium of communication so far developed.

Information about more than 1200 sound slidefilms available for free loan, rental or purchase is contained in a booklet "Sound Slidefilm Guide". This was compiled by the editors of BUSINESS SCREEN. Published by DuKane. Price \$1.00.

Yet until recently it was still troubled with one of the primary problems which confronted its pioneer users. Lack of synchronization: the wrong picture with the right sound or vice versa, could still turn conviction into embarrassment, inspiration into laughter, a sale into a farce.

Many methods were developed to signal the operator that the next picture was due: bells or whistles or crickets or tones in the recorded sound, scripts to be read by the operator while he listened to the record. Although the audible signals had the disadvantage of interference with the message, they all worked satisfactorily as synchronizing devices as long as the operator understood them and maintained rigid concentration. Let his attention once wander — shambles!

Human beings being what they are, the incidence of error was appreciable enough to present a serious handicap to the widest use of a medium otherwise acknowledged to be highly effective.

This problem led eight years ago to the invention of the "30-50" system* of automatic sound slidefilm and its development to its present high state of perfection by intensive engineering of equipment with the full help and cooperation of the major record makers and film producers.

* Full technical information on this system is contained in a booklet "The 30-50 Automatic Sound Slidefilm System". It consists of technical standards compiled by the industry-wide cooperation of film producers, record manufacturers and equipment manufacturers. Published by DuKane. Price 50c.

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Multiple Mitchell Cameras on Mobile Turret at U. S. Naval Air Missile Test Center, Point Mugu, Calif. Seventeen 35mm and five 16mm Mitchells are used here.

CAMERA BECOMES BASIC RESEARCH TOOL

Official U. S. Army Photograph



200 Mitchell Cameras, mostly high-speed models, are in use here at White Sands Proving Ground, New Mexico.

Official U. S. Navy Photograph



Powered Tracking Mount has Mitchell Cameras; over 50 Mitchells are used at U.S. Naval Ordnance Test Station, Inyokern, Calif.

Mitchell Telephoto Tracking Camera in use at Air Force Missile Test Center, Cape Canaveral, Florida.

Official U. S. Air Force Photograph



Official U. S. Air Force Photograph



One of 12 Mitchell cameras used to track missiles at Holloman Air Development Center, Alamogordo, New Mexico.

Vital Projects Now Heavy Users of Motion Picture Cameras With Flexible Performance Range

Accelerated project work has today put increased demands upon motion picture equipment. Because of the need for a camera which can perform under a broad range of research and development requirements, the Mitchell Camera has today become the standard *basic* motion picture camera used in projects in this country and abroad.

No other single camera can be used so flexibly, under such extreme filming conditions, and for such a broad range of cinematography as can a Mitchell Camera. In one location, alone, 200 Mitchell 35mm and 16mm cameras are now in use at White Sands Proving Ground.

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RIGHT OFF THE REEL:

"The Miracle of the Reef" Cited As
One of Year's Outstanding Films

★ For the past two or three years cameramen have been keeping their lenses trained on the life cycle of the inhabitants of Marine Studios, the famous oceanarium located near St. Augustine, Florida. Planned first as a series of purely sponsored film ventures for Marine Studios by Information Productions, Inc., it gradually became evident that the project was developing into something much more extensive—a full-length document of ocean life for general release as a theatrical subject.

Called "a Great Nature Documentary"

Now completed as a joint investment of Marine Studios and Information Productions, Inc., *The Miracle of the Reef* has been causing much excitement among special trade audiences in New York for several weeks. Though final distribution plans are not completely set the film is sure to be seen by a wide and appreciative audience. For it can be truly said that this film is epic-sensitive, authentic, and as polished, film-wise, as any of the great nature documentaries of all time. Like *The Story of Helen Keller*, this year's Academy Award winner for a full-length documentary subject, produced by Nancy Hamilton in conjunction with Information Productions, *The Miracle of the Reef* should

(CONTINUED ON PAGE FIFTY-FOUR)

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FILM PRODUCERS

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Camera Eye

Personality Notes and Commentary
on Names in the News of the Month

EUROPE'S ATTRACTIONS hold tourist and technical interest for a growing number of film people this month. John Flory, advisor on non-theatrical films to the Eastman Kodak Company, departs in April for a six-week trip to several countries; Frank Howe, Pan-American World Airways training chief and head man of PAA films, is in Italy and points north at this writing. F. O. Calvin, together with Mrs. Calvin and Mr. and Mrs. Lloyd Thompson will be east-bound later in the month for a trip to Russia.

★ Vince Hunter, in charge of film production for the Union Pacific Railroad, is recuperating from recent illness in Los Angeles. Members of the Industrial Audio-Visual Association sent special greetings to him during the month.

★ Eldon Robbins, Evinrude's ad manager, has a long and valuable film background and is currently planning wider use of that company's extensive outdoor film library.

★ The National Broadcasting Company's first all-color station, Chicago's WNBQ, holds its grand opening ceremonies on April 15 with top brass from the National Association of Radio and Television Broadcasters (opening its annual convention in Chicago that week end) on hand.

★ A new sound stage covering 6000 square feet of space is under construction in Hollywood for Academy Films. The company which specializes in sound films for educational and business use, in its 10th year. On hand during recent ground-breaking ceremonies (see picture below) were Mrs. Margaret Divizia, supervisor of Audio-Visual education for the Los Angeles City Schools and Mrs. Helen Rachford, director of audio-visual education for the Los Angeles County Schools, among others.

Below: Councilman Earle D. Baker of Hollywood (left) and James E. Larsen, president of Academy Films at sound stage ground-breaking ceremonies.



Lang S. Thompson, newly-appointed Vice-President and General Manager at Wilding.

★ Lang S. Thompson, Vice-President of sales for Wilding Picture Productions, Inc., has been appointed Vice-President and General Manager of the company and its subsidiaries. Officials of the company announced that in addition to management of the company's sales functions, Mr. Thompson would also serve in the general management and over-all coordination of all departments within the company.

Wilding is a leading producer of motion pictures, slidefilms, sales meetings and conventions, and television commercials. Studios are located in Chicago, New York and Hollywood and sales branches in New York, Pittsburgh, Cleveland, Cincinnati, Detroit, St. Louis and Los Angeles.



Above: Miss Marcia Henderson (center), star of the forthcoming Allied Artists motion picture *The Four Seasons*, congratulates photo dealer Earl Harano of North Platte, Neb., whose name was drawn as dinner guest of the star at Chicago's famed Pump Room. The drawing took place when Miss Henderson visited the Pathecolor booth at the recent National Photo Dealers & Finishers Association convention in Chicago. First Type R Kodachrome prints made by Pathecolor were autographed by Miss Henderson. The company expects to be in full color printing and processing of amateur color film in its eastern plant early this summer. Appearing with the star are (left) Arnold Cassin, assistant merchandising manager of Pathecolor, Inc.; Mr. John Alves, president of NPDA, and Sol Cohen, of Pathecolor's sales staff.

Make it easy for yourself

Make it effective for your company

Market Your Sponsored Film Through

THE *Modern* ORGANIZATION

TODAY, MANAGEMENT REALIZES that one of the most vital challenges to a vigorous enterprise is marketing—this is the area that can negate even the most efficient production process. That is the reason why every top management magazine pays continual editorial attention to marketing; the reason why management consultants are in demand as they have never been before.

MODERN is a marketing specialist in the field of the sponsored film. Here is an organization that is staffed with experienced people for the special requirements of film distribution—more than 20 years of experience backed up with the equipment and knowledge for the task.

That is the reason why major American companies with a wealth of know-how in marketing their own products turn to MODERN for the effective accomplishment of the objectives of their film programs . . . to name a few out of more than 150, we mean companies that include leaders of American business such as E. I. Du Pont de Nemours & Co., Inc., The Chrysler Corporation, The Texas Company, National Cash Register Company . . . and smaller, but equally progressive companies such as National Homes, Inc., The Warner Brothers Company, Smith-Corona, Inc., Eli Lilly & Company . . . and trade associations such as the American Petroleum Institute, Florida Citrus Commission, and National Association of Home Builders.

These companies and associations *could* undertake the exclusive marketing of their own film programs if they wished. They have the resources and the personnel to do the job.

Why did they retain MODERN to help them? The same reason



they retain expert outside counsel, when needed, for legal advice, advertising campaigns, product marketing problems . . . Because they recognize that MODERN is an expert in a field that requires specialization. Because they realize from experience that MODERN can do the kind of job they want done, more effectively and at less cost than they can do it themselves. Because they know that MODERN distribution saves precious time for their executives and staff.

MODERN is the only organization that can effectively accomplish sponsored film marketing through all four channels of circulation—television, theatrical, rural roadshow, and general 16mm audiences. Our recommendations for any film are based on a complete knowledge of all channels.

What about your film program? Why don't you find out whether or not we can help you. You will be in good company. It will cost you nothing to investigate MODERN services but your time, and that will be repaid to you a thousandfold.

We will be glad to consult with you on the distribution of your sponsored film program. For information, write or phone any of the MODERN division offices listed below.

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CINCINNATI	INDIANAPOLIS	NEW YORK	WASHINGTON, D. C.

What's New in Business Films

Industrial Audio-Visual Association Holds 9th Annual Meeting

MEMBERS of the Industrial Audio-Visual Association, holding their 9th annual meeting at Chicago's Edgewater Beach Hotel early this month, have elected William Cox, Santa Fe Railway pr representative, as their new president; Frank S. Rollins, E. R. Squibb & Sons' film exec, is new first vice-president; Frank Greenleaf of United States Steel's public relations staff in Chicago is second vice-president. Alan W. Morrison, of Socony Mobil Oil Co., New York, was re-elected secretary and John Hawkinson, manager of audio-visual services for the Illinois Central Railroad, was again voted to the post of IAVA treasurer. Robert McCaslin, Caterpillar Tractor Co., was named to the post of assistant secretary.

New regional directors of the organization are William J. Connelley, Bakelite Company; Joel Anderson, Brown & Bigelow, and Bernard Bailey, Mytinger & Casselberry. Anthony Yunker, Illinois Bell Telephone Co., was named chairman of the 1957 annual meeting program and Ray Bonta, General Electric Co., will be in charge of arrangements for the 1956 Fall Meeting to be held in New York City. Further

meeting details and background will appear in the May issue.

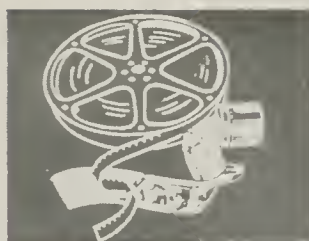
Natl. Safety Films Committee Reviewing Entries for Awards

★ A total of 70 entries of 16mm sound motion pictures, sound slide-films tv shorts and theatrical motion pictures have been accepted for judging by the National Committee on Films for Safety. Awards for the outstanding safety films of 1955 will be announced in May.

There were 22 16mm motion pictures in each of the Occupational and Traffic & Transportation classifications; four sound slidefilms were accepted in the Occupational group; three were being reviewed by the Committee in the Traffic & Transportation class. In the field of General Safety films, a total of 15 motion pictures was included. One theatrical film and one group of tv shorts complete this year's award entries.

SMPTe Meets in New York City

★ The 79th semi-annual convention of the Society of Motion Picture and Television Engineers will be held at New York's Statler Hotel from April 30 to May 4. Sixteen technical sessions have been scheduled.



brought new fertility to sour, stagnant land.

Bermigation pipe, on the other

hand, has proved so efficient at delivering water to dry fields that it has completely eliminated the wasteful open ditch method in some areas of the Southwest.

Where to Obtain This Film

While *Modern Pipe for Modern Living* is a product film designed for informational service to pipe users, it will make lively viewing for non-technical audiences, as well. It is available from district offices of Brown Company.



Colorful Sutherland animation helps tell Du Pont's story of security plans.

"Modern Pipe for Modern Living"

Practicality and Usefulness of Wood Fibre Pipe Products Shown in Straightforward Technical Film Sponsored by Brown Company

Sponsor: Bermico Division of Brown Company.

Title: *Modern Pipe for Modern Living*, 26 min., color, produced by Audio Productions, Inc.

are lacking, in one respect or another, in other types. Among these are permanence, light weight, ease of installation, and tight, interlocking structure.

History Proves Its Strength

The film shows how the wood fiber, impregnated with pitch, is manufactured and tested to meet all building codes. In historical retrospect, scenes of ancient Babylon are shown, where buildings made with pitch mortar are still standing firm. Wooden stumps, 25,000 years old, have been found perfectly preserved in the famed La Brea tar pits.

While wood fiber and pitch sewer pipes are leaders in the construction and plumbing fields, Bermico research engineers have been responsible for remarkable developments in the management of water resources for agriculture.

The film shows how Bermidrain pipes installed underground in orchards, fields and golf courses

★ Pipe, for sewer installation and agricultural drainage and irrigation purposes, is an important product of Brown Company, manufacturers of a wide-range of paper products in Berlin, New Hampshire. This film is a clean-cut, straightforward presentation of the qualities and practicality of Bermico pipe. It is designed to be useful to architects, contractors, plumbers, farm organizations and others who have occasion to use soil pipe.

Product Advantages Are Noted

In its market, where it competes with pipe made of other substances (clay, iron, etc.), Bermico has a case to be made of many advantages peculiar to wood fiber pipe that

Showing Workers Facts on Security

E. I. du Pont de Nemours Sponsors "The Dragon Slayer" to Show Range of Employee Benefits in Palatable, Entertaining Picture

Sponsor: E. I. du Pont de Nemours & Co.

Title: *The Dragon Slayer*, 19 min., color, produced by John Sutherland Productions, Inc.

dragons without being singed by their fiery blasts.

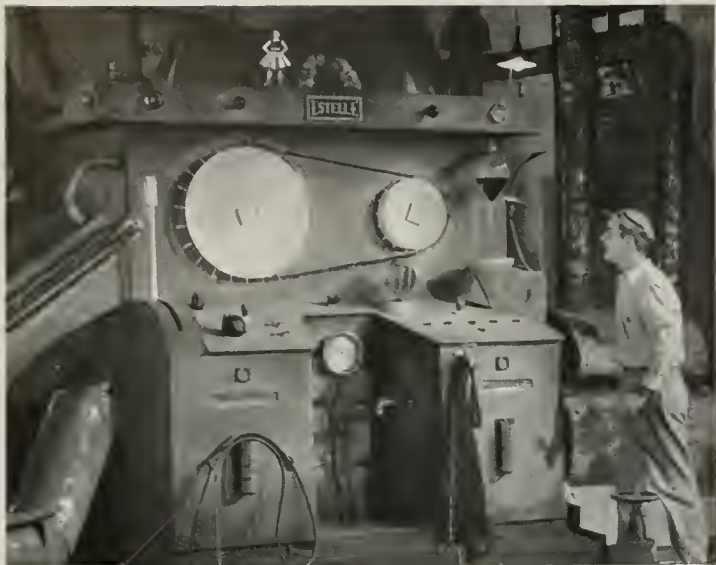
But knights in legends aren't the only ones to fear dragons. Most of us, like Ed Blevins, hero of this tale, have the modern-day dragons of insecurity to reckon with. But Ed, like Sir Evans, also has the protection of D.I.R.P., in this case the Du Pont Industrial Relations Plans, which are outstanding examples of how a company helps its employees help themselves.

The Dragon Slayer is an animated cartoon in Technicolor. It succeeds in telling the D.I.R.P. story, and at the same time provides a good deal of entertainment. Particularly attractive are scenes in which the backgrounds are painted on tapestry material, a fine setting for dragon slaying.

Du Pont will show the film to all employees and their families.

★ Du Pont's new film on the company's industrial relations plans is a fascinating allegory based on the security available to all employees through the nine various plans for disability wages, accident and health insurance, hospital-surgical coverage contributory and non-contributory group life insurance, payroll allotment insurance, vacation, pension and thrift.

Sir Evans, a knight of old, goes forth to battle the menacing dragons. Only through the protection of armor made for him by his trusty squire, D.I.R.P., can he slay the



Good film technique "materializes" the tiny figure of Miss Poly-Eth atop Harvey Framble's balky machine in this scene from Spencer Chemical picture.

"Poly-Eth" Wins a Starring Role

Spencer Chemical's Trademark Pixie Enlivens a Screen Presentation of Plastics Products Made of Polyethylene

Sponsor: The Spencer Chemical Company.

Title: *Framble's Friend*, 23 min., color, produced by Centron Corporation.

★The "squeeze bottle" introduced the American public to a new material, polyethylene—although the tweakable beaker was not the first use of this handy plastic, nor the last.

To promote further use of polyethylene, Spencer Chemical Company is sponsoring *Framble's Friend* which acquaints viewers with the variety of products now manufactured from the substance.

Centron Corporation, the producer, was asked to develop a film

Lead roles in "Framble's Friend" are played by Harvey and Miss Poly-Eth.



that entertained and informed—that would be suitable for television. It was decided that the registered trade-mark, "Poly-Eth," a pixie-like character appearing in other Spencer promotion, would be humanly personified for purposes of ad identification and comic fantasy appeal.

When Framble Needs a Friend . . .

In a plastic plot, the film treats of the business difficulties of the Ambrose J. Peabody Company, difficulties due to the lack of a "stanis" for "Estelle," the company's lone, but very cantankerous machine. Harvey Framble, chief engineer, accountant, mechanic, janitor, is assigned the task of finding a good stanis material—or else, "Poly Eth" materializes, wisdom in flying pig-tails, from a Spencer advertisement, to become *Framble's Friend*.

Ingenious Use of Special Effects

Poly-Eth reduces Framble to her size for an informative tour that includes everything from the kitchen to a coal mine. Harvey Framble discovers that polyethylene is the answer to his problem as well as a material which offers many other possibilities for his company.

Many of the scenes in *Framble's Friend* involved elaborate display set-ups and the use of special effects photography at the Centron studio but the basic physical characteristics of the polyethylene material were photographed in the Spencer

plastics laboratory. Agricultural sequences were filmed on location and include such divergent uses as greenhouse covers, pipe for cold water systems and irrigation ditch liners.

One production problem for both sponsor and client was the rapidly changing technology in the polyethylene industry. New applications were being discovered as the film

production went forward and it finally was necessary to set an arbitrary date for completion of photography regardless of ensuing developments.

Television distribution for the film will be handled by Princeton Film Center. Color prints are available from Spencer Chemical Company, Dwight Building, Kansas City, Missouri, for 16mm group audiences, schools, etc.

Zinc: a Weapon Against Corrosion

Industry's Huge Losses Through Rust and Corrosion Can Be Cut by Zinc Coatings: Theme of New Institute Film

Sponsor: The American Zinc Institute, Inc.

Title: *Zinc Controls Corrosion*, 35 min., color, produced by Paul Hance Productions, Inc.

★Billions of American dollars are lost every year to the attack of moisture and oxygen on metals. Annually, rusting and oxidizing turn thousands of useful steel structures to scrap. How this destructive action of the atmosphere on steel can be

the function of zinc in acting as a barrier and in affording galvanic protection. It explains methods for coating steel stock or products with zinc and surveys the various fields of usefulness for zinc-coated parts.

The film shows that steel can be painted, coated with baked enamels, electroplated with noble metals such as copper, nickel, or tin, or alloyed with chromium and nickel as in stainless steel. Corrosion can also be limited by changing its environ-



Production scene in the film "Zinc Controls Corrosion"

delayed, minimized and controlled is the subject of a new film just released by the American Zinc Institute, trade association for the American zinc industry.

The new AZI motion picture is to be made available without charge to agricultural, industrial, technical, and educational groups interested in a sound corrosion-prevention program to reduce steel maintenance costs and increase net earnings.

Using animation, the film depicts the development of corrosion and

ment, either chemically or electrically.

The most effective method of preventing the corrosion of exposed steel is to protect it with a coating which will also change its environment electrochemically. This can be done by coating it with metallic zinc, or galvanizing it. Zinc has a high degree of corrosion resistance and forms an excellent and long-lived barrier between the steel and the weather. At the same time it acts electrochemically to protect small areas exposed by scratches or other

kinds of wear and tear that would otherwise form starting points for destructive corrosion. In this latter respect, it is unique among those materials commercially available and is therefore used for coatings.

Thus hundreds of structures from farm buildings to mammoth steel TV towers are protected from the action of wind and weather by galvanizing or other methods of applying a lasting coating of zinc.

Zinc Controls Corrosion describes new continuous galvanizing lines, the hot dip galvanizing of large structural parts, and such means of corrosion prevention with zinc as cathodic protection, metallizing, sherardizing and painting. Automatic production of galvanized wire and the vast operations required to produce electro-galvanized steel are shown.

Show New Galvanizing Method

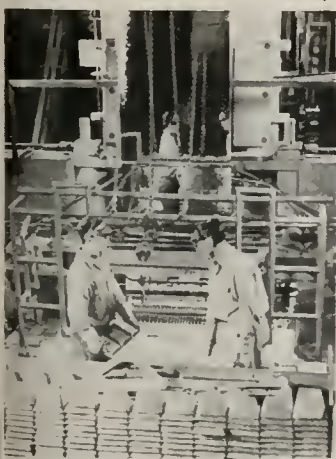
The film concludes with a look at some of the more spectacular examples of corrosion protection by the use of zinc: a giant TV tower, the Brooklyn Bridge, the cables of the George Washington Bridge, the fabulous *Sea Wolf*, the new atomic reactor submarine that is protected from corrosion by zinc anodes placed around her stern frame, along her keels, and elsewhere.

Zinc . . . is the second of two 16mm films recently made available by the Institute. The first film, released little more than a year ago, is entitled *Die Castings: How Else Would You Make It?* Both films were made for the sponsor by Paul Hance Productions, Inc., New York City.

Where to Obtain This Film

Bookings for the two films now are being accepted at the American Zinc Institute, Inc., 60 East 42nd Street, New York 17, New York. The new film is available for showing at no charge. Special booking forms can be had on request. ☐

Continuous production of zinc strip.



A New Ford Film With an Urgent Message:

How Citizen Cooperation Can Win "Freedom of the American Road"



A modern metropolis that is achieving true "Freedom of the American Road" is Pittsburgh, where the famed "Golden Triangle" is being liberated from strongling traffic by this modern plan.

Sponsor: Ford Motor Company.

Title: *Freedom of the American Road*, 27 min., b. w., produced by MPO Productions, Inc.

★ This new film is designed to act as the starting gun on a new campaign for better roads sponsored by the Ford Motor Company.

As introduced in the film by Henry Ford II, the campaign intends to show that, although full credit can be given to governmental traffic experts for their efforts and skill in planning and engineering new improved highways, a most important role in getting better roads is being played by private citizens getting together to demand road improvement.

Open War on "Bloody Bayshore"

For example, the film visits the former site of "Bloody Bayshore," south of San Francisco, one of the most dangerous roads in the country until private citizens, spurred on by the *Palo Alto Times* and other local papers, set a campaign in motion that reached top governmental levels and resulted in a new freeway that now provides good, efficient and safe access to the city.

Pittsburgh, hemmed in by the converging Monongahela and Allegheny rivers, was stifling in road congestion that cost the city millions of dollars annually. Ten years ago,

it was a nightmare; today, the "Golden Triangle" of Pittsburgh, with adequate and scientifically designed roads and parking facilities, is one of the nation's best examples of the civic advantages of good roads. In Pittsburgh's instance, private citizens, local business and such industrial firms as Gulf Oil and H. J. Heinz took the lead in public demand for improvement.

Boston's Golden Semi-Circle

Another example cited is Boston's new "Golden Semi-Circle"—Route 128—which not only provides good access to downtown Boston for the sprawling 2½ million population in the metropolitan area, but has attracted dozens of new industries along the route.

Public-spirited citizen groups like this are getting action in communities throughout the country where highway reforms are needed.



The film shows North Carolina's excellent new county roads that have revolutionized the life of rural people with good new central schools, shopping and cultural centers.

Safe Driving a Public Concern

Besides taking a big part in encouraging good roads, private citizens can be vastly important in campaigns to achieve safe driving habits in the community. St. Joseph, Missouri, for instance, where "they never let you forget safety," and where accident statistics are as low as anywhere in the country.

Freedom of the American Road will be shown widely to civic leaders throughout the country. It is a part of an overall program that will encompass many other media in promoting more public interest in good roads.

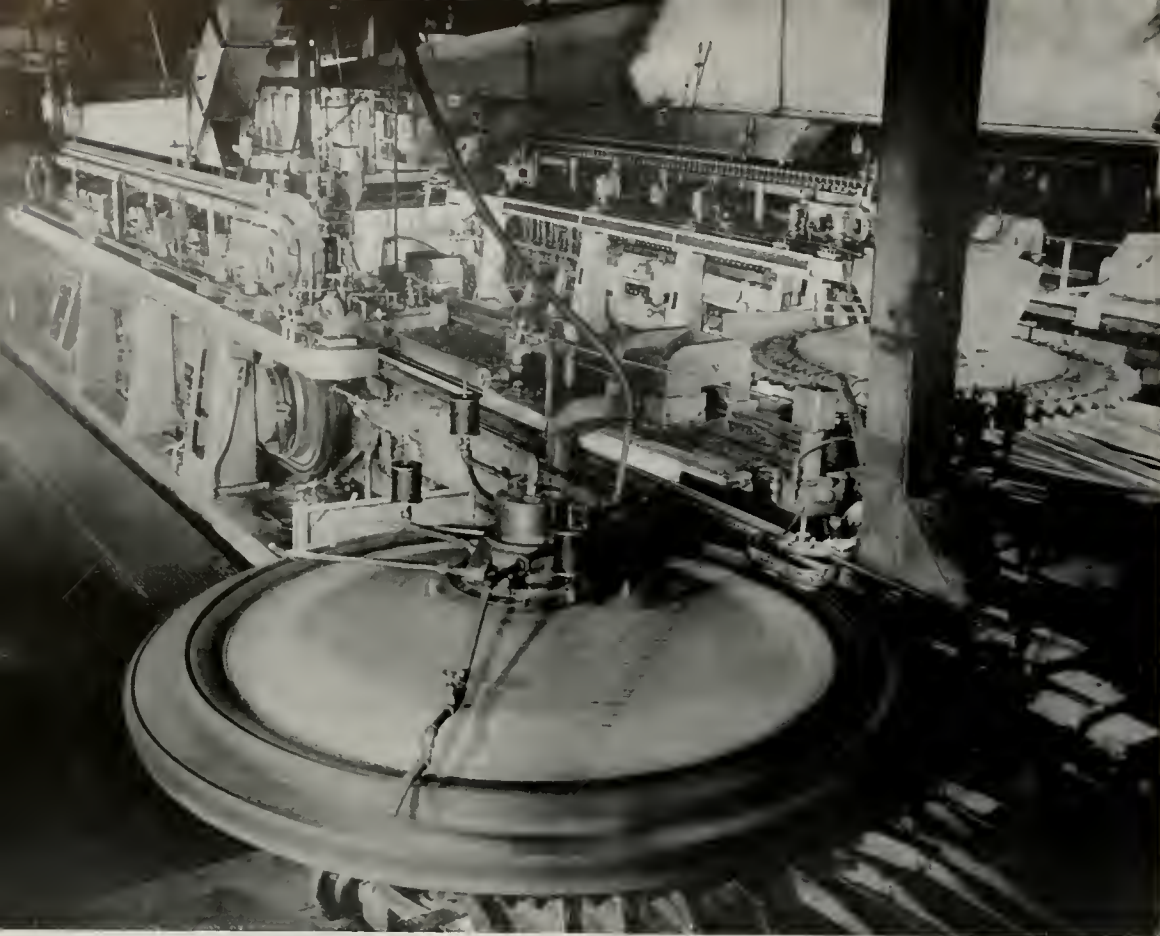
Available Through Ford Libraries

This latest Ford motion picture, like dozens of other interesting titles such as *American Cowboy*, *The Human Bridge*, *Technique for To-*



This was Pittsburgh's not so 'Golden Triangle' before civic action developed today's model area.

morrow and *The American Road* may be obtained on a free-loan basis through Ford Film Libraries at 16400 Michigan Avenue, Dearborn, Mich.; 1500 S. 26th St., Richmond, Calif.; and 15 East 53rd St., New York City 22. Apply to the company library nearest you for prompt service, specifying your meeting dates. ☐



Automatic lamp production equipment above turns out 1,100,000,000 lamps per year using automation principles.

"This Is Automation" Pictures Its Application on the Industrial Scene

☆☆☆

siderably, too few manufacturers, particularly among the small and middle-size manufacturing companies, have really understood what automation means and how it can be applied to their business.

The picture makes clear that automation upgrades labor thru efficient mechanical units and that it can be applied to many different phases of manufacturing. A plant does not have to be fully automated to take advantage of present developments in automation.

Show Partial or Full Utilization

The film shows that automation can be applied to some or all parts of manufacturing—making of the product, inspection, assembling, sorting, phases of testing and packaging. Sometimes a product has to be redesigned or originally designed

GE SHOWS AUTOMATION IN ACTION

An Informative Color Picture on Basic Principles Joins "More Power to America" Series

THIS YEAR marks the tenth anniversary of General Electric Company's *More Power to America* motion picture series. Primarily aimed at specific industries, these films show how power can be and is used in those industries.

Leading off this year's additions to the *More Power* films is *This Is Automation*, produced by Raph-

ael G. Wolff Studios, Hollywood. *This Is Automation* is directed at a multiple-industry audience, carrying sales productive information to all industries which have phases that can be "automated."

As sponsorship of the film was contemplated at General Electric, those familiar with automation had differing opinions: should this

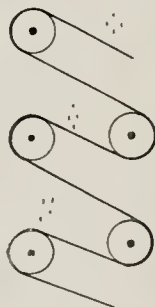
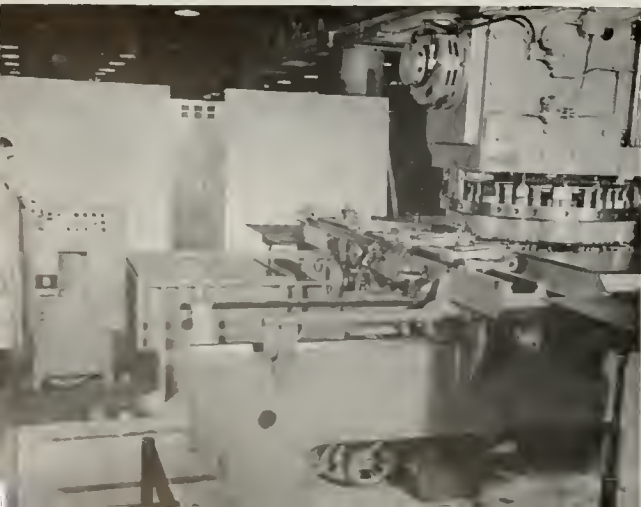
picture be concerned with simple fundamentals answering, "What is automation?"—or should it be more technical? The film was produced as a general introduction to automation and audiences thus far have said, "this is just what we have been looking for."

Reason? While the word automation has been bandied about con-

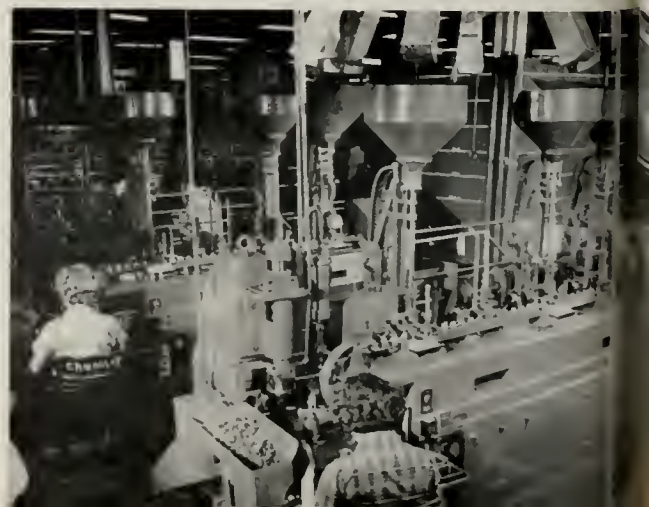


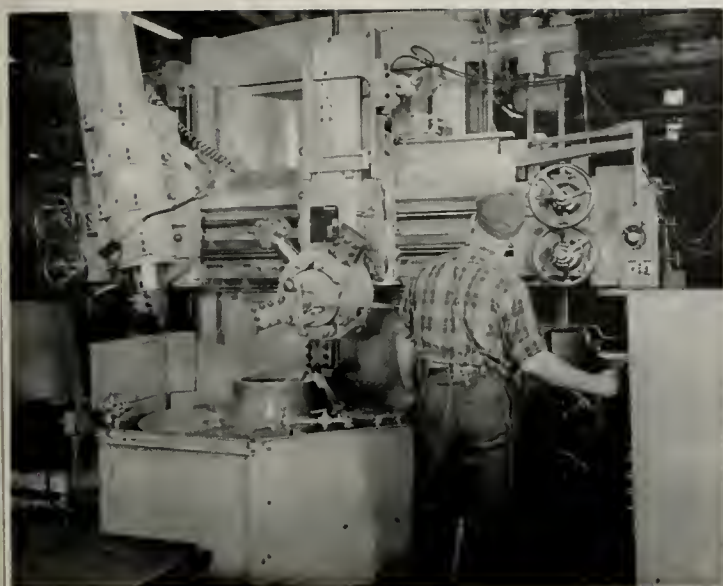
Automatic equipment greatly simplifies refrigerator door production as pieces automatically move from one station to another on the line.

Below: a giant Weideman punch press, whose operations are controlled and programmed by punch cards, is pictured in this scene from General Electric's "This Is Automation."



Below: automatic assembly of four condenser parts—cans, tubes, spring washers and windings—is handled as pieces are automatically fed into this in-line machine.





Above: this huge automatic broaching machine brooches engine blocks as they are delivered to it automatically: scene in "This Is Automation."

for automation but the savings in reduced labor costs make the product change worth while. In most cases, the film points out.

Standardization for volume pro-



Automation in a pretzel factory: a woman employee watches for machine error as battery of automatic pretzel benders begins production.

duction is another necessity for automation. Automation advantages, as cited in the film, include: it increases efficiency, pays for itself, upgrades workers, conserves manpower, increases safety, tends to improve quality and reduces in-process inventory. Automation can be applied to the production of cookies or cars, automobile engine blocks or nail files. The film advances the idea that there is a place for automation, in whole or in part, in every business. It depends only on the volume and the nature of the products being produced.

Example of Light Bulb Assembly

One of the General Electric light bulb assembly plants is shown as an example of fairly complete automation. This plant can turn out one billion, one hundred million bulbs a year. This location example serves as sponsor identification and gives the film an extra sales and public

relations ingredient, yet it's only incidental to the film's purpose. The film was made for *More Power to America* industrial audiences because General Electric makes flexible electrical equipment used in practically every phase of automation.

Well produced, *This Is Automation* should interest a wide science-minded audience as well as the industrial managements for which it was designed. Comic moments are employed as Keystone Cop Snub Pollard illustrates an early version of automation.

Key Item in "Productivity Forums"

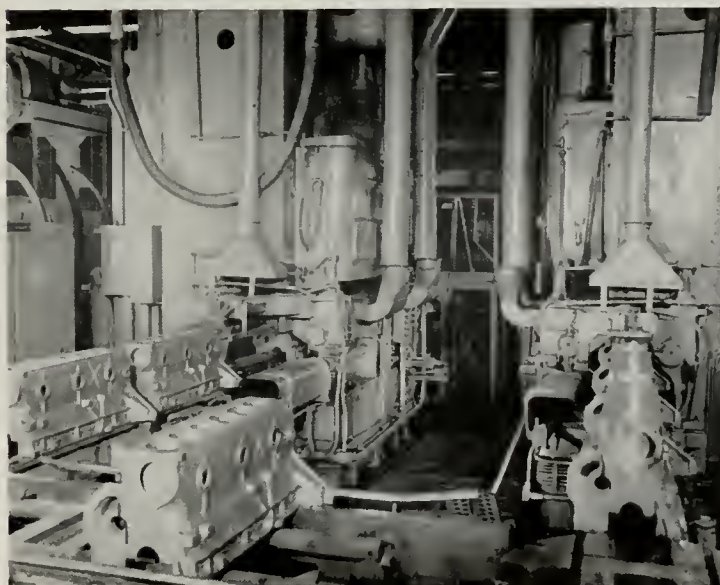
This Is Automation is the cornerstone of a series of "Productivity Forums" being conducted throughout the country by General Electric for production and purchasing departments of industry. This film



An imaginary early-day attempt at automation in the GE film features Snub Pollard of 'Keystone Kop' fame.

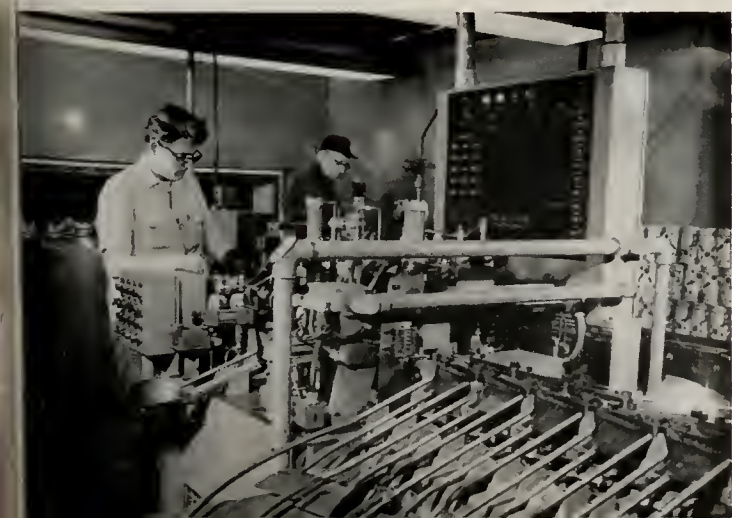
and the other *More Power* films are distributed through the Company's sales force via GE film libraries in major cities throughout the country.

Call the General Electric distributor in your city for the location of the GE film library for most convenient hooking service.

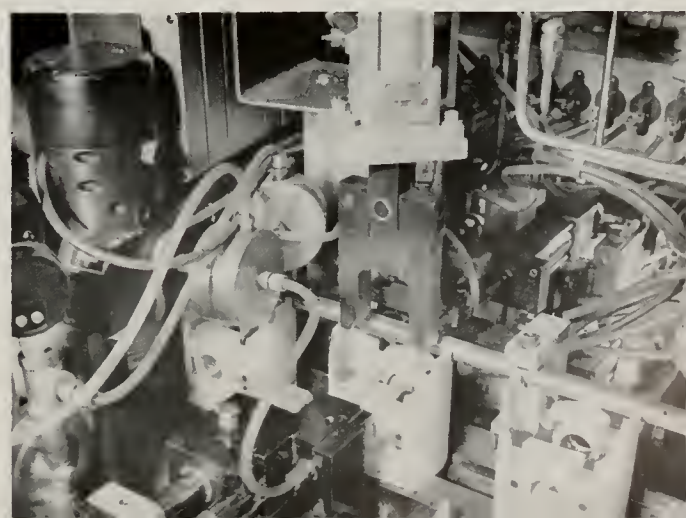


Automobile engine blocks undergo scores of automatic steps during the "making" phase of automation shown in this manufacturing sequence in the GE motion picture covering various forms of automation.

Below: Automatic inspection of automobile engine pistons after they leave the final assembly line; imperfect units are automatically shunted aside while perfect material moves ahead by conveyor.



Below: a final "inspection" phase of automation shows the testing of automobile pistons in close-up scene from the color motion picture produced by Raphael G. Wolff Studios.





More than 500 film users gathered on sound stage A for the three-day annual Workshop proceedings at Kansas City.

Calvin Holds Tenth Annual Workshop

Over 500 Attend Three-Day Program of Technical Aid and Historical Background

LANDMARK AMONG its neighbors in mid-Kansas City, Missouri, the seven-floor modern business building that houses the Calvin Company is Mecca to many hundreds of independent producers of 16mm films, to educational and institutional film makers serving educational, business, religious and health groups.

Example of Growing Field

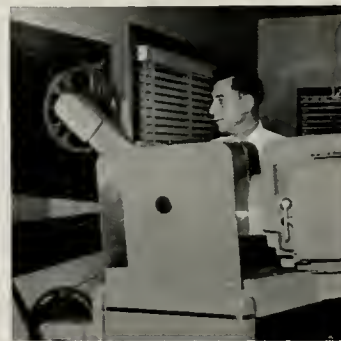
Within these walls, in the laboratories, studios and creative facilities, is exemplified the growth of many phases of the non-theatrical film medium. An expression of that growth and typical of Calvin relationships and educational efforts among its clientele are the tradi-

tional Motion Picture Production Workshops initiated in 1947.

On March 19, 20 and 21, Calvin facilities and personnel were again devoted to the service and interests of upwards of 500 guests as the Tenth Annual Workshop was held on the occasion of the company's own 25th business anniversary. The three-day program followed its usual and announced course "to consider basic and factual material in 16mm motion picture production through utilization of exhibits, demonstrations and discussions."

But an important keynote theme, in keeping with the twin anniversaries being observed, was interlaced throughout the proceedings and climaxed at the host company's

annual banquet at which eleven pioneer leaders in technical, manufacturing and production phases of the industry were honored as "16mm Pioneers."



Unsung hero: Calvin projectionist handled many screenings flawlessly.

★ Company hosts for the Workshop were Forrest O. Calvin and Mrs. Calvin, Lloyd Thompson, executive vice-president; Larry Sherwood, vice-president and general manager; Neal Keehn, vice-president in charge of services; and Frank Barbydt, vice-president in charge of production. Workshop arrangements were in charge of Mr. Keehn.

Historic Films Are Presented

Historic 16mm films from many fields, including education, government, religion, industry and the documentary, were presented throughout the daily and evening

programs. At the opening session, March 19, Robert M. Corbin, assistant manager of the Motion Picture Film Department, Eastman Kodak Company, presented the genesis of film manufacture in a paper entitled "The Film Manufacturer — 1890 to 1956." Later in the opening day, Malcolm G. Townsley, vice-president in charge of engineering for the Bell & Howell Company, told of "The Beginnings of 16mm Equipment."

Shaw "Motion Picture Milestones"

The first day's program was concluded by a film presentation and discussion of "Motion Picture Milestones" presented by Bertha Landers, director of the Art, Music and Film Department, Kansas City Public Library. Among the highlights of Miss Landers' program was the showing of Robert Flaherty's *Na-*



Films in Television were discussed by Emery Huse, west coast manager, of Eastman Kodak's Film Department.

nook of the North, a pioneer among documentary motion pictures.

In characteristic outspoken and unsparing terms, Maurice B. Mitchell, president of Encyclopaedia Britannica Films, Inc., opened the second-day program with a "Forecast: Some Changes and Improvements I'd Like to See." Mr. Mitchell called for further emergence of educational film utilization and production from limiting traditions of the entertainment film industry and of the need for further liberating progress by manufacturers and other suppliers to the field.

John J. Hennessey, motion picture consultant of Hollywood, California, talked on "Getting the Picture to the People" during the Tuesday program. Prominently identified with such films as *Inc Then There Were Four*, *Day in Court* and *In the Beginning*, Mr. Hennessey cited the opportunities among a greatly-expanding audience field for properly planned and well-produced motion pictures.

"Films on Television" and a discussion of film time on the air wa

Below: Signing in for the Workshop program, guests were presented with a leather-bound looseleaf notebook giving meeting details and technical data.





"How Sound Came to 16mm" was the subject of 16mm Pioneer John A. Maurer, who also received an award.

the assigned subject of Emery Huse, manager of the West Coast Division, Motion Picture Film Department of Eastman Kodak. This Tuesday afternoon television film seminar included a discussion by Byron L. Friend, president, Telecine Film Studios, on "Production Techniques" and a paper on "Educational TV" given by Dr. John Mercer, assistant professor at the Television Center, State University of Iowa.

Theme: "A Look at the Record"

The Tuesday afternoon program then turned to other large fields of utilization beginning with Dr. Don Williams' presentation "A Look at the Record . . . the Use of Films in the Classroom." Dr. Williams is director of the Audio-Visual Center, Syracuse University.

Ralph P. Creer, director of Motion Pictures and Medical Television for the American Medical Association, gave a wide-view presentation on "The Use of Films in the Medical Profession." A veteran of government and private medical film production and utilization, Mr. Creer has served in an advisory capacity to the Department of Defense, leading pharmaceutical and medical groups and services and is currently preparing the film programs for the annual convention of the American Medical Association.

The broad overview of the prog-

Below: Dr. Don Williams, Syracuse University, discusses the use of films in the school classroom. . . .



ress of the film medium and of 16mm developments continued through the Wednesday program as John A. Maurer, founder and former president John A. Maurer, Inc., described "How Sound Came to 16mm." The Wednesday afternoon concluding session was highlighted by three relevant presentations:

"A Look at the Record . . . the Use of Films in Government" was provided by James E. Gibson, chief, Motion Picture Service, Information Division of the U.S. Department of Agriculture. Mr. Gibson illustrated his presentation with showings of early and important government film "firsts" made by cameramen of the Departments of Agriculture and the Interior.

Ferguson Talks on Church Films

The Reverend Alexander B. Ferguson developed his theme "The Use of Films in the Church" using screened highlights, including sequences from *Martin Luther* and the award-winning *Face of Jeopardy*. As director of films for the Broadcasting and Film Commission of the National Council of Churches of Christ in the U.S.A., he commented on the progress made and on goals



Medical film authority, Ralph P. Creer of the American Medical Association, described this special field.

yet to be attained in religious film production and utilization.

Concluding the review of progress made by films in broad fields other than entertainment was the visualized talk given by O. H. Coelln, editor and publisher of *BUSINESS SCREEN*, whose assigned topic was "The Use of Films in Business and Industry." Pointing out that industry-sponsorship of film production actually preceded its entertainment form, Mr. Coelln traced the early developments of sponsored film production, citing the continuous history of such current film users as International Harvester, General Electric, the Ford Motor Company and many other industrial giants who have successfully employed this medium for upwards of 40 years or more.

Honor 16mm Pioneers at Workshop Banquet



16mm Pioneer Sam G. Rose received Award Certificate for his contribution from Larry Sherwood.



Harris B. Tuttle, designated a 16mm Pioneer for his film work, acknowledges award from Mr. Sherwood.



As one of group who helped set standards for 16mm sound film stock at RCA, Russell P. May was honored.



Eric Berndt, pioneer in 16mm camera design and building, admires his 16mm Pioneer Award certificate.

ELEVEN MEN were honored at the annual banquet program of this year's Workshop for their distinguished service and individual contributions to the progress of the 16mm medium. Representative of many who have given unusual accomplishments to the advancement of 16mm, these designated "16mm Pioneers" included three Eastman Kodak executives, including Mr. George Eastman, its founder; John G. Capstaff, 16mm film stock pioneer; and Harris B. Tuttle, an associate of Mr. Capstaff.

Jamison Handy, president of The Jam Handy Organization, was similarly honored "in recognition of his constant and successful promotion of the non-theatrical field."

In the field of equipment, pioneers Albert S. Howell and Joseph

H. McNabb, Bell & Howell Company founders, were honored as was Alexander F. Victor "in recognition of his successful fight for a non-theatrical film dimension . . . and his engineering leadership." Sam G. Rose, president of the Victor Animatograph Corp., which he founded with Mr. Victor, was also honored.

Camera and sound pioneers Eric Berndt and John A. Maurer were recognized for both 16mm camera and 16mm sound recording developments which they pioneered. Russell P. May, one of the leaders in group research and development in the R.C.A. Research Department when standards for single-perforated 16mm film stock and the first 16mm sound projectors were developed, was designated a 16mm Pioneer.

16mm Motion Picture Production Workshop We all hereby know that

John G. Capstaff

In recognition of his selection of sixteen millimeters as the width of a new safety base reversal type motion picture film, manufactured by the Eastman Kodak Company in 1923, is hereby designated a

16mm Pioneer

Done at the Calvin Company in Kansas City, Missouri, this Twentieth day of March, in the year one thousand nine hundred and fifty six.

This 16mm Pioneer Award Certificate was created for the 10th Annual Calvin Workshop program and presented to eleven pioneers of the field during banquet program.



Introducing the film: Mrs. Theodore Chapman, president, General Federation of Women's Clubs and T. V. Houser, president, Sears-Roebuck Foundation.

Club Woman: Good Citizen

Community Improvement Projects Undertaken by Women's Clubs Are Documented for Campaign Aided by Sears-Roebuck Foundation

WHETHER STRUCK by St. Joan of Arc or the customary lady at the counter ("don't underestimate the power of a woman"), historians, advertising men and journalists have exclaimed at the profound leadership of the sex which is supposed to follow.

It is an interesting continuation of history that the Sears-Roebuck Foundation recently has joined hands with the General Federation of Womens Clubs to help in the improvement of communities — new communities and communities that were growing old when Sears and Roebuck were young.

An Important New Film

It is interesting to the audiovisual partisan that when these king and queen-sized organizations talk to and about women they open the conversation with a 27-minute 16mm sound film, *Your Community*.

If the cynical male thinks the ladies are just assembled to see the film and then jabber wantonly over bridge tables he will have missed the point. If he thinks that any project involving women must perforce be a high sounding excuse for idle ladies to congregate, he is the sort who underestimates the power of a woman. He's got news headed his way.

For many years, the Sears-Roebuck Foundation has been active in community improvement, cooperating with the National Grange. In 1955, the Foundation began sponsoring a community improvement

contest in conjunction with the General Federation of Womens Clubs, believing that this contest would help many communities not reached by the Grange program. The GFWC had conducted such contests earlier.

Community Improvement Goals

In the contest conducted by the General Federation of Womens Clubs, entrants were asked to present community improvement projects designed to help their own community solve a problem. Projects submitted by the women members

ranged from slum clearance programs and solutions of public health problems to the establishment of library service and community recreational facilities.

As the 1955 contest progressed, the cooperating organizations decided to sponsor a film which would get the community idea across to future participants. To illustrate various types of improvement projects, seven examples, some from previous GFWC contests, were chosen nationally.

The film, *Your Community* presents these illustrations in case-history style showing how each project was conceived and how it accomplished its purpose in the community. Initial distribution of the film was made to member organiza-



There wasn't any library in Alpine, Texas so local citizens started one.

tions of the GFWC. The film now is carrying the community-fixing illustrations to other civic-minded organizations through the exchanges of Modern Talking Picture Service, Inc.

Your Community case histories are introduced by Mrs. Theodore

Eradication of hookworm in Jackson County was the project undertaken by the women's clubs of Marianna, Florida and reported in "Your Community."



Chapman, president of the General Federation of Womens Clubs, and T. V. Houser, president of the Sears-Roebuck Foundation. Appearing in these introductions, Mrs. Chapman and Mr. Houser also visually speak for their organizations and indicate the parts which the Foundation and the Federation play in community betterment.

Tells Story of Civic Action

In Federation meetings, advancing contest objectives, and in other group meetings, *Your Community* is meant to tell the story of civic action — particularly as led by American women working together. Its documentary examples are meant to inspire more effort on the new frontiers of reconstruction and renewal.

Community audiences watching *Your Community* can learn lessons for application in their communities. They can see how interested townspeople often under the leadership of women's clubs, did something about solving their own community problems. They will see modern Joans leading youngsters to a wholesome childhood in an Edgefield, Ohio, day nursery; they will see other Joans leading teenagers to a safe swimming place in Bluefield.



Rehabilitation of neighborhoods like this was the goal in Columbus, Go. where they "Fight the Blight."

West Virginia, they will see thoughtful Joans leading children to library learning in Alpine, Texas, to a tot-center in Santa Rosa, California.

The community audiences will see militant Joans leading the fight against blight in Columbus, Georgia, and Chicago, Illinois. They will see Joans en-masse, in Marianna, Florida — leading a public health crusade, warring on that tiny serpent of disease, the hookworm; they will see the Joans improving the health of their neighbors.

Leadership? — says the cynic. Looks kind of helter-skelter, kind of do-good fussy . . . just little plans.

(CONCLUDED ON PAGE 47)



It's the picture that counts

MPO *Productions Inc.*

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Quality control is the essence of the negative-positive processing operations. Constant quantitative analyses of all chemical solutions are made. Each mix is checked before being pumped into replenishment tanks; each solution within processing machine is checked periodically during the day.



Absolute accuracy of measurement is assured by the ARRI replenishment system. A synchronous clock on the main control panel regulates rate and at a precise interval, exactly one liter of solution flows from tank into a one-liter vessel, which then drains solution into machine tank.

Geared for Today's Color Film Trend

A Model Installation of ARRI-Built Laboratory Equipment Inaugurates
Negative-Positive Color Film Processing at Byron, Inc. in Washington

THE GROWING DIMENSIONS of the motion picture field, serving increasing thousands of film sponsors and users in the fields of industry, education, religion and medicine as well as almost every phase of government, are measured in terms of the many new facilities which have been created to serve these markets throughout every section of the land.

At the same time, the notable trend toward color in film making and in the television industry, is exemplified by the perfection of im-

proved color processes and in the considerable renovation of film laboratory facilities which handle the processing and printing of these new color films.

Typifying that technical advancement is the Washington, D.C., laboratory of Byron, Inc. After a year and a half of planning and a full year of installation and test runs, Byron has in full operation the new ARRI 16mm and 35mm color developing and printing equipment pictured in these pages.

Termed the first installation of its

kind in the United States, the new ARRI equipment extends Byron's registered "Color Correct" process to include handling of the new negative-positive films. According to Byron Roudabush, the firm's aggressive and dynamic chief executive, the process is said to "offer more exacting control, better color, better definition, and a substantially lower price for release prints."

Arnold & Richter, of Munich, Germany, manufacturers of ARRI products including the well-known Arriflex camera, constructed the ma-

chine to Byron's specifications. It incorporates many new and exclusive features.

To house the massive equipment, a separate building adjoining Byron's main plant was remodeled. Protected with acid-resisting paints and tile, the completely air-conditioned laboratory includes a chemical analysis section for quality control, chemical mixing room, machine room, a silver reclaiming plant, and rooms for developing, washing and drying. Slim-line lights provide flicker-free illumination; safety devices were installed where necessary throughout the facilities. Everything, including the nails and bolts, is rustproof. In a setting as white and immaculate as a modern surgery amphitheatre, Byron is now processing 35mm and 16mm color film on this unique installation.



Precision, cleanliness and safety are emphasized in chemical mixing. For uniformity, all chemicals are carefully weighed and identified before going to mixing room where technicians operate stainless steel tanks.



Refinement of solutions is a completely automatic and thorough process. Dirt and products of oxidation are removed through integrated recirculation system of pumps, water coils, heaters and filter.

★ Technical details behind this new facility reveal the accent on quality control and precise attention to formulae which must govern today's laboratory processing of the new color films. Laboratory control begins at the outset of negative-positive operations when constant quantitative analyses of all chemical solutions must be made.

It is henceforth continuous throughout every phase of film handling since constant laboratory checks must be made of film going through the machines. Photographic sensitometric test strips of film are exposed every hour on a Hernfield

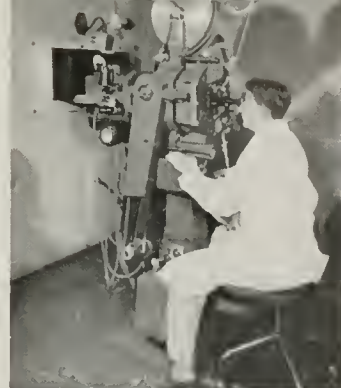
Sensitometer, processed, read on a Westrex Color Densitometer, plotted and checked against rigid standards.

To minimize faulty processing, every advantage of modern technology is utilized. Oxidation, a constant hazard in film operations, is guarded against by slow-speed, up-draft, off-center mixers in stainless steel mixing tanks; all replenishment tanks are fitted with floating stainless steel lids to prevent oxidation of solutions. Finally, refinement of solutions through an integrated recirculation system, featuring ARRI and Eastern Industries pumps, coils of chilled water, electric heat-

ers and Cuno filters, removes dirt and products of oxidation. During this process, solutions are alternately heated and cooled, holding the temperature within plus or minus $1^{\circ}\text{C}^{\circ}\text{F}$.

Light room section tanks are of white polyvinyl-chloride, with air squeegees used before and after each bath to eliminate contamination of solutions.

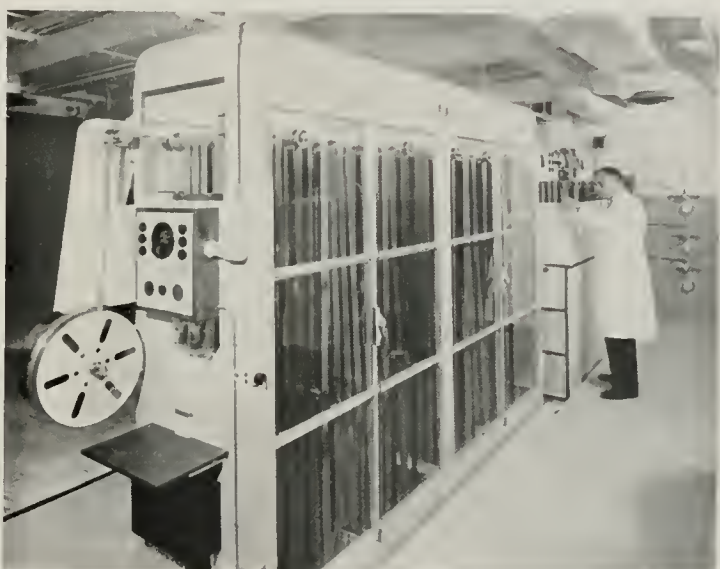
The final result, brilliant color images on the nation's screens, is the product of such unending research and of the sizeable capital investment being made for the advancement of the film medium. 



New Arri printer incorporates automatic fading device and automatic scene to scene color balancing. This printer is 35mm to 16mm; 16mm to 35mm; 35mm to 35mm and 16mm to 16mm, standard in the field.



Dark room end of new developing equipment, showing the supply elevator and developing tanks. Arnold-Richter was requested to produce a machine that keeps film constantly submerged to keep oxidation to a minimum.



Closed air system dry cabinet is used to help eliminate dust. Heated, dry air is forced through the cabinet, drying the film. Air is then dehumidified, reheated and recirculated through tightly-closed machine.



Immaculate light room section features sprocket-driven machine with 16 and 35mm rollers. Machine tanks are of white polyvinyl-chloride. Air squeegees are used before and after bath to eliminate contamination.



Constant laboratory checks are made to maintain high standards set for Color-Correct processing. Photographic sensitometric strips are exposed every hour, plotted and checked against rigid lab standards.



Martin Bovey, Jr. shoots sequence for "Big White Water"

Wide View of the Great Outdoors

Colorful Scenic Pictures Play to Capacity Audiences
as Minneapolis-Moline Expands Motion Picture Program

BUSY FOR Now and looking to 1957, the Minneapolis-Moline Company, maker of farm machinery, continues to plow and plant its way through public interest fields far and wide via attractive visual machinery. The firm does its inspirational and motivational furrowing with appropriate, highly scenic motion pictures and implement-image films.

Film on World-Wide Location

Having lately released three outdoor pictures in its 1956 film program, MM is gathering more scenes for its 1957 film program. Camera crews are at work in Mexico, South America, Western Germany and Turkey preparing the seeds-for-the-mind which the company distributes with something akin to farmer regularity.

The Minneapolis-Moline 1956 film program includes three color pictures which reportedly are drawing capacity audiences at MM dealer showings in cities across the United States and Canada. Audience figures for *Canada from Sea to Sea*, *Big White Water* and *Maryland Mornings* are tabulated at the sponsor's general offices at Minneapolis, Minnesota.

Program Initiated in 1935

Extending a tradition begun in 1935, the firm annually produces films illustrating aspects of historical and modern life to aid international understanding, emphasize social and agricultural progress and promote conservation of natural resources of soil, forests, water and wild life. The three 1956 scenic films are in this tradition.

Minneapolis-Moline's life and livelihood, like that of each film's audience, is from the land, from industry, from society and its culture. The films register this life in its development. Visually they seem to say: this life is good, let us preserve it, increase it.

Fishing villages in Nova Scotia, bustling mid-continent commercial centers and industrial Paul Bunyans of British Columbia are shown in *Canada from Sea to Sea*. The odd practice of plucking fish out of nets high above fishermen's wagons on the beach at the Bay of Fundy, where tides are highest in the world, is depicted; peaceful farming scenes, views of the St. Lawrence waterway from Montreal to the head of navigation on Lake Superior . . . a rodeo at Medicine Hat, grain fields ranging to the edge of the sky, forming a base for a booming trade, all document a progressive Canada.

Big White Water paddles beside a party led by Indian guides on a canoe trip down the Peribonka and Manouan rivers of Quebec. Treacherous rapids, waterfalls, fighting

On location in Banff, Martin Bovey films "Canada From Sea to Sea."



salmon and speckled trout appear. Two Indian guides "shoot the rapids" down two miles of boiling wild water in a vivid sequence, climaxed by views of the huge waterpower development at Manouan Falls dam.

Canada geese and ducks fly over Chesapeake Bay and the eastern shore of Maryland in *Maryland Mornings*, third of the colorful MM releases. The late Glenn L. Martin, pioneer aviator, aircraft manufacturer and sportsman, cooperated with Martin Bovey Films, Inc., Chelmsford, Massachusetts, in filming these unusual scenes of the migrations of thousands of wild birds.

"Farmorama" Due for Release

Soon to be released by MM is a fourth color film, *Farmorama*, dealing with modern agriculture. The firm's new powerlined 445 tractor is

used to illustrate the action, convenience and simplicity of hydraulically controlled MM implements for farming.

Supervised by Bon D. Grussing

The Minneapolis-Moline film program, supervised by Bon D. Grussing, manager, and John Rusinko, assistant manager, of advertising, sales promotion and public relations, provides entertainment and educational material for the firm's dealers. MM dealers exhibit the films during the "MM Days" in some 3,000 communities. The films also will be available later to schools, colleges and libraries, 4-H and FFA clubs, civic and business groups and other interested organizations. Foreign-language versions are provided for MM overseas distributors.



Dealers learn key sales pointers in "The Body With the Nylon Heart"

DuPont Looks to "The Hidden Heart"

Three New Films by Copeland Promote the Use of Nylon Cord in Tires

Sponsor: E. I. duPont de Nemours & Company.

Titles: *The Case for the Hidden Heart* (two versions, both in Technicolor), *The Body with the Nylon Heart* (18 min., Technicolor). Produced by Jack L. Copeland & Associates.

* * *
★ Nylon cord's value in automobile tires is the product promotion idea in three new motion pictures sponsored by E. I. du Pont de Nemours & Company.

In Technicolor, these films use actors and animation for dealer preparation and consumer education. They depict the driver's dependence on tires—good tires. Common causes of tire cord failure are highlighted and scenes of road conditions in several parts of the country

dramatically illustrate that there is no place to have tire trouble.

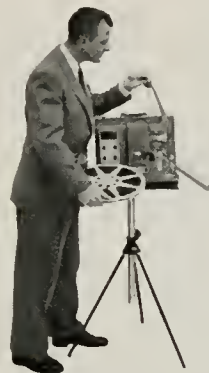
Laboratory test sequences demonstrate that nylon cord is many times more resistant to the common causes of tire failure than other cord material. Animation points out the results of these tests.

Serve Dealers and Manufacturers

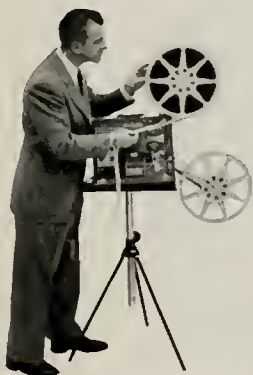
Produced by Jack L. Copeland and Associates, Los Angeles, the du Pont series is composed of *The Body with the Nylon Heart* and two versions of a picture playlet called *The Case for the Hidden Heart*. *The Body with the Nylon Heart* is an 18-minute dealer training film for distribution to tire dealers by du Pont and all major tire manufacturers: dealer instruction is dramatized as the film's dealer sells (CONCLUDED ON PAGE FORTY-FOUR)



Packaged and portable—Just pick up your Kodascope Pageant Sound Projector and you're on the way.



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A Pageant ends forever those troubles that come from old-fashioned, balky projectors. And it ends the fumbles, mumbles and delays that interfere with proper and effective presentations.

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Because ONLY with a Pageant will you get:

1. **Permanent lubrication** to bypass the most common cause of projector difficulties.
2. **Unique Super-40 Shutter** that puts 40% more light on the screen than ordinary shutters, adds brilliance and sparkle.
3. **Tone and volume controls**, baffled speaker, true-rated amplifier; all teamed for adequate, comfortable, true sound fidelity.
4. **Your choice** of 3 models, one just right for your individual requirements.

Get the facts before you decide. Free booklet shows how and why modern Kodascope Pageant Sound Projectors make for smooth, sure, satisfying movies for business, school, church. This coupon will bring the book to your desk. No obligation, of course.



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With proper induction and job instruction they will be more effective, happier employees. This means less personnel turnover, better work faster, more efficiency and increased productivity.

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- "MAINTAINING DISCIPLINE"
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- "PROMOTING COOPERATION"

You may obtain a preview
without obligation.

Write Dept. S for details.

Rocket Pictures INC.

6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

DuPont Shows "The Case for the Hidden Heart"

(CONTINUED FROM PAGE 42)
tires to a difficult customer and his wife.

The Case for the Hidden Heart is a 13½-minute consumer film being distributed to schools, clubs, civic organizations.

Sequences of a family car's tires taking a beating are related to scenes which show the importance of having tires which resist mistreatment—scenes of snow, rain and night driving where driving may lead to disaster. *The Case for the Hidden Heart* also has been cut to a five-minute black and white version for television distribution.

The three films include scenes from New Jersey and Pennsylvania turnpikes, the Packard Proving

Ground, the San Bernardino mountains, Bakersfield and Los Angeles, as well as laboratory tests filmed in Hollywood. The films were shot in 35mm Eastman color and printed in Technicolor.

The Case for the Hidden Heart will be distributed nationally from the Public Relations Department, E. I. du Pont de Nemours & Company, Wilmington 98, Delaware. Subsequent distribution will be handled by a national distribution organization.

With these films for du Pont on their way, Jack L. Copeland and Associates continues working "on the road." The Copeland crew is making a safety film for the California Highway Safety Council.



Of National Advertising and the Salesman

Sponsor: Life Magazine.

Title: *Calling All Salesmen*. 14 min., color, produced by Transfilm Incorporated.

★Dedicated to the salesmen of America is LIFE's newest motion picture, an animated cartoon which stars Charlie Fox, whose sales approach isn't as sharp as it could be and Owly, a wise old veteran of the road with a golden touch. The film depicts the advantages to salesmen of selling their national advertising as part of their products.

Charlie Fox, a brash purveyor of "preebles," is no match for Mr. Mule, a stubborn buyer who prefers hard facts to Charlie's hoary wheezes. Owly, on the other hand is well equipped to tackle the toughest sales resistance. His system is simple and effective, which Charlie soon learns. Owly convinces buyers that his company not only delivers the product, but helps move it off the shelf with the aid of national advertising.

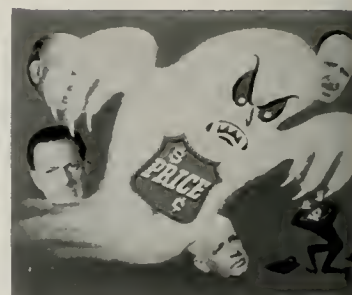
Armed to the teeth with facts about advertising, Fox attacks the buying market with renewed enthusiasm. But, just when sales are going great, he gets hit with a stickler when Mr. Mule insists that he wants a product backed by local ad-

vertising. On fairly short order, Fox comes up with the answer. He whisks the buyer to the local post office where postmen by the hundreds prepare to deliver national magazines to local homes. These magazines, says Fox, carry ads of products stocked by local retailers. The finishing touch to Fox's new selling prowess is Owly's last bit of sage advice concerning the importance of merchandising national ads.

The publishers of LIFE believe that national advertising can be made to work much harder. Toward that end, *Calling All Salesmen* stresses the point that a salesman's selling tool consists not only of the product itself (utility, price, packaging) but the intangible asset of national advertising. It demonstrates, too, that national advertising is also local advertising for the retailer, and makes his own local effort more effective.

The film will be distributed exclusively by LIFE for showings primarily to product salesmen, sales managers and advertising agencies. TV and motion picture actors Parker Fennelly, Jerome Cowan, Cliff Hall and Howard Smith provide the voices.

THE MYTH OF PRICE RESISTANCE



For the average salesman nothing is more real — or more troublesome — than price resistance.

How many times has a salesman of yours said: "I could sell more if only our prices were lower!"

Yet he's wrong, dead wrong.

He believes a myth. A myth that sales are lost because his price is too high.

Price is never the sole factor in a turn-down.

We know it . . . you know it. If only he knew it.

Yet he can when he realizes that price is relative to value. Dispel the myth of price resistance with:

"PRIDE IN PRICE"

part of the outstandingly successful sound slide program . . .

AGGRESSIVE SELLING

You may obtain a preview
without obligation.

Write for details.

Rocket Pictures INC.

6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA



**Republic Steel Kitchens
Shows Modernizing Steps**

Sponsor: Republic Steel Kitchens
(Berger Manufacturing Div.),
Republic Steel Corporation.

Title: *How We Did Our Kitchen.*
18 min., color, produced by Cine-
craft Productions, Inc., Cleve-
land; distributed by Modern
Talking Picture Service, Inc.

★ This is a domestic playlet, a mild-
ly dramatized, instructive comedy in
the see-how, step-by-step style, de-
signed to interest every one who has
a kitchen, or may acquire one.

Jack and Jean Graham have a
nice house except for an inefficient
and unattractive kitchen. Jack is not
the do-it-yourself lad and things
look hopeless for Jean until she but-
tonholes two AMERICAN HOME edi-
tors at a lecture. They agree to ad-
vise her. The dialog works in a man
from Republic. Jack and Jean go to
work.

Do-It-Yourself is easy, economical
and a pleasure, the Grahams learn
as the film builds a pro-sale impres-
sion with their success—manifest
in a goodlooking, efficient, reason-
able kitchen.

The film is sponsored by Berger
Manufacturing Division of Republic
Steel Corporation which makes steel
kitchen cabinets and other fabri-
cated steel items.

A thoughtful primary merchan-
dising footnote on this sponsored
subject is provided by William M.
Oard, of Modern Talking Picture
Service, Inc., national distributor of
the film. Says Oard:

"The thing I like about this pic-
ture, aside from the film itself, is
the forthright title. We shouldn't
underestimate the importance of not
confusing film audiences with gla-
morous or misleading titles.

"*How We Did Our Kitchen* might
just as well have been titled
Sparkles For Milady, but then no
one would have known what it was
about at all. This way, people who
want to know how to do their kitch-
ens are likely to book the film . . .
and those are just the people Repub-
lic wants the film to reach."

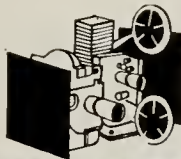
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Gives you pictures
of only 1.33 aspect
ratio.

SUPERAMA "16" ANAMORPHIC LENS

Gives full CinemaScope-type picture in
2.66 aspect ratio. Double the width of
normal lens—100% more picture and
greatly increased dramatic impact.

WIDE ANGLE LENS

Gives you wide
pictures but with
loss of height and
size of image.

**NOW! You can take and project Dramatic Hollywood Style
CinemaScope-type pictures with**



SUPERAMA "16"

**Dual purpose focusing Anamorphic Lens for
16 mm. motion picture taking and projecting**

Now your camera can see—and your projector can show—what
your eyes actually see! . . . the full dramatic sweep of natural vi-
sion without sacrificing the brilliant detail and size of close-up
shots. Superama "16" focuses from 5' to infinity insuring unusual
sharpness and clarity in both taking and projecting. Panning is
minimized, saving up to 50% of your film. Speeds up the pace of
your 16 mm. movies. Best of all—it doubles audience enjoyment
by enabling you to project theatre quality wide screen pictures. A
complete line of Radiant Screens for wide screen projection is
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Mail coupon below for illustrated circular giving full details
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☐ Without cost or obligation, send me illustrated circular giving full details
and prices on the Superama "16" anamorphic lens.

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**Real professional quality in a
dual-purpose anamorphic lens**



The Superama "16" brings a new high stand-
ard of quality to the 16 mm. anamorphic field
with full CinemaScope type aspect ratio of
2.66 to 1. Created by the makers of the
famous Panatar variable anamorphic lenses
now in use in over 10,000 theatres all over
the world. Utilizes the new high density glass
which permits new freedom in cylindrical opti-
cal design. Gives high contrast, with excellent
chromatic characteristics. Helical focusing
assures superb definition from edge to edge.
Can be safely attached with adapter rings to
your present 16 mm. camera or projector with-
out overloading your prime lenses.

RADIANT

Radiant Manufacturing Corp.
1225 South Talman Avenue, Chicago 8, Illinois



Above: special camera mount for on-the-road filming of driving problems for Aetna's new film "What's Your Driver Eye-Q?"

Aetna Film Drives an Auto to Teach Driver Safety

★ Action and "stop-motion" photography are used to teach drivers safe attitudes, discipline and judgment in *What's Your Driver Eye-Q?* — a 13-minute motion picture just produced by the public education department of the Aetna Casualty and Surety Company, Hartford, Connecticut.

The new film is a further extension of the driver education program being conducted by Aetna. It is, in a visual measure, a variant of the firm's behind-the-wheel training device, the Aetna Drivotrainer.

Tests Behind-the-Wheel Skill

In design, the film is a driving quiz that tests the audience's behind-the-wheel skill. The test is effected in a series of hazardous highway problems shown from the "driver's eye" view through a car windshield. During each of the 15 driving episodes, the action is stopped via "freeze" frames at the critical point. Those watching the film are asked to select the correct driving maneuver from three possible choices shown on the screen.

As parallels of major causes of highway accidents, the film episodes serve to show the "when" of right-of-way rules at intersections, the making of left-hand turns, the need for observance of traffic signs and signals, the correct treatment of pedestrians, the rules for driving on hills and in city traffic.

Two Versions of Film Released

What's Your Driver Eye-Q? was released in two versions, one designed for public showings, another for school use. In the public version, the correct answer to each driving problem is shown on the screen, while in the school version the answer is contained in an instructor's guide prepared for use with the film.

The motion picture was shot almost entirely from a moving car,

with the crew using special camera mounts to film the "driver's eye" view of the traffic episodes. The Aetna film was produced under the supervision of Cecil G. Zaun, supervisor of safety for the Los Angeles City schools. All filming was done in Los Angeles with the cooperation of the Los Angeles police department.

Includes 36-page Film Guide

A 36-page instructor's guide, distributed with the film outlines suggested training procedures and contains detailed explanations of each film answer. *What's Your Driver Eye-Q?* is available for television. It may be obtained on a free-loan basis from Aetna's public education department at Hartford, Conn., or through the company's local representatives. Prints of the film may be purchased for permanent use. ■

Films for Safety Education

Johnson & Johnson Previews New Film on Bicycle Safety

★ The sixteen million young bicycle riders of today, who will be the automobile drivers of tomorrow, must be taught the basic elements of traffic safety to help cut down accidents on our highways. George F. Smith, president of Johnson & Johnson told the audience at a recent preview of *Play It Safe*, a new color motion picture sponsored by his company. The teaching of bicycle safety will also be a valuable aid to youngsters in learning the fundamentals of good citizenship. Mr. Smith pointed out.

The preview marked the launching of a nationwide Bicycle Safety Program sponsored as a public service by Johnson & Johnson. The film, produced by MPO Produc-

tions, Inc., is a documentary report of how the community of White Plains, New York, trained its young cyclists in safe riding habits. The National Safety Council and the Bicycle Institute of America cooperated with Johnson & Johnson in developing the film and the educational program.

Mr. Smith was introduced by E. G. Gerbic, J&J vice-president who outlined his company's overall participation in public safety education. For many years, Johnson & Johnson has been sponsoring programs aimed at greater safety for the public in the home and in other, away-from-home environments. It has been a leader in supporting greater on-the-job safety and has cooperated with national, state and local organizations on safety campaigns.

Johnson & Johnson's Bicycle Safety Program is designed for operation on the community level. It calls for the cooperation of civic leaders, schools, police, parents and children.

To Motivate Community Leaders

The primary purpose of *Play It Safe* is to motivate community leaders in all parts of the country to organize and carry through the program on a local basis, in their own communities. To aid them, J&J has prepared and will furnish complete kits containing material required to get the program started and conduct it to a successful conclusion.

* * *

Ford Aims Four Safe Driving Films at Nation's TV Stations

♦ Four films on safe-driving have been completed for the Ford Motor Company by Robert J. Enders, Inc., Washington, D. C., producers. The films will be distributed to major television stations throughout the country.

Ford has released 15 prints of each film and will release 200 additional prints each to reach a wide tv radius. Producing the films for Robert J. Enders was Robert I. Friend. Bert Spielvogel directed photography.

* * *

Aviation Safety Film in Work at U. of Southern California

♦ A 16mm sound motion picture of the school's flight safety teaching program is being produced for the aviation safety training division of the University of Southern California by the SC cinema department.

The film will be used by the Air Force, the Navy and Marine Corps to orient students assigned to S for the intensive eight weeks course in aircraft accident prevention and investigation.

Members of the school's aviation

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safety staff will use the film as an aid in talking before civic groups interested in aviation.

Canada's Fresh-Water Fishing Industry Pictured in Color Film

★ A two-million dollar fishing industry has come to the surface in Canada's Northwest in little over a decade bringing newer fame and prosperity to a region already known for its mineral wealth.

The new fishing industry is conducted on the 10,000 square-mile Great Slave Lake where, Canadians boast, some of the finest whitefish and lake trout in the world are being caught. Canada's Department of Fisheries is sponsoring a new motion picture to tell the story of this commercial development. The film, *Fisheries of the Great Slave*, was written and produced by Crawley Films Limited, Ottawa, Ontario.

From the 17-minute color film, Canadians will learn of the first Canadian fishery to evolve from scientific tests made on government initiative. Fishing with gill nets, fishermen of nine companies have taken more than four million pounds of fish from the lake in one summer. Packed in ice these fish are shipped by boat, truck and train to markets "as far as Chicago, Detroit and New York"—over 3,000 miles from chilly Great Slave. Fishing goes on the year round, in winter through the ice.

WOMEN'S CLUB CITIZENS
(CONTINUED FROM PAGE 38)

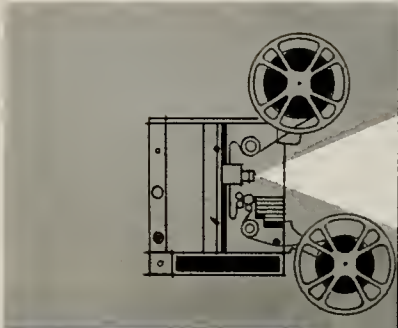
Don't kid yourself, Jack, those are he hands that rock the cradle.

Your Community is in black and white. Music composed for the production was played by the New York Woodwind Quintet. The production by Herman J. Engle was completed under the supervision of Frank Cellier, head of the Sears-Roebuck motion picture department. The film is loaned free through Modern Talking Picture Service, Inc. exchanges. The borrower pays only transportation expenses. Modern's exchanges are in 28 cities.

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Be confident you're giving your story its best presentation every time. Show pictures that stay rock-steady... sound that's natural as the day it was recorded. What's more, the RCA Projector keeps operating noise "out of the act"... it performs with a whisper-quiet hush. You know that's how the show will go when you use an RCA 400 16mm Sound Film Projector... lightweight dual-case Senior or single-case Junior.

RCA engineered the 400 mechanism so that it is easy for anyone to put on a "professional" show. RCA's exclusive Quick-Easy threading takes just minutes to learn... allows an inexperienced operator to get a film under way with real speed.

There's no obligation, of course, when you ask your RCA Audio-Visual Dealer for a 400 demonstration. Look in your Classified Directory under "Motion Picture Projectors," or, if you prefer, we'll be glad to send you the name of your nearest Dealer and complete details in brochure form. Fill out the coupon above and mail it right away.



AUDIO-VISUAL PRODUCTS
RADIO CORPORATION of AMERICA
CAMDEN, N. J.

Standard Oil Film Shows Farmers How to Enrich Soil

★The importance of petroleum-derived anhydrous ammonia as a means of replenishing vitally needed nitrogen in crop-producing soils is explained in a new color motion picture released by Standard Oil Company (Indiana).

Protein from Petroleum is designed primarily for showing to farm organizations, vocational schools and agricultural colleges, civic groups in farm communities, fertilizer dealers and similar audiences.

The 30-minute film points out that midwestern agriculture has fallen heir to more than a generous share of the good soil in the nation. The United States has 100 million acres classed as "excellent" for the production of grains, grasses and legumes, and nine-tenths of the total—nine out of every 10 acres—lies in the Midwest.

The trouble is that constant production has "mined" the soils of their fertility. And of the three vital fertility elements, nitrogen is the one most often deficient. Nitrogen, the movie points out, is the essential element of protein. America's high level of nutritional living is based to a great extent on the fact that Americans eat a high protein diet, the film claims.

The Standard film solution to the nitrogen deficiency problem? Anhydrous ammonia. This stuff is a compound containing 82 per cent nitrogen—which along with phosphorous and potash—is an essential plant nutrient.

With a plentiful supply of nitrogen in the soil, the films shows its agricultural-minded audience, the farmer can increase the protein content of corn, oats, and other crops, making them more valuable as animal feeds. With higher protein feeds, farm animals provide the nation with richer milk, better beef, more eggs and pork.

Today's farmers are the real benefactors of the chemical aid that is developed from crude oil into anhydrous ammonia, the film says.

Written, filmed and produced by E. F. Herrbach, Standard Oil horticulturist. *Protein from Petroleum* is available to public groups on request through Standard Oil sales division managers.



Pictures in Farm-Food Fields

"Low Volume Spraying" Added to Hercules Powder Series

★*Low-Volume Spraying*, the seventh in a series of films dealing with insect control, is available from the sponsor, Hercules Powder Company, Wilmington Delaware.

This newest film in the Hercules series, like the earlier six, is in sound and color. It depicts the proper procedures for mixing insecticides and adjusting sprayers for efficient operation. *Low-Volume Spraying* runs 14 minutes.

Altogether, Hercules' films appear to provide the company with "full saturation" content-wise, in the company's program of customer and potential-user education. Besides *Low-Volume Spraying*, Hercules' visual demonstrations include:

The Alfalfa Weevil and Its Control, 12 minutes, showing the life cycle, damage and control methods; *Cotton Insects and Their Control*, 40 minutes, which interviews successful cotton growers and affords closeups of common cotton insect pests; *Cutworm Control*, 12 minutes, presenting the habits and damage done by cutworms and recommended controls.

Other Form Films Are Listed

Also available are: *The Pollination of Alfalfa*, 25 minutes, a friendly look at bees, showing the importance of protecting these beneficial insects; *The Spittlebug and Its Control*, 14 minutes, wherein farmers and other authorities dis-

cuss control of this damaging insect. Showing where the bug's demise is commercially developed is *Design For a Laboratory*—an 11 minute visit to Hercules' Agricultural Chemicals Laboratory.

Where to Get Hercules Films

All these films can be obtained from Hercules Powder Company, Advertising Dept., Wilmington 99, Delaware, or from Hercules sales offices.



On the set for Armour's film.

Armour Sponsors "Moonitor" to Stress Use of Soles Aids

♦*Moonitor*—a more spacious version of radio's world-jumping "Monitor," is being used by the Cheese Division of Armour and Company to train Armour salesmen. Borrowing television broadcast techniques to visualize in the Monitor motif, *Moonitor* jumps from the earth to the Moon, which could be considered a tough place to sell cheese.

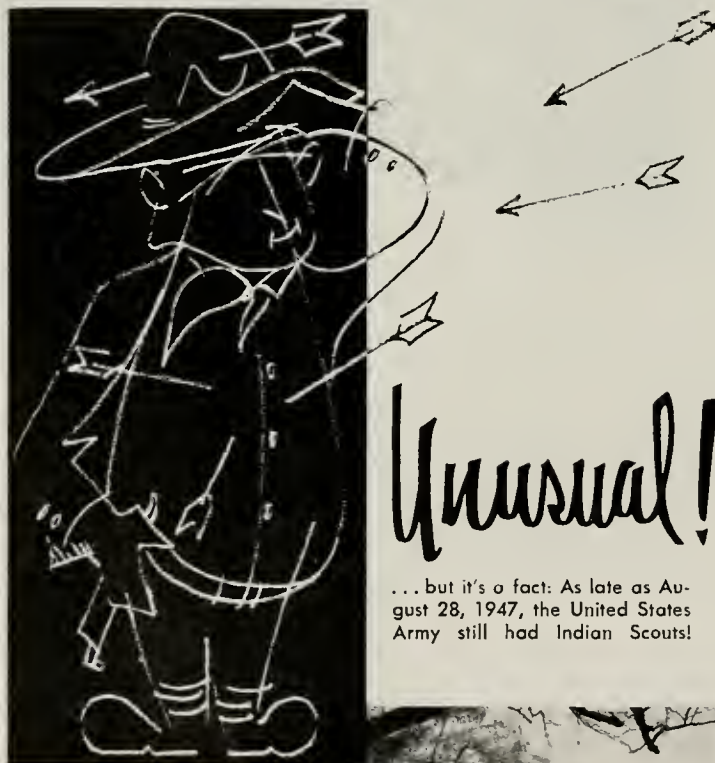
Centered around Armour's Lenten Cheese Promotion, *Moonitor* combines cosmic corn and hard sell sales demonstration. The 20-minute film takes the light-mile approach to prove that while Armour appreciates a joke, the Company is deadly serious about such things as the effective selling aids provided to salesmen and dealers. In Middletown or on the Moon these sales aids will sell cheese, if they are diligently used the fantasy works to say.

Written and produced by Douglas Productions, Chicago, *Moonitor* utilizes extensive studio sets, display photography and large grocery store locations to pictorialize the sponsor's sales promotion-training message.

"Marching Along With Sousa" Available to Film Libraries

♦Prints of *Marching Along with Sousa*, a 14-minute sound and color motion picture biography of John Philip Sousa, may be purchased by established film libraries through the University of Wisconsin bands. Director of Bands Raymond F. Dvorak has announced.

Dvorak introduces the various sequences in the film. These tell the Sousa story by means of newsreel-



... but it's a fact: As late as August 28, 1947, the United States Army still had Indian Scouts!

And this is unusual, too—a fully-equipped, permanently-staffed motion-picture studio in a suburban midwestern setting! Centron Corporation's many awards are proof that a creative atmosphere is reflected in creative solutions to your problems.



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recordings, portraits and a panorama of memorials dedicated to the great composer, against a background of Sousa marches played by the UW band.

A joint production of the UW band and the University's Photographic Laboratory, the film was produced as an educational supplement aimed at high and grade school students and their teachers.

Film libraries may request a preview of the film by writing the Manager of the UW Band, 6 Music Hall, Madison, Wisconsin.

* * *

Rockwell Color Sets Up Plant for Kodachrome Processing

♦ A regional plant for processing both 35 and 16/8mm Kodachrome film is being established by Rockwell Color, a division of Rockwell Films, Inc., Cambridge, Massachusetts. The processing will be done under Eastman Kodak Company license.

Beginning in July, Rockwell Color will offer a 48-hour Kodachrome developing service with daily pick-up and delivery to photofinishers and camera stores in Massachusetts, Rhode Island and adjacent areas in Maine, New Hampshire and Connecticut.

Located at 26 Church Street in Harvard Square, Cambridge, the Rockwell Color plant now is being extensively renovated to receive new machinery. The new machinery is being engineered and built by the Artisan Metal Products Corp. of Waltham, Mass. to meet the Eastman standards for Kodachrome. Plans call for a testing period to begin in May.

Rockwell Color has obtained the services of a specialist consultant on color processing. With his assistance, Rockwell Films is planning the next step in its expansion—developing and printing of 16mm negative and positive color motion picture film when these stocks are available from manufacturers.

Charles B. Rockwell, 3rd, president of Rockwell Films, Inc., is in charge of setting up the new facilities. Paul S. Rockwell, treasurer of Rockwell Films, is serving as general manager of the new division, Rockwell Color.

* * *

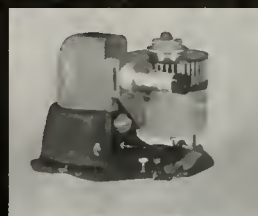
Cellomatic's New Mobile Unit

The Cellomatic Corporation has quipped and put into service a new mobile unit. The unit is a specially designed Volkswagen station wagon which has been constructed so that the Cellomatic projector, which is the basic unit of the animation process, can be transported quickly from location to location.

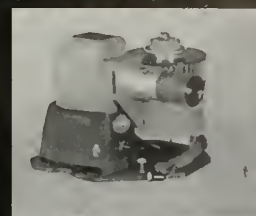
31 YEARS OF EXPERIENCE DEVELOPED THIS OUTSTANDING LINE



SELECTROSLIDE JUNIOR. Turbine-cooled projector with fixed magazine for 15 slides. Has built-in 500 watt projector, 5-inch projection lens, 7-second automatic and push button remote control. Slides change automatically but only one may be referred back to by a quick turn of the magazine drum. Can also be had with interchangeable magazines.



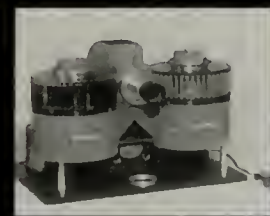
STANDARD SELECTROSLIDE, 750-1000 watt, turbine-cooled. Changeable 40-slide magazine, 5 inch anastigmat lens, 7 or 14 second automatic control or remote control. Runs continuously over long periods of time without attention. This model is also available with various focal length lenses from 2 to 10 inches.



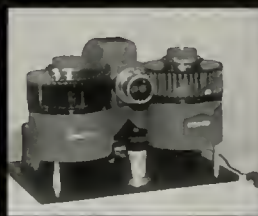
STANDARD SELECTROSLIDE WITH SPECIAL LARGE LENS MOUNT. 750-1000 watt, turbine-cooled, 7 or 14 second automatic changing or remote control. Shown with Kodak F2.3, 5" focal length lens. This model comes equipped with special large lens mount to permit use of Kodak Ektor lens when ultimate brilliant illumination is desired.



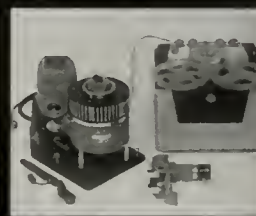
STANDARD STEREO SELECTROSLIDE, 750-1000 watt, turbine-cooled. Projects 48 Realist, Eastman or similar size 3-D pictures automatically or by remote control. His switch so projector can be used as for conventional slides by blocking out one of the 3-D pictures. Scientific construction eliminates distortion of perspective, even in close-ups. Also constant realignment of pictures. Will accommodate the new Leitz Stereo lenses for Leitz stereosides which do not require special mounting.



TWIN SELECTROSLIDE, FOR 96 SLIDES. 750-1000 watt, turbine-cooled. Control switch allows operation of only one magazine by remote control or automatic at two speeds or both magazines which operate alternately. Unlimited number of slides can be projected with interchangeable magazines. Twin can be operated automatically "flood" changing slides every 7 seconds or "fast" changing every 15 seconds.



TWIN STEREO SELECTROSLIDE, 750-1000 watt, turbine-cooled, mounts 96 lens 3-D pictures automatically or by remote control. Has all the features of the above described Standard Twin Selectroslide, which please see. Stereo lens hood is removable to make this model operate in standard slides.



FOR ADDED SOUND. Recording units make the SELECTROSLIDE an audio-visual projector in powerful, selling tool and teaching aid, giving you Audio-Visual for a modest investment. Positive action allows the recorded message to change each slide and with continuous sound tape the SELECTROSLIDE makes the ideal convention exhibit. Can be used with Standard or Stereo Selectroslide.



STANDARD SELECTROSLIDE with SELECTROVISION CASE. Projector identical to above standard model—all automatic features PLUS special Selectrovision case, with built-in screen and mirror for rear projection. Completely portable. Light enough to be useful by salesman and demonstrators calling on customers away from home office.



SELECTROSLIDE JUNIOR, 500 watt turbine-cooled projector with 15 slide capacity. Automatic or remote control, interchangeable magazine.



TWIN SELECTROSLIDE JUNIOR MODELS mounted to allow extremely rapid and exact changing of slides to simulate animated TV projection giving effect of motion picture.



TWIN SELECTROSLIDE for 96 slides especially created for use in TV studios. Fully automatic from master control panel.



Different focal length lenses are needed for various projection distances. The SELECTROSLIDE is built to make use of all lenses shown without the need for changing condensers. Either the Standard or Junior SELECTROSLIDE can be used in all Display Cabinets (3" focal length projection lenses are required).

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W. Clement Stone (I) president of the Combined Insurance Co. of America shown with his son, W. Clement Stone, Jr., briefing producer Jack Lieb during filming of recent meeting.

★ The Combined Insurance Company of America, with headquarters in Chicago, has developed a company communications method by which a well edited and concise film is made of special conferences, instead of using the expensive closed circuit television hook-up for on-the-spot briefing of all key personnel at locations throughout the country.

W. Clement Stone, president of Combined Insurance, said the filming procedure proved highly successful in an initial experience at a regional sales conference, March 3rd in the Edgewater Beach Hotel.

The film, a 16mm sound motion picture produced by professional cameramen and edited by experienced newsmen with the advice of company officials, has numerous advantages over the closed-circuit TV method, Mr. Stone said.

"From a standpoint of costs, the filming can be done at much less expense than the costly closed-circuit telecast," he explained.

"Aside from the actual costs, however, there are many other advantages of filming.

"Instead of a long drawn out television program which causes a great waste of time for key personnel in the branch offices, the film through fine editing can be reduced in length and shown at hours where everyone can be present and when there is no encroachment upon regular working schedules," Mr. Stone explained.

"The film also retains the on-the-spot feature of a closed circuit TV presentation because it can be processed and distributed to branch offices for showings within 24 hours after it is made."

Through intelligent editing, the film retains the important features of a conference, eliminates the boring and non-essential parts, and gets

Closed Circuit TV or Films?

Insurance Executive Cites Advantages of Filmed Meeting

across the meaning of the conference with more punch and vitality, Mr. Stone said.

Of prime importance also is the fact that the film becomes a permanent record for the company of what took place, Mr. Stone added, while the closed-circuit TV presentation is only something of the moment of which no record is made.

With the new filming technique, the March 3rd meeting of the Combined Insurance Company of America was reduced from an actual conference time of four hours to a fact-packed-film with a showing time of 30 minutes.

Mr. Stone said that he has already received numerous inquiries from industrial and business executives throughout the country.

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Montage of scenes pictured in "From the Beginning" film described below.

Stone Monument Story Viewed "From Beginning" in 16mm

♦ How man has used stone to record his life since the early ages is told in *From the Beginning*, a 15-minute, histro-industrial documentary motion picture sponsored by Stone Eternal Quarries of Elberton, Georgia.

In color, *From the Beginning* moves from its tale of man's use of stone as a lasting record to an exposition of the designing and manufacturing of stone monuments. From a pictorial recital of how stone has served in cultural development the film pans into granite quarry operations. Shown are drilling and cutting methods used to free large blocks from the quarry, rough sawing and grinding operations and the polishing work and inspections necessary for monumental excellence.

Creative design, layout work and symbolism stylization and different ways of doing finished stone carving are detailed. Photo-noted are the use of the diamond saw, gear grinders, stencil and air-blasted abrasives, various methods of hand carving. The film follows its story of stone tradition with emphasis on the tradition of craftsmanship which, the film maintains, makes modern granite monuments possible.

The film is available to professional, civic, social and religious organizations which have 16mm sound movie equipment. Contact the sponsor at Elberton, Georgia.

Installs Ten Inspect-O-Films

♦ Association Films, Inc. has installed ten new Harward "Inspect-O-Film" machines in its regional film exchanges. The equipment designed to rewind film rapidly and to indicate automatically weakened splices, film break, torn sprockets and other film damage.

"Dan Taber's Ledger" Presents a Down-to-Earth Picture of Wire Fencing Economy for American Steel & Wire

Sponsor: American Steel & Wire Division, United States Steel Corporation.

Title: *Dan Taber's Ledger*, 27 min., produced by Industrial Motion Pictures, Inc., Cleveland; distributed by Modern Talking Picture Service, Inc.

* * *

★ Why did the American Steel & Wire Division of United States Steel Corporation sponsor a motion picture called *Dan Taber's Ledger*? Any manufacturer might ask this question — especially if he, seeking an example he could profit by, wondered how such a company went about selling its product.

How does a large and long established company sell steel wire fences? One of the important methods now being used to sell steel fences is a visual message which shows the potential customer what the product looks like, what it can do for him, how he personally can put it to work, how he personally can profit from it. This visual message is framed in an idea-driving film entitled *Dan Taber's Ledger*.

Benefits by Positive Viewpoint

Imposing product-advantage ideas, *Dan Taber's Ledger* fences securely around a positive user-economy idea and fences out a negative-customer idea — the kind of an idea which may grow into dissatisfaction, objection. These ideas are imposed as human, personal economy problem ideas, not as points of a sales pitch.

How does the film do this idea imposing job? Aimed first at people who use or are apt to use fences, the film employs two fence-using farmers, Dan Taber and his neighbor. The significance of their friendly competition is summed up by the local feed hardware store man, who notes why Dan Taber is more suc-

cessful than his neighbor. The title is a tipoff on the theme.

Viewers see how to plan and put up a wire fence; they see Dan Taber put up the fence, dividing his pasture into three parts for rotational grazing. They see that the real difference between Dan Taber and his neighbor is the way that each looks at his ledger book. To Taber's neighbor, fencing is a running expense. To Taber, fencing is a capital investment; he plans his fencing, constructs it and pays for it with care.

Has Values for General Audience

By virtue of this simple study in acumen, the film has more than how-to-do-it, introductory meaning for its particular user audience and its value for general audiences is increased; the capital investment lesson may be applicable in many economic activities.

Distributed by Modern Talking Picture Service, Inc., *Dan Taber's Ledger* thus is designed to sell wire fences by image suggestion, to keep customers satisfied by helping them with their fencing and with the idea of constructive bookkeeping, and to generate public appreciation of the sponsoring company, American Steel & Wire Division, United States Steel Corporation.

* * *

355 TV Showings of Heart Film

♦ The documentary film on heart research, *A Matter of Time*, has broken all public service television records according to Association Films, having been shown 355 times in less than five months. The film, sponsored by the Institute of Life Insurance for the Life Insurance Medical Research Fund, shows significant developments in the search for the cause and cure of heart disease.

The film has also scored impressively on the community level.

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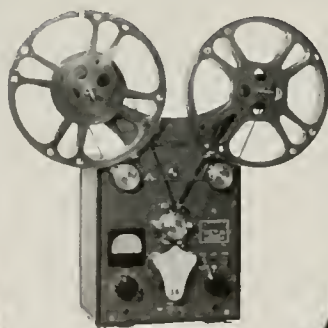
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Wilson Dalzell, *Vice-President, Prod. Supr.*

Roger E. Leonhardt, *Director*

Charles Kite, *Unit Manager*

H. Stewart Dailey, *Director of Photography*

James E. Darst, *Sales Manager*

SERVICES: Creators and producers of 16mm and 35mm color and black white motion pictures; TV commercials; sound slidefilms; radio transcriptions for commercial use; industrial and public relations, training and education. **FACILITIES:** Large air-conditioned sound stage with complete production facilities and the latest camera, lighting, editing and cutting equipment. Highly trained creative technicians for complete script-to-release-print service. Finest sound recording facilities, record processing and pressing plant.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Center of Town* (Mercantile Trust Company); *Rexall Drug Co.* (BBD & O.). **SLIDEFILMS:** *Martin Luther and Glad Church and the Sad Church* (Concordia Publishing House). **TV COMMERCIALS:** *Busch Lager Beer* and *Budweiser Beer* (D'Arcy Advertising Company).

DOANE PRODUCTIONS

514 Division Street, East Lansing, Michigan

Phone: ED 2-5714

Date of Organization: 1948

Don Doane, *Owner and Producer*

SERVICES: Sales promotion and public relations with 16mm sound color motion pictures only; professional services from script to screen. **FACILITIES:** 16mm Arriflex and synchronous camera facilities; studio; synchronous portable magnetic film recording; Maurer optical recording; portable lighting equipment with variable transformers for accurate color control; editing; work printing; interlock projection.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Rubber From Rock* (Dow Corning Corporation, 1954); Since this time in constant production of additional sequences for several forthcoming productions.

JOHNSON PRODUKTION A. B.

Tottvagen F., Solna, Stockholm, Sweden

Phone: 8235.00

Date of Organization: 1950

Eric Johnson, *Production Manager, Director*

Ebbe Pettersson, *Sales Manager*

Bengt Jarrel, *Scenario Dept. and Director*

SERVICES: Motion pictures in the field of industrial relations, public relations, sales promotion, training, travelogues; TV productions; distribution of commercial films. **FACILITIES:** 35mm and 16mm camera and sound equipment, lighting, etc.; creative staff for writing, photography and editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Yes, He May Live* (The Community of Stockholm); *Gas* (The Civil Defense); *From Morning to Night* (The Swedish Margarine Co.); *Nickel Girl* (Marabou, Stockholm); *Electrical Workman Safe* (The Swedish Power Bureau).

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Ohio "Select List" Papers Film Their Market Story

★Ohio, fifth largest state in population, is a mighty shopping center. Advertisers woo its 3 million people with much attention and constancy — for good reason: 61½% of all salaries and wages in the U.S. are paid to Ohioans every year.

But, while advertisers could almost supply a solid base to their campaigns by concentrating on one city in New York, and in Illinois (both of which have cities with half the total population), Ohio is a much different marketing situation.

To be sure, there are big cities — Cleveland and Cincinnati, for instance — and in fact a total of eight



"Queen" cities in the state with populations of over 100,000. Yet, even big coverage of these eight cities will not reach the bulk of Ohio; 46% of the state's people live outside the Queen cities and the counties in which they are located. There are, in fact, half a hundred pretty much independent metropolises in Ohio which are not too easy to reach except locally — through the thriving daily newspapers which burgeon in Ohio like nowhere else in the country.

About a half century ago, 50 of these newspapers associated themselves into a group called the Ohio Select List, which has been represented nationally, for some time, by the John W. Cullen Company. Although the Cullen Company has had remarkable success in telling the story of the \$4 billion Ohio "Inner Empire", its management felt that

it always had a story not too easy to tell quickly and simply in words, and as media men in agencies changed, it had a story that must be told often.

A visual presentation, of some sort, seemed to be the answer to the problem, and after consultation between the Cullen Company, and old-Ohioan Robert Lightburn, of Training Films, Inc., a sound slidefilm was decided upon, and duly produced.

The film, called *The Inside Story*, has been out for several months, and has been shown widely to groups of agency and business people all over the country. It is an interesting film in several respects. It sells not just the "Inner Empire" but the whole state. Queen cities, as well. It is designed not only for national use to the big agency audience, but for local use in Ohio to sell the important local outlets of national advertisers with cooperative allowances.

According to the Cullen Company, *The Inside Story* has been deliberately planned *not* to tell the whole story of the Ohio Select List. It is an aperitif. Not covered, for instance, are such important media-buying criteria as costs, the extent of penetration of Queen Cities papers, radio and TV within the Inner Empire, etc. But Cullen representatives purposely invite queries on these points, have convincing statistics and visual displays to point them up.

The Inside Story, 15 min., color, incorporates photography, technical art and cartoon techniques. Representatives of the Cullen Company report that most agencies have been enthusiastic about the method of presentation. And while the recent big upswing of national business in the Ohio Select List papers can be laid to a number of things, the film has been of great help. However, it was not made in the main, for a short life and quick result. The story it tells will be up-to-date and compelling for some time.

* * *

RCA Custom Records Aims Sales Planning

♦ Ralph C. Williams has been assigned to the newly-created post of Manager, Customer Product and Sales Planning for the RCA Victor Custom Records Department. He is a 10-year veteran of this transcription organization.

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**Cinevoice Magazine Conversion
Announced by Florman & Babb**

♦ A new Cinevoice magazine conversion. "Cinevoice 400." has been announced by Florman & Babb, New York. Cinevoice 400 is described as the first conversion which does not cut the head off the camera. It does not use auxiliary motors.

These usual necessities are eliminated by the installation of a special needle-bearing takeup system and the fitting of ball-bearing shafts to the 400-foot magazines. This change



is said to make possible an extremely smooth, steady and reliable take-up system.

Other Cinevoice features include: a silenced feeder footage counter; a built-in, behind-the-lens filter slot, with two filter holders; a headphone jack built into camera; a tripod socket rebushed with a new brass insert.

In the conversion, the camera is completely overhauled, cleaned and refinished. Either Bell & Howell or Mitchell 400-foot magazines may be adapted. After the conversion, the camera may be used as a 100-foot camera by covering the magazine slot with a lid provided.

The Cinevoice 400 conversion takes two weeks to complete. Full details may be obtained from Florman & Babb, 68 West 45th Street, New York City.

* * *

**S.O.S. to Exhibit
at SMPTE Convention**

♦ The S.O.S. Cinema Supply Corporation will exhibit the latest in motion picture and television production equipment at the Society of Motion Picture & Television Engineers Convention, Hotel Statler in New York on April 29 to May 4th.

**Zoomar Remote Control Lens
Has 6 to 1 Zoom Range: TV Aid**

♦ A new remote control Zoomar lens with a zoom range of 6 to 1, 20 to 120mm focal length has been developed by Zoomar, Glen Cove, L. I., New York. At present, the new unit is only available for industrial television camera use because of the increasing demand for optics in the industrial tv field.

Speed of the lens is F: 3.9 and it is constant over the entire zoom range, the manufacturer reports. In contrast to other remote control lenses, the new Zoomar unit weighs approximately 1½ lbs., and can be easily mounted to cameras. The lens is equipped with a standard "C" mount.

Image quality of the I.T.V. Zoomar is said to meet with the highest standards which can be applied to an ITV zoom lens. Resolution is better than 600 tv lines. Contrast rendition is adequately balanced over the entire spectral range of the Vidicon Tube.

The basic unit has two flexible shafts attached which can be connected to manual or electric controls. These two shafts operate distance setting and zooming. Among the accessories is a motor drive unit approximately 6 x 5 x 2 inches which works with miniature D.C. motors and is energized from power control unit which can be located in a remote spot.

The power control unit, approximately 6 x 4 x 2½ inches, consists of the necessary electrical components (transformers, rectifier, etc.) and spring returned toggle switch for distance setting and zooming. If necessary, a remote iris control with an additional switch can be supplied.

Without the power control unit the basic price for the lens is \$700.00. Complete details can be obtained by writing to Zoomar, Inc., Dept. ITV, 55 Cliff Avenue, Glen Cove, Long Island, New York.

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Eight Slide Projectors Aid Int'l Silver Sales Sessions

♦ Eight slide projectors illustrated the words of speakers at International Silver Company's recent sales meeting. Young & Rubicam, agency for International Silver, used the bank of eight Viewlex slide projectors to achieve complete coordination of the visual illustrations with the spoken messages.

As the talks progressed, appropriate images automatically were flashed on the screen. The battery of eight projectors made it possible



to hold up several images on the screen simultaneously. Images were given an animation effect when the slides were automatically changed and projected in rapid-fire forward or reverse sequences.

The Viewlex model used in the sales meeting set-up was the 500-watt Viewlex V-25, a standard projector for industrial, educational and institutional use. It delivers exceedingly brilliant screen illumination, yet remains cool even after long periods of steady use, the manufacturer states. Its "Light Multiplier" optical system and automatic condenser alignment for perfect focus are said to provide sharp images.

The V-25 projects single and double frame filmstrips and vertical and horizontal 2x2 and bantam slides. Professional quality, 3, 5, 7, 9 and 11-inch projector lenses can be used.

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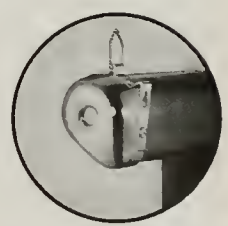
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BUSINESS SCREEN EXECUTIVE

Seielstad Elected President of Haig and Patterson, Inc.

♦ Earl E. Seielstad has been elected president of Haig and Patterson, Inc., of Detroit, Michigan and Dayton, Ohio.

Seielstad, 47, replaces former president J. T. Patterson of Dayton, who was named chairman of the



Earl E. Seielstad

board of the motion picture and slidefilm production firm.

Seielstad has been an executive of Haig and Patterson since 1948. He entered the visual training field from the automotive industry in 1936. His background includes creative writing, production and film utilization in many fields.

* * *

Havlicek Heads Ad Sales at Reid H. Ray Film Industries

♦ With its 1955 volume-of-business totals described as highest in the company's 46-year history, Reid H. Ray Film Industries, Inc., St. Paul, Minnesota, has effected several managerial reassignments.

Frank J. Havlicek, former assistant to Reid H. Ray, president of the firm, has been appointed sales manager of the company's Film Ad Division. This post had been held by John Lang who has resigned. Havlicek has been with the film company for more than three years.

Whitney to Assist President

Robert E. Whitney, formerly in the sales department, now is executive assistant to the president, Miss Marjorie Allen, employed with the company for 21 years, has advanced from administrative sales director to executive assistant to Havlicek. Englebert Marko, who had been handling contract negotiations, has become sales coordinator in the Film Ad Division.

The firm which produces commercial, sales, training and television films, employs nearly 100 persons.

Milton Carter Heads Production at Charles Skinner, Hollywood

♦ Charles E. Skinner has signed Milton Carter as production manager for The Charles E. Skinner Productions, in a general expansion move, preparatory to launching an upbeat in studio output.

At the same time, Skinner advanced two first assistant directors, Mike Eason and Frank Myers, to direct one segment each in the new group of 12 segments in the *Sergeant Preston of the Yukon* tele-series. Other segments will be directed by Eddie Dew, Charles Livingston and Alan Crosland, Jr. Carter, on his first managerial assignment with Skinner, will handle the new group of 12 segments.

Carter formerly served as production manager and assistant director on such theatrical releases as *Night of the Hunter*, *Oklahoma*, and the new Cinerama film, *Seven Wonders of the World*.

* * *

Robert Presnell, Sr., Joins Regan Film Productions, Inc.

♦ Robert R. Presnell, Sr. has been added to the staff of Regan Film Productions, Inc. of Detroit, Michigan. He will head the motion picture department for the studio, writing and following through on production to meet the needs of clients.

Presnell came to the industrial film field through Caravel Films, Inc., New York, later moving to The Jam Handy Organization, Inc.,



Robert Presnell, Sr.

Detroit. He has written a number of merchandising and sales training pictures and slidefilms for national accounts. His background includes writing-production assignments for major companies in Hollywood, television programs in New York. He has done work for *Studio One*, Robert Montgomery and *Man Against Crime*.



Ross M. Sutherland

Heads Detroit Sales Office for John Sutherland Productions

♦ Ross M. Sutherland, executive vice-president of John Sutherland Productions, Inc., in charge of sale and client service, has moved to Detroit to establish his home in Grosse Point Farms and open a new Sutherland office in The Stephenson Building, 6560 Cass Avenue at West Grand Boulevard.

Mr. Sutherland joined his brother's business film company in 1944 and served as Treasurer and Controller, and Studio Manager until 1950, when he moved to the firm's New York office.

Graduated from the University of North Dakota in 1937, where he majored in Business Administration, Banking and Finance, and Accounting, Mr. Sutherland served as Operating and Credit Manager for the Firestone Tire & Rubber Company in Chicago, and for the B. F. Goodrich Company in a similar capacity, until 1940.

During the next five years, he lived in the Southwest and was General Manager of the Navajo Apache Telephone Company in Holbrook, Arizona; organized and operated his own general accounting and tax consulting firm; and served for two years as Municipal Auditor.

This combination of business and film production experience gives Mr. Sutherland an unique background from which to provide qualified counsel in the film communications field, particularly as regards the details of production and distribution problems.

* * *

Donoghue to Transfilm, Inc.

♦ Philip F. Donoghue has joined Transfilm Incorporated as administrative assistant to Robert H. Klauger, vice-president in charge of Transfilm's commercial and industrial film production.

Prior to joining Transfilm, Donoghue was unit and business manager for the domestic section *Cinerama Holiday* for Louis de Rochemont, with whom he was associated for five years.

British Camera Ace Joins Fred A. Niles Productions

♦ Appointment of Jack Whitehead as director of photography and head cameraman of Fred A. Niles Productions. Chicago has been announced.

A cinematographer with considerable international background of experience, Whitehead was welcomed by Stafford Barff, director of the British Information Services Chicago office, at a luncheon in his honor last month.

Whitehead has 30 years of feature film production experience. He



Jack Whitehead . . . talent impart joins Chicago production firm.

has worked on such notable films as *Hamlet*, *Mogambo*, *The 39 Steps* and *Red Shoes*. He is a founder member of the British Society of Cinematographers.

Whitehead's past affiliations include British International Pictures, British and Dominion Pictures, Paramount (Paris), where he worked on bi-lingual films; Gaumont-British (later J. Arthur Rank), the British military services, MGM (Great Britain), and most recently Cinetone Studios, Amsterdam.

As a freelancer, Whitehead photographed 26 half-hour American television films produced by Arthur Dreifuss and an Eastman color film, *The Creation of the Earth*, for LIFE magazine's *World We Live In* series.

* * *

Albert F. Cook Appointed to Creative Staff of Atlas

♦ Albert F. Cook has been added to the creative staff of Atlas Film Corporation, Oak Park, Illinois, according to L. P. Mominiec, vice-president and general manager.

Cook was initially assigned to the Detroit area where he will assist in serving the growing number of Atlas accounts. Cook's experience in the audio-visual field covers some 15 years. He has a background in advertising, sales promotion and merchandising.

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(CONTINUED FROM PAGE TWENTY-NINE)

certainly receive strong consideration in next year's Awards.

Far More Than a "Tour" of Marineland

Lest the millions of visitors to Marineland fear that *The Miracle of the Reef* is merely a tourist's eye view of the oceanarium and the leaping porpoises, they can be assured that there is little resemblance aside from the fact that both are concerned with sea-life. The film's special task is to record the beginning of life of many creatures of the Florida reef—the octopus, squid, coral shrimp, sea horse, jelly fish, seaturtle, and to follow them as they grow, spread and find food, or become food.

Enhancing this story of the sea is an original music score by Clinton Elliott who has been judged one of our finest young composers. Color processing is by Tri Art Color Corp. Joe Julian is the narrator.

* * *

Report More Than 62½ Million Viewers of Union Pacific Railroad Pictures During '55

★ More than 62½ million persons saw motion pictures from the Union Pacific Railroad's library of industrial films during 1955. The company chalked up ten thousand showings between the first of 1955 and last August when a Union Pacific film was screened at the West Side Rotary Club at Manitou Springs, Colorado.

Union Pacific has a film library of 40 subjects and 1200 prints dealing with agriculture, safety and western travel that are loaned gratis to clubs and television stations throughout the nation. Audience reports indicate that the films have been of aid in educational and tourist promotion programs.

With 16½ million viewers, Union Pacific likewise would appear to be giving itself substantial promotional aid as well.

* * *

Illinois Central Magazine Reports on Growth of Audio-Visual Under Hawkinson

★ Recognition of the important and extensive use of audio-visuals at the Illinois Central Railroad was provided in an editorial report on the department headed by John T. Hawkinson in the February issue of the ILLINOIS CENTRAL MAGAZINE. Hawkinson is Illinois Central's audio-visual manager.

The company magazine story points out that though the a-v department's principle occupation

(CONTINUED ON THE OPPOSITE PAGE)

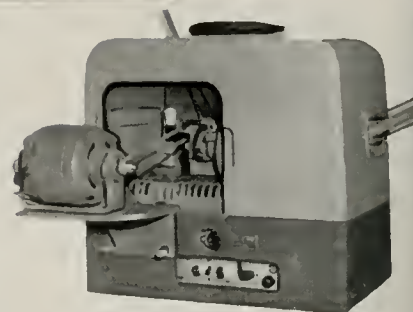
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CLEVELAND'S 9TH FILM FESTIVAL:

(CONTINUED FROM PAGE TWENTY-FOUR)

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International: Mrs. W. Parker Craig—Cuyahoga County Public Library—1150 West 3rd Street—Cleveland 13, Ohio—CH 1-0693

Medical & Nursing: Miss Theresa G. Kieselbach—City Hospital—3395 Valentine Avenue—Cleveland 9, Ohio—FL 1-4820, Ext. 211

Public Relations: Robert Denega—Fuller & Smith & Ross, Inc.—1501 Euclid Avenue—Cleveland 15, Ohio—CH 1-6700

Safety—Industrial & General: Mr. William F. Smith—Standard Oil Co.—1100 Midland Building—Cleveland 15, Ohio—MA 1-7400

Sales Promotion: Prof. Vance Chamberlin—Fenn College—E. 24th & Euclid Ave.—Cleveland 15, Ohio—PR 1-0250

Teaching & Classroom Elementary Grades (Includes Music): Mrs. Dale S. Cole—Laurel School—Lyman Circle—Cleveland 22, Ohio—YE 2-1340

Teaching & Classroom Secondary & College (Includes Music): Lewis F. Cowgill—Parma Senior High School—Parma, Ohio—6285 West 54th Street—Parma 29, Ohio—TU 4-5400

Travel: W. B. Reynolds—Ohio Bell Telephone Co.—750 Huron Road—Cleveland 15, Ohio—NA 2-9900, Ext. 4548

RIGHT OFF THE REEL:

(CONTINUED FROM THE OPPOSITE PAGE)

is the production of audio-visual aids, Hawkinson also purchases ready-made motion pictures and sound slide programs and adapts them to the needs of the railroad, maintains a library that contains hundreds of motion pictures, sound slidefilms, disc and tape recordings for use throughout the system and runs a presentation service which arranges complete film showings.

As part of his production activity, Hawkinson acts as a consultant to the railroad's many departments in planning visual aids which may pictorially analyze problems or serve in training phases.

The film library distributes motion pictures and other a-v aids to groups on and off the railroad's territory, the article notes. Some of these movies have been seen by almost a million people in the railroad's territory.

Kodak's Research Chief Notes Films' Need in Color TV; Wide-Screen "Here to Stay"

★ Speaking on "New Developments in Photography" to members of the Rochester Engineering Society, Dr. Cyril J. Staud, Eastman Kodak Vice-president in charge of research, made some interesting references to trends in motion picture production last month.

"It now appears that the big screen is here to stay. Three-D had its rise and decline, both of which were rather abrupt. Three-D may well not be seen again to any significant extent for some time" according to the Kodak research chief.

Dr. Staud remarked that results of the motion picture industry's experimentation in larger-size negatives and, in some cases, larger-size films in the projectors have been "definitely favorable."

He cited technical gains in black-and-white films for television, adding that "it is further anticipated that with the rise of color television, films will play more important part than has been the case in black-and-white television."

Wisconsin's Library of 4,296 Films Gets Stotewise Push with 26,000 Catalogues

★ Wisconsin school teachers now are being guided to a library of 4,296 educational motion pictures by a new, 225-page catalogue being mailed out by the University of Wisconsin Extension Division's Bureau of Audio-Visual Instruction (BAVI). More than 26,000 copies of the catalogue were distributed as the UW Extension Division celebrated its 50th Golden Jubilee anniversary.



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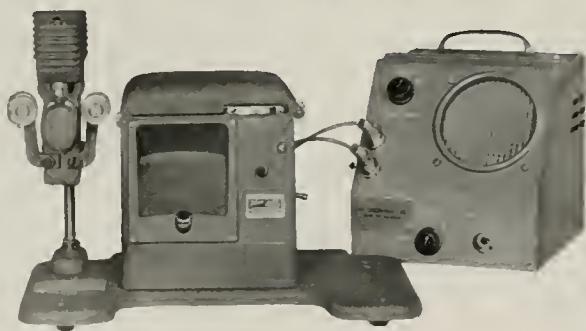
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AUDIO-VISUAL PROGRESS ON THE INTERNATIONAL SCENE

Norway Forms First National Audio-Visual Association to Help Develop a Wider Use of Media

NORWAY has established her first national audio-visual aids association, the Norsk Audio-Visuell Forening (NAViFo). The new organization, in which two Americans played key advisory roles, was founded at a meeting of 130 persons representing Norwegian industry and education, in Oslo, February 2. A first general meeting was held on February 23.

Open to all Norwegians who are interested in audio-visual aids and their promotion, NAViFo will provide a common meeting place for users and those producing and dealing in audio-visual materials and equipment.

Fourteen Goals on the Agenda

Fourteen primary aids to be maintained by the new association indicate its scope:

(1) Regular meetings so as to enable members to become acquainted and discuss common problems, criticize and improve awareness of quality. (2) Workshops and seminars, training of projectionists, improvement of integrated application of all visual aids. (3) Registration of available 16mm films. (4) Supply information on new techniques, new equipment, new films, etc. (5) Publishing of news-letters and periodicals. (6) Planning of adequate premises for use of projected materials.

(7) Establishment of AVA center comprising available literature. (8) Sectional work looking after specialized interests. (9) Planning of audio-visual information centers within schools, organizations, etc. (10) Film Festivals. (11) Work for customs exemption for audio-visual materials and equipment. (12) Establish and maintain contact with interested bodies abroad and at

home. (13) TV in information and education. (14) Establishment of tape library and tape reproduction center.

Evidence of World Interest

Coming in the rush of evidence of a world-wide quickening of audio-visual activity, the story of NAViFo's founding is a strong "exhibit N" testifying to the maturing nationwide interest in audio-visual in one European country. It also is another instance of international cooperation for the extension of audio-visual media. The story:

Specialist groups and societies for the advancement of film for 16mm producers, for still cameramen and other a-v segments have existed in Norway, some of them for several years, but there had been no central, unifying force organized specially and entirely to lead and propagate a-v interest, application and industry.

From This Small Beginning...

During 1954-55, Professor William Gnaedinger of Washington State College, in Norway as a Fulbright scholar, got to talking with Norwegian audio-visualists. Early in 1955, these conversations resulted in seven a-v leaders forming a private club to compare notes and discuss common problems — on a regular basis.

Benefiting from these regular meetings, the members were inspired to investigate the possibility of forming a national society. Prior to their little club, those who were cooperating members had been individuals trying to cope with problems too big for them. Together, they had learned from each other. They reasoned that all the other Norwegians attempting a-v work individually or in small, uncoordinated

Freeberg to Ad Staff of United World

♦ Appointment of Don Freeberg to the advertising and sales promotion staff at the New York headquarters of United World Films, Inc. has been announced by James M. Franey, president. Freeberg previously handled advertising for American Cabinet and Billiard Co. and has edited sports magazines.

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♦ THAT'S WHAT THEY'RE SAYING IN THE EAST

nated groups, could benefit from a communicative unity.

To learn whether the idea of a nation-wide association would be welcomed, each of the original club members sounded out their respective fields. Traveling around Norway, the club members found that audio-visual workers needed aid. At plants, schools and other organizations, they discovered people were experimenting, wasting time trying out different cataloguing and storage systems, frustrated because they knew the a-v material they wanted was available but they did not know where to obtain it. Films might abound somewhere — unregistered or on loan from some unheard-of library — but how to get them?

Widespread Interest Is Shown

It was noted that many teachers, extension service agents, plant employees had attended audio-visual promotional courses. They were eager to make use of audio-visuals but were not granted the necessary funds to obtain materials. Once a-v materials were acquired, administrators made scant effort to facilitate their use, to encourage such activities or to give recognition to those who used audio-visuals to advantage.

These findings bespoke the need for a central body which could promote a widespread acceptance of the media, supply openings for information and experience and acquaint the users with sources for audio-visual materials. Users could turn to such an association for advice on teaching problems.

Organization Effort Is Begun

The small beginning-group sent out a circular letter to all headmasters and people who had attended audio-visual aids promotional courses, asking if these persons were interested in participating in a meeting to discuss the establishment of a national audio-visual association. Affirmative replies were received from all parts of Norway.

Soon, the founding group was very busy — conducting frequent meetings, drafting sub-regulations and forming the scope of operations. Deciding that experienced assistance was needed, the group enlisted Howard Kresge, industrial training specialist for the United States Foreign Operations Administration in Paris.

This was a logical selection, as Kresge, functioning as liaison and consultant to the European Productivity Agency, had shown his interest and capacity in dealing with the kinds of problems faced by the new organization. Like Professor

Gnaedinger, Kresge also is a Washington State College man. At the college, he directed the selection and review of hundreds of U. S. training films that went into the overseas Mutual Security productivity

program. In connection with his more recent work with the newer EPA, Kresge served BUSINESS SCREEN as roving editor, bringing our readers a roundup coverage of this tremendous a-v program aiding



Norway's audio-visual enthusiasts meet to organize for group action.

economic rehabilitation in all of Europe.

Norway had shared in developing the productivity program, using some 450 films in the first phase of the postwar training period. Norwegians subsidized purchase of 4,280 prints of films which the Technical Assistance program initially provided and synchronized — one of the steps toward the present European self-sustaining character of the EPA. In 1954, the films provided were transferred to the Norwegian Productivity Center. The centralized distribution of films in the productivity program increased interest in informational films and probably hastened the idea of a national a-v association. The Norwegian Productivity Institute is a major participant in the new association.

With Kresge's assistance, plans were finalized and February 2 was fixed for the exploratory meeting at the Ruselokka primary school in Oslo. Johannes Hjelgheim, director of schools of south Norway outlined to newcomers the purpose of the meeting, explaining why the small group had suggested a national a-v association.

It was unanimously agreed to form an association, rules were discussed in detail and an executive board was elected. The many fields from which the board members were drawn reflect the association's wide scope. These officials include:

President — Hakon Somerset, headmaster at the Majorstua primary school, Oslo (1500 pupils), chairman of the Society of Headmasters, chairman of housing societies for school teachers; Vice-President — Mrs. Inga Millar, head, Audio-Visual Department, Norwegian Productivity Institute; Secretary — Lars Grimelund Kjelsen, head, Audio-Visual Department, Ministry of Agriculture; Cashier — Arne Melsom, public relations officer at Christiania Spigerverk (reportedly the largest wire-drawing plant in Scandinavia).

Other board members include Tor Arnevaag, director, National Safety Council; Olav Kvalheim, headmaster, Ruselokka primary school, Oslo (1300 pupils), and Dr. Arne Bruusgaard, head doctor, State Labor Inspectorate.

The board called the first general meeting on February 23, which featured a demonstration of magnetic recording and the many possibilities it furnishes for economical synchronization in the Norwegian Productivity Institute. Films with magnetically recorded commentaries were issued to borrowers together with magnetic soundhead attachment.

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NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Projection of Visuals

Automatic Slide Projector Announced by Bell & Howell

♦ The TDC-Robomatic, a new, fully automatic slide projector, has been announced by Bell & Howell Company. The operator may be seated away from the projector while it shows a series of 30 slides.

Robomatic has an automatic cycling device which enables the user to pre-select any length of time for his slides to be shown on the screen—from 5 seconds to 1½ minutes. It also can be operated by remote control, or the slides may be projected manually. During automatic operation, the cycling device projects one slide after another at any pre-selected interval.

Another advantage is the ability to intentionally shorten the screen time of a single slide (by pressing the remote control button) without changing the screen time for successive slides. The projector operates either in forward or reverse—manually or automatically.

All operating controls are grouped and illuminated at the back. The slide tray loads on the right side. TDC Selectrays accommodate any type of slide-mount. Different types may be intermixed in the same tray.

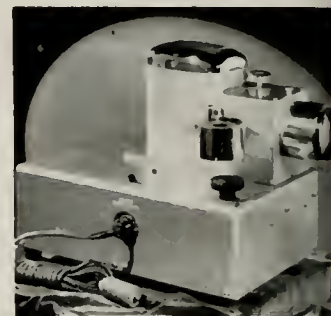
When no slide is in the aperture during operation, the shutter remains closed, eliminating a white screen between slides. The projector is equipped with a 500-watt lamp. Either a 300 or a 750-watt lamp can be accommodated. Corner illumination is 93% of the picture center brightness. A 5-inch f/3.5 lens is standard equipment.

Projector and case weigh 21½ lbs. The projector alone weighs 16½ lbs. Of die-cast construction, the TDC Robomatic is priced at \$139.50 (with the automatic cycling device).

* * *

Three New RCA Accessories

♦ RCA audio-visual distributors are now offering three accessories for 16mm sound projectors. These include an automatic cable-rewind device; a line-voltage booster (to provide constant sound, picture operation), and a portable case to house all components for a sound system.



Here's the new "gold-plated" projector.

New "Gold-Plated" Slidefilm Projector for Wide-Screen Use

★ Wilding Picture Productions, Inc. has announced the development of a new double-frame slidefilm projector, which is believed to deliver more screen light than any other device of its kind available today and which makes possible the use of wide-screen proportions with slidefilms.

Under normal conditions the projector (parts of which have been gold-plated to make its appearance in keeping with its performance will deliver over 2,000 lumens light at rated lamp voltage, and with certain lens combinations will deliver to the screen more than 3,000 lumens of light. This is several hundred percent more light output than the usual slidefilm projector provides and accounts for a brighter picture.

This "Gold-Plated" Projector makes the use of theatre-size slidefilm images (up to 30' wide) entirely feasible. In fact, the unusual amount of light, plus the very fast indexing or picture changing, which is accomplished horizontally rather than vertically, in effect makes an entirely new medium of slidefilms and to a large degree eliminates the necessity for glass slides.

The new equipment was for

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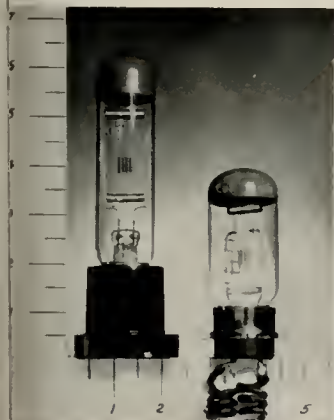
used on *Decorama*, a full color spectacular home furnishings show now on tour throughout the country. *Decorama* was produced for Libbey-Owens-Ford Glass Company in cooperation with Paul MacAlister & Associates.

The "Gold-Plated Projector" was developed by A. J. Bradford, manager of Wilding's Customer Services Department and is manufactured by Commercial Picture Equipment, Inc.

Sylvania Projection Lamps Held Influence on Equipment Design

A new type projection lamp, called Tru-Focus, which will permit new design concepts in motion picture and slide projectors, has been demonstrated by Sylvania Electric Products, Inc. Providing greater light, the lamp can be focussed with complete accuracy.

The new projection lamp will turn in any position including horizontal or base down. For this reason, and because it is far more



Tru-Focus lamp is only 4" high compact than previous lamps (only four inches high, including socket). The lamp opens up new fields in projector design.

In demonstrating the Tru-Focus lamp to a group of projector manufacturers at the Waldorf-Astoria in New York last month, Sylvania unveiled several projector models of radical design. The models, resembling small portable radios, were only about three inches high, and could be carried like a purse. No separate carrying case was required.

According to George C. Connor, general sales manager, photo-lamps, for Sylvania, some of the advantages of the Tru-Focus lamp result from a socket of unique construction which is used with the lamp. Lamps inserted in the new sockets automatically snap into prefocused alignment. This provides perfect alignment with the projector's optical system to assure precision light position.

To insure that the Tru-Focus lamp is positioned with absolute accuracy, a key is built into the lamp's base. This key inserts into a slot in the lamp's socket, locking the lamp into exact position. The base contacts are silver coated for positive electrical contact. To further assure precise optical alignment, the socket is equipped with 18 die-formed metal fingers which hold the lamp's base securely, regardless of burning position or severe vibration.

Specifications of the new lamp, which comes in 300 (Type DGA) and 500 watt (Type DGF) sizes are as follows: average life in hours—25; overall length—4 inches; rated lumens: 300 watt type—7200 (at 3150K color temp.), 500 watt type—12750 (at 3250K color temp.). Price per lamp of the Type DGA (300 watts) is \$3.25. Type DGF (500 watts) is \$4.25. Both must be used with forced cooling.

The lamp was developed by Sylvania engineers as a result of discussions held two years ago with projector manufacturers on the subject of design and construction problems. At that time it was stressed that the light source has been the chief bottleneck in designing a more compact, more modern projector. The Tru-Focus lamp is Sylvania's answer to that problem, Mr. Connor said.

Here's REEL News!

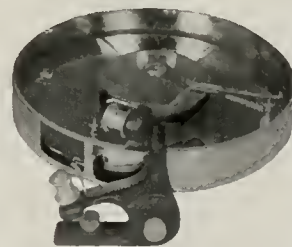
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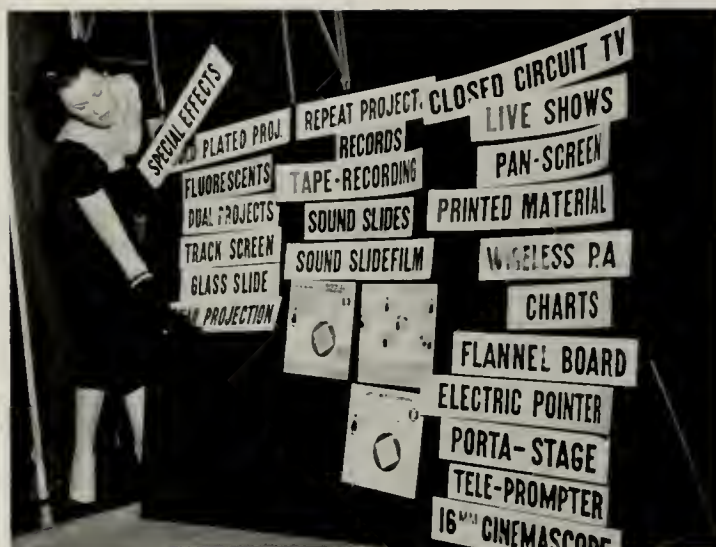
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Hollywood model Carol Brewster adds to the flannel-board lineup of audio and visual tools demonstrated at the Los Angeles' Sales Executive Club.

"More Effective Training With Audio-Visuals"

FOUR TONS of highly specialized sales, training, advertising and public relations visual tools of every conceivable type, size and shape were shipped from all parts of the United States for demonstration by Douglas F. George, guest speaker in a recent presentation before the Los Angeles Sales Executives Club. H. G. Rogers, president of the club and vice-president of the Coca-Cola Bottling Company of Los Angeles, presided at the meeting.

George, president of Douglas George and Associates, held the attention of a capacity audience of more than 400 in the Biltmore Hotel Ballroom with the unusual array of equipment and visual techniques. Among the persuasion and training tools used by George were the newest developments in wide screen motion picture and automatic slide film equipment. George also illustrated the uses of rear projection equipment, closed circuit television (on which he was introduced), flannel boards, charts, unique brochures and packaged sales meetings, suitcase-size motion picture repeaters, wireless micro-

phones for public address systems, black light special portable teleprompter equipment, du 16mm equipment, etc.

The presentation was held on a theatrical-style portable stage complete with lights, curtain, fast-folding screens and control board. From the stage and from behind a fast-fold portable podium George expanded on some of the revolutionary new techniques available for obtaining maximum impact and penetration. These include public relations and sales films with the "new look" for maximum utilization and distribution; automation of visuals, extreme flexibility and portability of equipment, etc. "This is of extreme importance", said George, "since it allows the busy executive to take a well-planned, hard-hitting, 'persuasion package' out into the field."

Rendering an able assist onstage was Don Smith, sales manager of Commercial Picture Equipment Company of Chicago. Backstage were John T. Brady, Jr., public relations man and writer on George's staff, Dale Ecklund, slide film writer and director, and Carson George, who heads up the slide film production and photographic departments.

Below: speaker Doug George (left) checks screen while program aides Don Smith (CPE), Carson George and Dale Ecklund operate part of four tons of a-v equipment used for Sales Executives' show.



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Deitch New Creative Supervisor of Robert Lawrence Productions

♦ Gene Deitch has joined Robert Lawrence Productions as Creative Supervisor. He will supervise animation in New York for the company's affiliate in Hollywood, Grant-Lawrence Animations Inc. In addition he will participate in live action film production toward developing new ideas combining animation and live action techniques.

Gene Deitch formerly was with Storyboard, Inc., and was for four years Supervising Director of UPA-New York.

He is the winner of many Art Directors' awards for such animation commercials as *Jello-Busy Day*, and was animation director of the current "Harry and Bert" spots for Piel's Beer.

* * *

Capuzzi To Ganz' Organization

♦ William J. Ganz, president of the Institute of Visual Training, Inc., has announced the staff appointment of Vincent J. Capuzzi to the Free-Loan Film Department. Mr. Capuzzi, formerly manager of United World Free Film Service Department, will work directly under Mr. Ganz in the circulation and promotion of sponsored films.

* * *

Dwinell Grant Now Free Lance

♦ Dwinell Grant has resigned as director and vice-president of Sturgis-Grant Productions, Inc. of New York City. Grant now is freelancing as a motion picture scriptwriter, storyboard artist and production consultant in the field of science.

While with Sturgis-Grant he did research and script work on a number of science films, including *Embryology of the Ear* for the American Academy of Ophthalmology and Otolaryngology, *Anomalies of the Aortic Arch* for Squibb and

Myasthenia Gravis for Hoffman-LaRoche, Inc.

Previous to his association with Sturgis-Grant Productions, Grant was art and animation director for Willard Pictures, of New York City.

* * *

Sobel Opens New York Offices

♦ Stanford Sobel, one of the better known free lance scriptwriters, has opened new offices at 103 Park Avenue, New York.

During the past ten years, Stan Sobel has written scripts for practically every important commercial film producer in the country. More than a score of his films have been



Stanford Sobel

award winners at such major film festivals as Cannes, Edinburgh, Toronto, Cleveland, Boston, and the Golden Reel.

The new offices, conveniently located just a block from Grand Central Terminal, include a script conference room, private office, and reception area.

Mr. Sobel, not long ago, represented the viewpoint of the writer on a panel discussion at the National Visual Presentation Association. He is a member of the Dramatists' Guild, Author's League of America, New Dramatists' Committee, and American Management Association.

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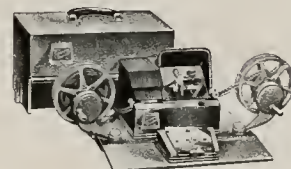
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Ken Killian Co. Sd. & Vis. Pdts. 17 New York Ave., Westbury, N.Y.

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Training Films, Inc., 150 West 54th St., New York 19.

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J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

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• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

• GEORGIA •

Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.
Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.
Phones: CA 3945 - RA 9143.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone Ma 5-1371.

MIDWESTERN STATES

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American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

• KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbou Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

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Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

S.O.S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

SAN FRANCISCO AREA

Association Films, Inc., 351 Turk St., San Francisco 2.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

• OKLAHOMA •

Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.

• OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

• UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

Aljac Productions Readies Simplified Slidefilm Viewer

♦ Manufacture of a new tab viewer for filmstrips has been started by Aljac Productions, Inc. 35mm filmstrip producers in Freeport, New York. The Aljac Viewer is said to permit greater use of filmstrips owned by industry, colleges and schools.

Intended for use by the salesman, service man, teacher or student, the Aljac Viewer is described as having: a large, clear illuminated image; double sprocket strip-advance mechanism; quick adjustment to optimum viewing angle; easy rebuilding; sturdy precision construction; streamline styling, compactness. Folded, the viewer measures 2¾ x 4¾ x 6¾ inches—making it convenient to carry.

Detailed information about the Aljac Viewer is available from Aljac Productions, Inc., 107 N. Long beach Avenue, Freeport, Long Island, New York.

Offers 'Jack-Box' for Individual Listening to Sound Equipment

♦ A "Jack-Box" containing six output jacks for distributing sound headphones has been announced by Language Training Aids, Silver Spring, Maryland.

Plugged into the extension speaker jack of a tape recorder or motion picture projector, the Jack-Box automatically cuts off the loudspeaker. Thus it serves as an aid to audio visual use in classrooms and vocational training situations: the room is kept quiet and no disturbance is created for those who may be working or studying nearby.

The Jack-Box accommodates up to 12 sets of headphones when used with Mallory No. 75 phone plug. If it is necessary to serve more than 12 sets of headphones, additional Jack-Boxes may be plugged in the first Jack-Box.

Further information on this audio device may be obtained from Language Training Aids, 12101 Valleywood Drive, Silver Spring, Maryland.

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(CONTINUED FROM PAGE 17) tive, as we have been using and recommending ever since we have been printing Kodachrome, and the track is made with the correct maximum density (1.6 to 2.2 should work OK. The recommended density is 1.8). we simply make a negative printing track from the positive and end up with a negative with the correct emulsion position. This negative is then used for printing on the new 5269 stock.

True, it is going to cost a few dollars but you end up with a better picture, better track, and before this time you couldn't buy this quality for any amount of money. We have made tests and we feel the results are very satisfactory.

There will probably be a few positive tracks that may not lend themselves to printing and these cases will have to be worked out individually, but in most cases they can probably be solved by rerecording.

Just in case this can't be done, a Type A print can be made using the old printing track. The worst that can happen is that a print on Type A would cost a little more since the stock costs a little more, in any event, the producer is still able to get prints.

A few people may be concerned that the new duplicating film may give them a color hue which may be different, or the better definition will show up something they didn't see in their print before, etc. Naturally, the color of prints made from the new stock will be different and better. Unless it is different and better it would be perfectly silly to bring it out.

Grain and Definition Improved
The tests we made with the new stock show the grain to be slightly

better, and the definition quite a lot better. Such things as foliage and green trees instead of being a mass of green now show detail. This is true in first generation prints, but it is especially true in the second generation prints.

Here again, if you have a proper direct positive sound track you can make the proper negative track for printing from masters. You can, of course, expect a difference in the prints you will get, but the whole purpose of research is to improve products.

2nd Generation Prints Improved
Second generation prints made on 5269 from masters made on 5269 show a very definite improvement over anything we have ever been able to produce in the past.

In fact, we believe that for the first time it can be said that prints from masters are satisfactory. We have done this type of printing in the past, but only under protest or when it simply had to be done. Prints made from masters on 5265 and then printed on 5269 will not be improved. The 5269 must be used in both steps to get the improved results.

Summary of Film Comparison
To sum up — our tests show that the new Kodachrome print stock No. 5269 will provide: 1) a better print from the original, and a tremendously improved print from a 5269 master, and 2) an improved quality of sound. However, our tests further establish that there is no need for alarm regarding the use of 5269 replacement sections in existing 5265 prints. The picture will be improved, the sound will be better — but the repair sections will work out.

Persons Directs Promotion for Circle Film Laboratories
♦ Hal Persons has been appointed advertising and sales promotion manager of Circle Film Laboratories, Inc., of New York. Herbert R. Pilzer, president, has announced.

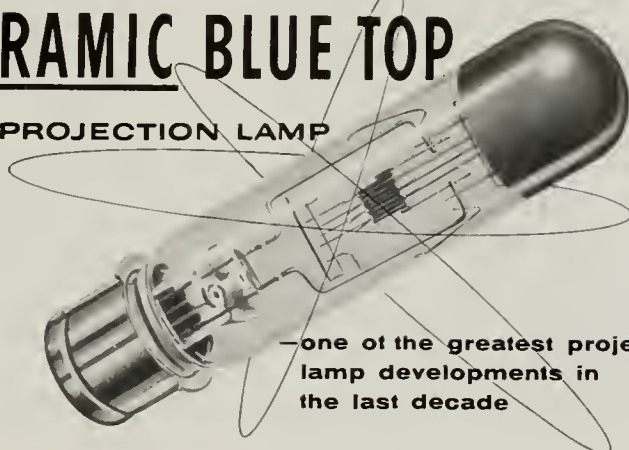
As part of an expansion move, Persons joins the 14-year old company following five years in advertising work on Radio Television Daily. He has some 15 years experience in the theatrical and television fields.

Transfilm, Inc. to Open Branch Production Office in Hollywood
♦ Transfilm Incorporated will open a branch production office in Hollywood. The move is aimed at increasing service to advertising agencies with major TV operations.

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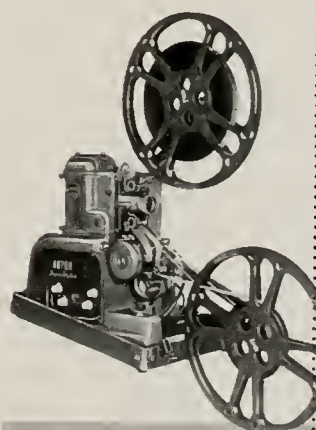
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"We in the U.S. are still ahead in the technique of making classroom films (the Russian films are like our 'documentaries,' and are not closely integrated into the curriculum). But the Russians seem to be forging rapidly ahead of us in the classroom use of films and in the production of films in quantity."

—from the eyewitness report of William Benton in the 1956 Britannica Book of the Year

Plastic Lens Screen Offers Promise for Daylight Viewing

★ Unless he's calling on a company which is equipped with a little theatre or a room easily darkened, the salesman is in danger of having his projected visual presentation go dim. Lighting in sales exhibit areas and ordinary training rooms frequently hinders projection originally meant for darkened theatres. In a dark-theatre situation, the salesman or trainer, who must continue communicating personally, may lose contact with his audience. For these reasons "daylight" projection is valuable — that is, projection which sustains under "normal" room lighting conditions.

A new line of portable screens for daylight projection has been developed by Polacoat Incorporated, Blue Ash, Ohio. The basic model of this line is the Lenscreen "625", named for its 625 square-inch plastic viewing lens. The unit's daylight-duty power is in this viewing lens, a transparent, plastic membrane, a field lens of extremely short plane of focus which, the manufacturer suggests, is a new conception in optics.

Enlarging on the direct viewing principle, in which the transparency is placed between the observer and the light source, Polacoat developed a Lenscreen material which could be used as a replacement or vivifying material for ground glass or other diffusing materials such as sand blasted plexiglas or acetate ordinarily used in rear projection. Besides its standardized lines, Polacoat is offering a complete choice of Lenscreen materials by the square foot. The idea is that existing units can be converted to direct viewing

or direct projection by using the Lenscreen material. Lenscreen can be used to advantage with automatic projectors, microfilm readers, projection television, as viewing or focusing glass on studio cameras or as built-in transparent screens.

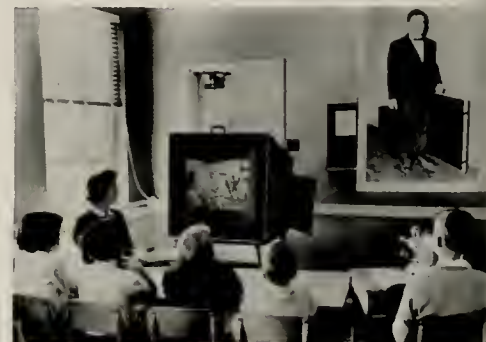
The new "625" screen folds about the size of a card table. Placed on a table or desk, it opens with the covers forming a shadow or contrast compartment behind the 625 square-inch lens. A self-contained mirror located in the contrast compartment reverts the projected beam to the back of the transparent Lenscreen membrane.

The projector, located to the right front of the screen, is directed through a shielded opening to the mirror. The operator focuses by observing the image on the lens membrane just as though it were a conventional screen. The mirror arrangement shortens the projection distance and allows the projector to be operated by the speaker while he is in front of the group.

As the image is projected to the Lenscreen strata's rear surface, each elemental area of the screen transmits a segment of the image light and diverges that segment to a broad field of view for the main audience. Essentially transparent, the Lenscreen is capable of microscopic definition and does not itself turn white or milky as it faces room lighting.

Detailed information on the Lenscreen "625" (and smaller models) and the selection of Lenscreen adaptable materials is available from Polacoat Incorporated, 9750 Conlin Road, Blue Ash, Ohio.

Portable screens for daylight viewing of projected visuals are the new product offering of Polacoat, Ohio manufacturer. Inset photo shows compact size of folded screen for carrying by salesmen, teachers or training personnel.



Netherlands' training group demonstrates "chalk-screen" technique.

Grey Chalkboard Used for Slide Projection in Holland

★ A grey chalkboard is being used as a multi-functional projection screen by the audio-visual aids center for industry and technical education, "Technisch Filmcentrum," The Hague, The Netherlands.

Pleased with the result of the "chalk-screen" innovation, K. J. Blaauw of Technisch Filmcentrum envisions many possibilities for utilization in training demonstrations. The grey chalkboard's advantage is that its greyness serves as a projection surface and yet it remains a chalkboard.

With the chalkboard screen it is possible to make notes, draw arrows or other indication marks pertinent to the projected image. The demonstrator can copy parts of objects projected, switch off the projector and continue with a personalized demonstration, using the chalkboard in the conventional way.

A large insurance company in The Netherlands uses the grey chalkboard system to teach their employees how to fill in intricate forms: first a slide of a correctly filled in form is projected; this image is followed by a slide which shows a blank one; the projected blank form is filled in by a trainee. Thus, visual training is made active instead of passive — the trainee actually "gets into the picture."

When a projected slide presentation is finished, the grey chalkboard may continue to hold a chalk "still" image before the trainee audience. The chalkboard screen technique works with any slide projector with a 500 or 750-watt projector lamp, according to Blaauw.

Information on the use of the "chalk screen" was relayed to BUSINESS SCREEN by Howard S. Kresge, of the United States Mission to the North Atlantic Treaty Organization.

Miami Productions Opens; Has Branch in New York

★ Miami Productions, Inc. has opened a new studio at 320 West Flagler Street, Miami, Florida, and New York offices at 15 West 44th Street.

Alan Baskin, president of the new firm, has had wide experience in practically all phases of audio and visual communications, including theatrical and radio work in Miami; radio, stage and television in New York and Hollywood. He designed sets and acted as stage manager for the first production of *Susan and God*, with Joseph Cotton; acted on the New York stage and in Hollywood films; wrote scripts for many radio and television presentations; produced, directed and wrote the weekly Air Force show, *Look To The Skies*; and was a foreign correspondent for CBS in Vienna.

Las Vegas, Tucson and Phoenix were all considered as a location for the new motion picture studio, but Mr. Baskin decided on his native Miami for the following reasons: Miami presents a better opportunity for outdoor location work all year round, particularly for color work; it is closer to New York by air than other locations, and the processing of film can be done in that city and be returned to Miami within 24-48 hours; Miami is the gateway to Latin America and Mr. Baskin sees a great potential film market in the Latin American countries and feels that the market will be greatly increased with the opening in Miami of the Interama; and that Miami is the best location to provide service to the New York producer in search of a tropical setting. MPI's completely equipped studio can provide that service.

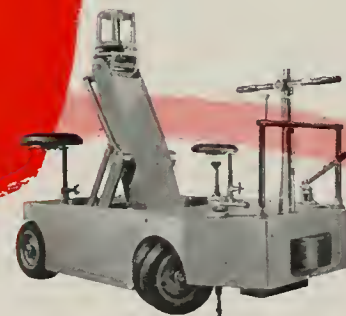
Production supervisor Bert Burns will be in charge of the New York office.



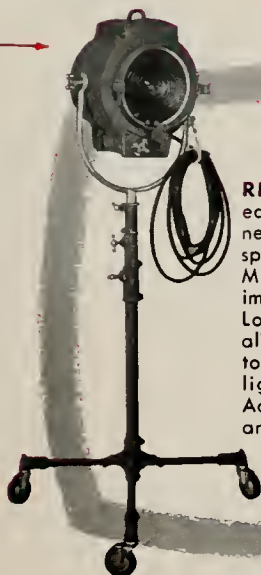
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A G A Z I N E



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☆ It would be difficult these days to find anyone who isn't aware that oxygen is essential to life itself or that man can do without food and water a lot longer than he can do without oxygen. But many of these same people regard the use of oxygen in the treatment of sickness and accident with



a certain amount of misapprehension and misunderstanding.

To clear up these faulty and erroneous notions about oxygen, the Linde Air Products Company, a division of Union Carbide and Carbon Corporation commissioned



John Sutherland Productions to write "Breath of Life," a 13-minute, animation film in full color. Primarily designed for hospital superintendents and their staffs, "Breath of Life" also has appeal for the general public. Not only does it present factual information believably and understandably but the film itself is entertaining. It demonstrates the various applications of oxygen therapy, emphasizes the care with which hospital attendants administer this life-giving substance, and shows why all patients may justifiably have confidence in the trained use of oxygen in the treatment of accident and sickness.

"Breath of Life" is another example of the superior business film—the film with the Sutherland touch—which combines quality entertainment with factual information to produce maximum results for its sponsor.

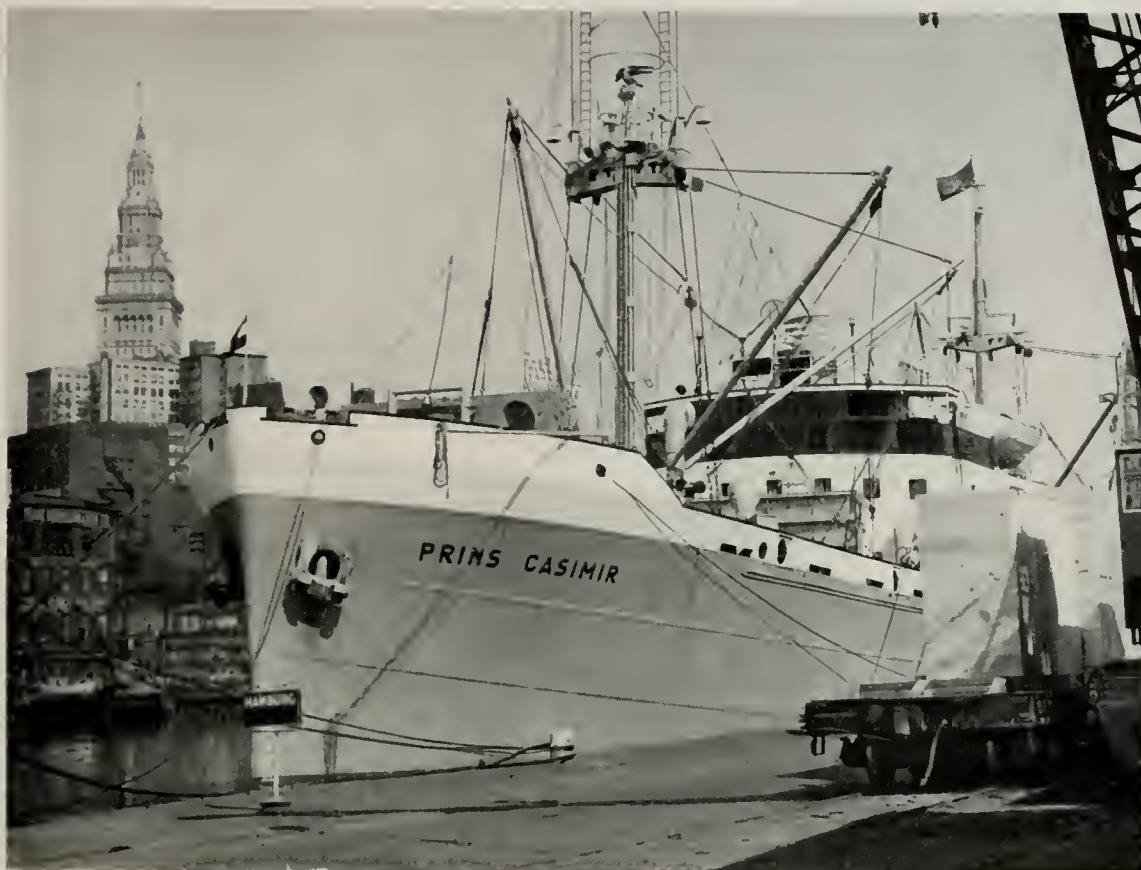
Good enough is really not good enough these days, particularly in the field of film communications. . . Today's audiences have seen too many quality films in theaters and in their homes to be satisfied with a trite, amateurish approach to the presentation of any story on film. . . Perceptive and experienced buyers of business films know that audiences cannot be informed or favorably influenced by films which do not arouse attention and sustain interest. . . Our team of top writers, directors, artists and technicians insure superior film communications.

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Scenes like this from movie, "Land of Promise," project Northeast Ohio's new stake in world trade once the St. Lawrence Seaway is opened.

How Filmosound showed 7000 business leaders the opportunity of the St. Lawrence seaway

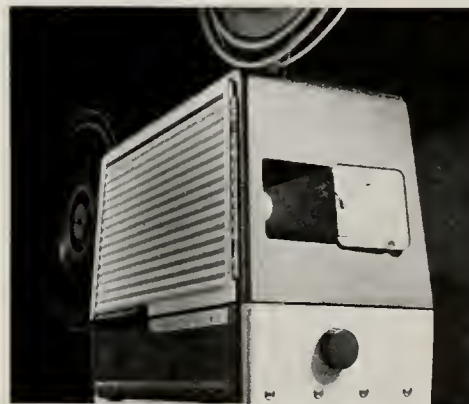
 By using audio-visual communication at its best, the Cleveland Electric Illuminating Company has brought home to men of industry the great opportunities Northeast Ohio will gain from the St. Lawrence Seaway.

Bell & Howell Filmosound projectors are used widely to show their award-winning film, "Land of Promise." The film has been seen by 7000 officials of 600 companies. It has been viewed by 600 civic and service groups. The Illuminating Company reports this film promotion has developed nearly a *half-billion dollars* of industrial construction "leads." It has opened doors, established contacts, provoked thought and action by men of vision and decision.

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BUSINESS SCREEN

(combined with See & Hear Magazine)

Issue Three • Volume Seventeen • 1956

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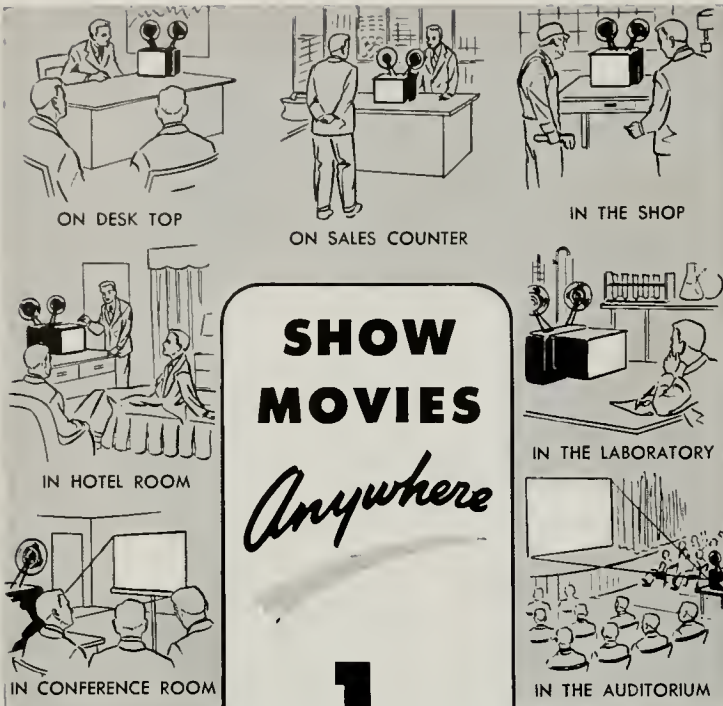
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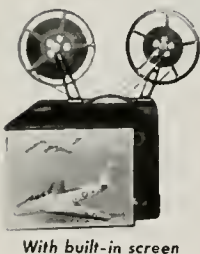
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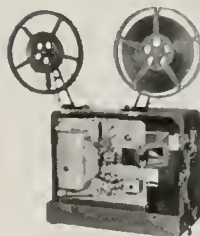
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Write today for free literature and complete specifications on the Duolite. If you wish, a demonstration can be arranged at no obligation.



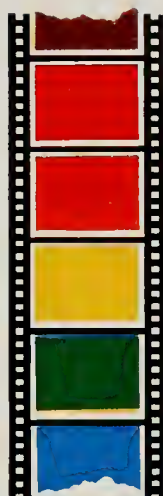
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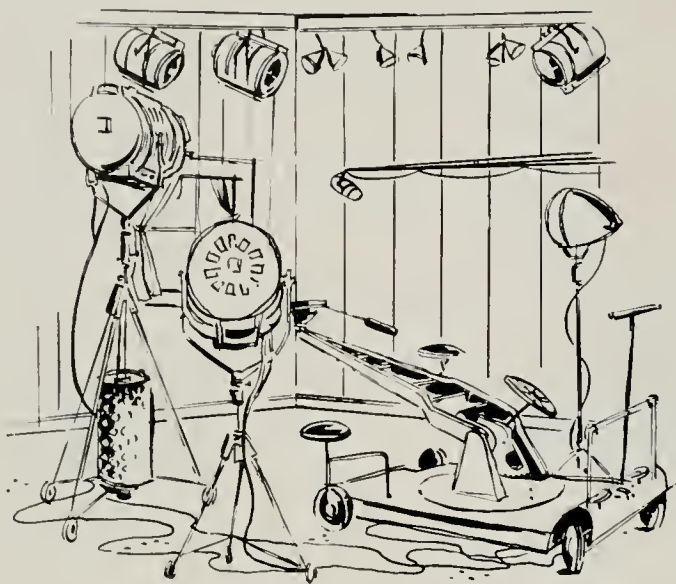
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Business Screen Annual Film Awards Review:

24 Motion Pictures and Sound Slidefilms Honored by National Committee on Films for Safety

INDUSTRY'S EXTENSIVE use of both motion pictures and sound slidefilms for the urgent task of safety education continued to be demonstrated as sponsored subjects dominated the 1956 award competition sponsored by the National Committee on Films for Safety.

Among the 21 motion pictures honored as the outstanding accident prevention films produced in 1955, 17 motion pictures were sponsored productions. Three sound slidefilms cited were also sponsored. Syndicated and other independent productions won the remaining four awards.

Representing 22 national organizations, the National Committee on Films for Safety makes annual awards for safety films in the fields of traffic, occupational, home and general safety. John B. McCullough, director of technical services for the Motion Picture Association of America, is chairman of the committee which strives to improve public knowledge of accident prevention measures through visual means.

National Safety Committee award winners included:

Occupational Motion Pictures

Bronze Plaque awards to—*The Days of Our Years*, produced by Dudley Pictures Corp. for Union Pacific Railroad Company, and *Ground Safety on the Flight Line*, produced by Sam Orleans & Associates, Inc., for the United States Air Force.

Certificate Awards of Merit in the Occupational Safety category went to these motion pictures—*Assignment: Safety*, produced by Parry Films Ltd. for British Columbia Lumber Manufacturers Assn.; *Crane Operation, Safety Precautions*, produced by MPO Productions, Inc., for the U.S. Navy; *Safe Passage*, produced by Raytheon Manufacturing Company; *Safe Pole Climbing Training*, produced by Texas Industrial Film Company for Southwestern Bell Telephone Company; *Signs Without Words*, produced by Vogue-Wright Studios for International Harvester Company; *Under Control*, produced by Henry Strauss & Company for Esso Standard Oil Company.

Sound slidefilm winners in the Occupational Safety category were—(plaque) *Take Another Look*, produced by Vogue-Wright Studios for Hardware Mutuals, and a certificate award to *Look Up and Live*, produced by Pearson & Luce Pro-

ductions for Pacific Gas & Electric Company.

Traffic and Transportation Motion Pictures

Plaque awards to—*The Case of Officer Hallibrand*, produced by Wilding Picture Productions, Inc., for the Ohio Oil Company; *I'm No Fool on a Bicycle*, produced for syndication by Walt Disney Productions; *Noontime Nonsense*, produced by and for the National Safety Council.

Certificate awards in this group of traffic safety films were presented to *Chain Reaction*, produced by Roland Reed Productions, Inc., for American Transit Association; *Don't Skid Yourself*, produced by Aetna Casualty & Surety Company; *Lakewood Learns to Live*, produced by F. K. Rockett Company for AAA Foundation for Traffic Safety; *Play It Safe*, produced by MPO Productions for Johnson & Johnson. Winning a sound slidefilm certificate in this category was *Last Stop*, produced by Paragon Pictures, Inc., for Zurich-American Insurance Cos.

General Motion Pictures

Plaques were awarded to—*The Flight Decision*, produced by Film Originals for National Association of State Aviation Officials and AO PA Foundation, Inc.; *I'm No Fool with Fire*, produced by Walt Disney Productions; *Small Craft Safety* produced independently by Herber Kerkow, Inc. Certificate holders in the General category were: *Let's Think and Be Safe*, produced by Portafilms and *Tomorrow We Hunt* produced by New Hampshire Fish and Game Department.

In the Home Safety category, certificate award went to the motion picture, *You're in Charge*, produced for the National Safety Council.

* * *

Gordon Enterprises Adds Plant Facility in North Hollywood

◆ Expansion of Gordon Enterprises camera manufacturers of North Hollywood, California, went forward recently with the purchase of 40,000-square-foot building for additional plant space.

The newly-purchased property is located on the Northwest corner of Cahuenga and Chandler Bvds. North Hollywood, across the intersection from the firm's 41,600-square-foot main plant and executive offices at 5362 North Cahuenga Blvd.



The Ford People

No matter how large or complex or mechanized a business may become, its success is still the sum of human effort — of people coordinated to increase productivity, to create more jobs, to keep the economy humming. In recognition of the importance of every individual in its far-flung operations, Ford Motor Company has sponsored a highly effective new film, "The Ford People" . . . emphasizing that the quality of a product depends on the men and women who produce it.

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Sight and Sound

NEWS OF GENERAL INTEREST

National Film Board Chief

Addresses 79th SMPTE Guests

★ By speaking to the individual, the documentary film, artistically and honestly produced, can be an important tool in maintaining stability in a democratic society and can help solve national and international problems.

This was the theme of a speech by Dr. Albert W. Trueman, chairman of the National Film Board of Canada, who spoke to members of the Society of Motion Picture and Television Engineers during SMPTE's 79th semiannual convention, April 30-May 4 at the Statler Hotel, New York.

The documentary has been of particular value as an educational tool, Dr. Trueman noted, because it challenges interest and provides information which can be related to the viewer's personal experience.

He said that motion picture production, technical developments and facilities in Canada have been increasing steadily. The National Film Board of Canada produced 437 reels in 1955, all of which were documentary films or parts of documentaries, he added.

The SMPTE meeting featured 20 technical sessions and an equipment exhibition. Members taking a field trip to the Rivoli Theatre, May 1, heard a description of the Todd-AO process by Dr. Walter Zigmund, assistant director of research of the American Optical Company.

Religious Film Conference Set for Chicago on July 22

★ A Religious Audio-Visual Conference will be held at the Hotel Sherman in Chicago on Sunday, July 22, sponsored jointly by the National Council of Churches and the Church Federation of Greater Chicago.

Delegates will see and hear how a program using audio-visuals works in a large church and a small church. Problems related to the use of a-v in a religious education program will be discussed and a series of previews of the latest religious materials will be shown.

Those registering for this conference may also attend the NAVA Trade Show and arrangements have been worked out with the Educational Film Library Association so that all registrants may participate in their program on Saturday, July 21. For further information on these meetings, write to the National Audio-Visual Association, 2540

Eastwood Avenue, Evanston, Ill. or to Rev. Milton Heitzman, National Council of Churches, 257 Fourth Ave., New York 10, N.Y.

10th Edinburgh Film Festival to be Held Aug. 19-Sept. 9

★ The 10th International Edinburgh Film Festival will be held in that Scottish cultural center August 19-September 9.

The Festival will open with a special performance attended by notable film personalities. Other "gala performances" will be given on August 26, September 2 and September 9. The regular program of performances will be held on the afternoon and evening (and morning as announced) of each week-day throughout the three weeks of the Festival in the Cameo Cinema, Toll cross.

Petroleum Institute Films Seen by 18 Million in '55

★ Motion pictures produced by the American Petroleum Institute, and its public relations arm, the Oil Industry Information Committee, were seen by 18,000,000 persons in 1955 according to OIIC Executive Director H. B. Miller.

Both professional distribution agencies and the OIIC's nation-wide organization volunteer oil men and women participated in arranging the many showings, Miller said.

"Our figures indicate that professional distribution agencies and our field volunteers arranged for no less than 92,500 showings of API-OIIC motion pictures in 1955," the Executive Director stated.

"Total audiences involved, by actual count, are close to 12,500,000 individuals."

"In addition, API-OIIC motion pictures are shown frequently on television. It is reasonable, and probably conservative, too, to assume that through television in 1955, our motion pictures reached audiences in excess of 5,000,000 persons."

Miller said that most television stations have permanent file print of *24 Hours of Progress*, and *Crossroads, U.S.A.*, two of OIIC's films.

Wayne University Offering Audio-Visual Fellowships

★ Graduate study awards for persons working toward a master's or doctor's degree with a specialization in audio-visual education are being offered by the College of Education Wayne University, Detroit, Michigan.

Stipends for graduate assistance begin at \$1,500; those for graduate fellowships at \$2,018. Each amount is for the 10-month school year.



Sinclair

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Teams with

WILDING



Sinclair Refining Company has again sponsored a motion picture devoted to the theme of safety. The first Sinclair safety film, "Miracle in Paradise Valley" produced in 1949, gained nationwide acclaim as one of the most effective films of its kind ever made. Now comes "The Incredible Journey" a film on farm safety that is likely to repeat the success of "Miracle in Paradise Valley." The story involves a strangely assorted group of people aboard a bus. Why they are there and their destination are factors in a dramatic tale with great emotional impact. Created as a public service, "The Incredible Journey" names neither the sponsor nor the product, but it is building good will for Sinclair in safety programs throughout the country.

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HOLLYWOOD

Sponsored Motion Pictures Share Honors As Winners of Scholastic Film Awards Are Announced

★ Ten sponsored motion pictures were among winners of the 1955 National Film and Filmstrip Awards competition conducted by Scholastic Teacher Magazine and announced for May, 1956 publication.

Entries were evaluated on the basis of usefulness in high school English and social studies classes. They were judged by educators and supervisors in visual education.

Sponsored motion picture awards went to:

The Story of Light, a 10-minute color film produced for the General Electric Company by Joop Geesink and Transfilm, Incorporated. Released in connection with the 75th anniversary of the invention of the incandescent lamp, the picture used dolls and dioramas to show man's use of light through the ages.

"Horizons of Hope" Is Honored

Horizons of Hope, a 25-minute film sponsored by Alfred P. Sloan Foundation and produced by John Sutherland Productions. Depicting the progress in cancer-cure research, this film shows the steps science may take toward the elimination of cancer. Its complex information was presented so as to be comprehensible to lay audiences but worthwhile for professional groups.

The Valiant Heart, 30 minutes, black and white, produced by MPO Productions for the American Heart Association in association with E. R. Squibb and Sons. Focussing on residents of Wolfeboro, N.H., this film explains how a family and community health groups help a boy through convalescence after an attack of rheumatic fever.

Award to Ford Documentary Film

The Town That Came Back, a 28-minute color subject sponsored by Ford Motor Company and produced by MPO Productions, Inc. This "from life" documentary, enacted by the people of a small Missouri town, shows how citizens, working together, can breathe new life into a town.

The Pirogue Maker, produced by Arnold Eagle for Esso Standard Oil Company, N.J. In color, this film depicts the carving by hand of a pirogue canoe from a single cypress log, and forms an artistic documentary of the culture and craft of the Louisiana Acadians.

Spirit In the Earth, a 20-minute color film sponsored by P. Lorillard Company and produced by the late Alan Shilin. This film dramatizes an

ancient Indian legend which explains the reasons for the regular eruptions of the geyser, "Old Faithful."

Career: Medical Technologist, 2 minutes, sponsored by the American Society of Medical Technologists, American Society of Clinical Pathologists and the College of American Pathologists for the National Committee for Careers in Medical Technology under grant from the American Cancer Society and the National Cancer Society and the National Cancer Institute. Produced in color by Churchill-Wexler Productions, the documentary was designed to interest high school students in medical technologist careers.

Other Sponsored Film Winners

Three other sponsored winners of the Scholastic awards were: *Five Faces of Quebec*, produced by Crawley Films, Ltd., Ontario, for Molson's Brewery and entered by the Canadian Travel Film Library; *Macbeth* and *King Richard II*, two kinescopes made from Hallmark sponsored television presentations. A 16mm version of *King Richard II*, divided into three sections of 40 minutes each, is distributed to schools by the Institute of Visual Training.

Produced for Print Sales

Syndicated motion picture winners included: *Nature's Half Acre*, Walt Disney Productions; *The Pillgrims*, Encyclopaedia Britannica Films, Inc.; *A Family Affair*, Mental Health Film Board; *Thursday's Children*, British Information Service; *The Grey Metropolis*, Film Images; *And Now Miguel*, United World Films, Inc.; *Psychology for Living Series*, McGraw-Hill Text Films; *The Steadfast Tin Soldier*, Brandon Films, Inc.; and *What About Drinking?*—Young America Films, Inc.

Awards to Classroom Filmstrips

Scholastic's filmstrip victors were *The World We Live In Filmstrip Series* and *Atoms for Peace*, Lill Filmstrips; *Etiquette, Set III*, McGraw-Hill Text Films; *Life in Ancient Times* and *American Author Series*, Young America Films, Inc.; *The Living Desert Series*, Encyclopaedia Britannica Films, Inc.; *Zenger and the Freedom of the Press*, Heritage; *The Middle East Crossroads of Three Continents*, The New York Times and *Stories of Music Classics Series*, produced by The Jam Handy Organization.

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As a result my sponsor is no longer getting full benefit from all he invested in the original and in me and my fellow prints.

Yet my sponsor can correct my defects . . . in fact he could have prevented many of them from happening in the first place . . . at so little cost.

Because I like to see an investment pay off, dear sponsor, ask Peerless how you could have started me off right and how, now that I am in trouble, you can have me put back in the pink of condition — to serve you in the way I should.

Help me to be all I can be.

I want to live a long and useful life . . . and do a good job for my sponsor.

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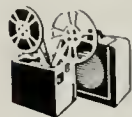
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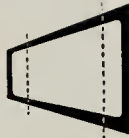
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SIGHT AND SOUND

Canadian Producers Survey

Attitudes of Dominion Sponsors

★ The Association of Motion Picture Producers and Laboratories of Canada recently assigned Gruneau Research Limited to gauge the attitudes of Canadian business toward the film medium, other than TV spots. A hundred top executives of Canadian companies, associations and advertising agencies were interviewed by trained personnel from Gruneau Research Limited in Montreal, Toronto, Hamilton and Vancouver. These hundred men were selected on a representative basis to give a factual report on the attitudes of business in general to the work of Canadian film companies.

The study reveals a wide-spread use of the medium. Two-thirds of the respondents had used films apart from TV commercials, within the past two or three years. Main use to which these were put was in the area of public relations. Of the sixty-two executives whose organizations had used films recently, 49 said they served in a public relations program. Other extensive uses were for showings to groups, inside or outside the company, plant employees, sales personnel and dealers.

Practically every executive interviewed expressed satisfaction with the result of the films used. In three quarters of the cases, the film was suggested by the company or association itself, and in the majority of instances it was distributed by themselves.

Dynamic Films' V.P. Moderates Panel on Closed Circuit TV

★ Lee R. Bobker, vice-president of Dynamic Films, Inc. moderated a panel discussion at New York University, May 5th, entitled *Teaching by TV—How Can It Help Education?* The discussion, which probed the field of closed circuit courses in education, was part of an all-day alumni celebration.

Mr. Bobker described the challenge that visual media present to educational institutions. "I am deeply concerned," he said, "that the university whose rightful place should be that of a pioneer in the field of education, has failed to step forward with new teaching methods but rather has preferred the status quo."

He concluded his remarks with the realization that visual education through motion pictures and television afford colleges their greatest contemporary challenge which call for a complete re-evaluation of teaching methods for the modern world.

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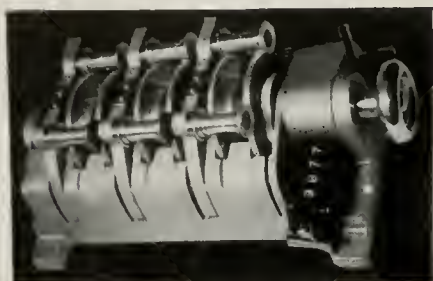
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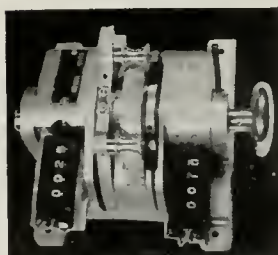
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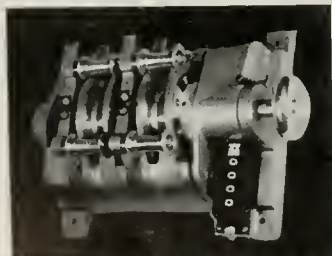
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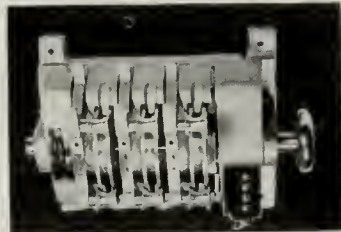
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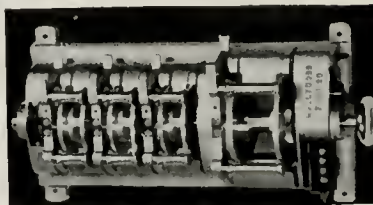
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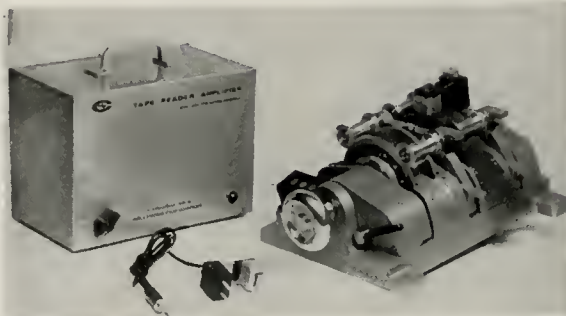
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U.S. Delegates Attend Congress of Schools of Cinema at Cannes

♦ Dr. Robert W. Wagner, of the Motion Picture Division of the Department of Photography at Ohio State University and John C. Mahon, Jr., Department of Theatre Arts, University of California at Los Angeles, were the American delegates to the International Congress of Schools of Cinema which met April 25-May 3 in Cannes, France.

Representatives from schools of cinema in many countries, including the United States, France, England, Spain, Italy and Russia, took part in discussions of training programs for the production of educational, documentary and television films.

The International Congress of Schools of Cinema was held in conjunction with the Ninth International Film Festival at Cannes. Following the meeting, the delegates began visiting schools of cinema in several European countries observing training methods and lecturing on methods of use in the United States.

Dr. Wagner is president of the University Film Producers Association which has some 300 members in 60 American colleges and universities having training programs or production activities.

Miller to A.M.A. Film Office

♦ Daryl I. Miller has been appointed assistant to Ralph P. Creer, director, Motion Pictures and Medical Television of the American Medical Association. For the past nine years, Miller has been associated with Mervin W. LaRue, Inc., Chicago, producer of medical motion pictures.

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Colonial Williamsburg Story Being Filmed in VistaVision

♦ A new fictionalized documentary motion picture of historical people and events of Colonial Williamsburg went into VistaVision color production this month.

Set almost entirely within the restored area of Williamsburg, the 30 minute film will trace the attitude of John Fry, a fictional burgess from 1769 to 1776. Such Revolutionary figures as George Washington and Thomas Jefferson are introduced and episodes include the dissolution of the House of Burgesses, the subsequent boycott instigated by George Washington, the day of fasting and prayer at Bruton Parish Church and the historic session of the Burgesses on May 1, 1776.

Among locales are the House of Burgesses, Raleigh Tavern and plantations around Williamsburg. Produced by Paramount Pictures, the film will be shown in two specially constructed theatres at the new Williamsburg Information Center where the building is completed next spring.

* * *

"Spray's the Thing" Popular with TV and 16mm Audiences

♦ *The Spray's the Thing*, a color animation film sponsored by E. du Pont Company for product promotion, has reached an audience excess of 16,800,000 since its release late last year, according to L. C. McSorely, advertising manager of du Pont's Kinetic Chemicals Division.

"Despite the fact that this film was tailored for television distribution, it has also been favorably received by group audiences of more than 100,000 and has proved an exceptionally valuable part of our sales program," McSorely said.

Produced by John Sutherland Productions, Inc., *The Spray's the Thing* was a Golden Reel Award winner in the recent Golden Reel Film Festival.

* * *

Estimate 12 Million for TV Spots in '55 Final Quarter

♦ During the last quarter of 1955 national and regional advertisers invested \$12,500,000 for the production of spot commercial films for television. This figure is contrasted with the \$103,372,000 figure recently quoted as the investment in national and regional advertising for the spot time that carried the commercials.

The cost of using television nationally and regionally on a spot station-by-station basis was computed by the Broadcast Information Bureau, N.Y.

Technical Pictures by Audio...

"FUNDAMENTALS OF FUEL KNOCK" 18 mins.
An engineering report on the effectiveness of tetra-ethyllead as a knock suppressor.

"SIMPLE HARMONIC MOTION" 9 mins.
"PROGRESSIVE WAVES" 9 mins.
"STATIONARY TRANSVERSE WAVES" 8 mins.
"STATIONARY LONGITUDINAL WAVES" 10 mins.
A series of films illustrating some basic principles of physics at the college level.

"STORAGE BATTERY POWER" 20 mins.
Analytical study of storage batteries and the unique features of Edison's product.

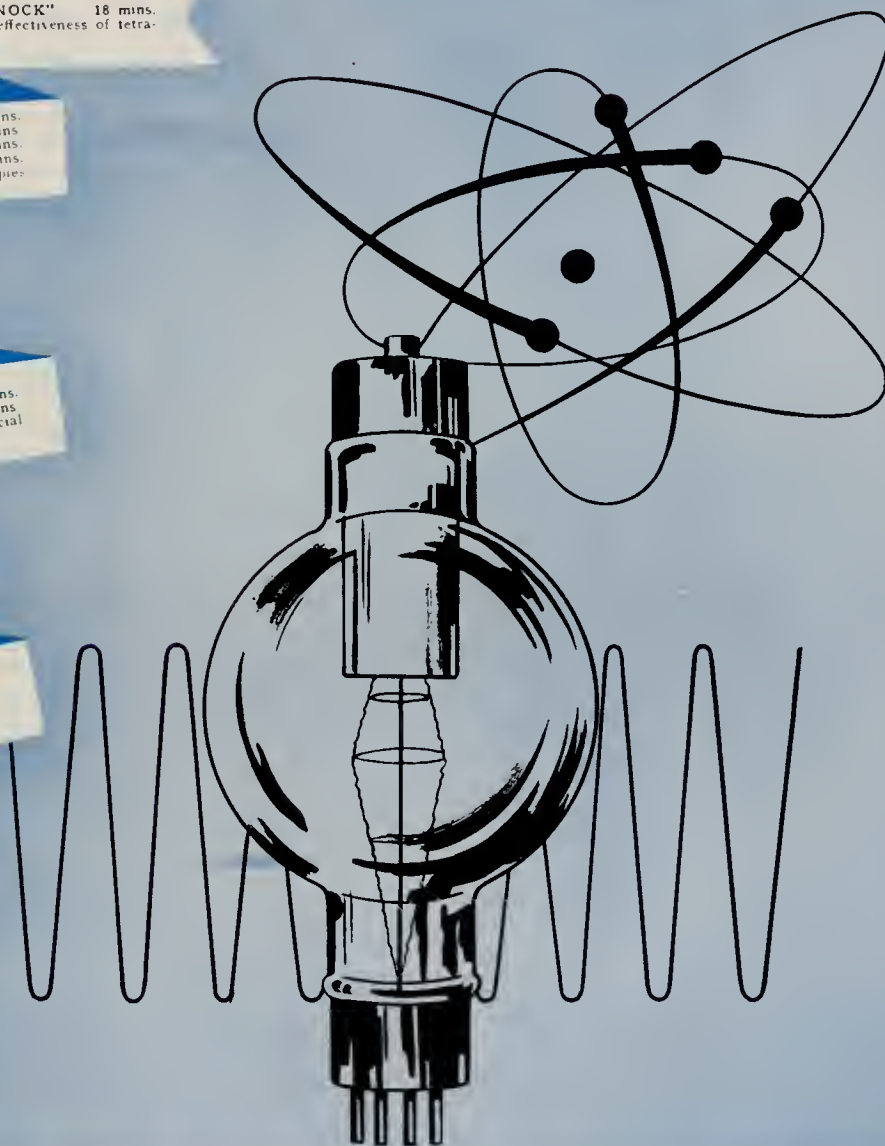
"THE ATTITUDE GYRO INDICATOR" 20 mins.
"THE GYROSYN COMPASS" 30 mins.
Instructional films for Army, Navy and commercial pilots on two new flying instruments.

"OMNI-BEARING" 30 mins.
Demonstrating the new distance navigation system for pilots operating under the most adverse weather conditions.

"YELLOW MAGIC" 30 mins.
The story of the Frasch process of mining Gulf Coast sulphur, including some striking color animation.

"MANUFACTURE OF CAST IRON PIPE" 27 mins.
Illustrating the two standard methods of pipe casting, plus research and testing.

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Business Screen Annual Film Awards Review:

72 Golden and Silver Reels Are Awarded to Films by Annual American Film Assembly Juries

TWENTY-TWO GOLDEN REEL Awards and 50 Silver Reel Awards were presented to motion pictures judged winners in the Golden Reel Film Festival held April 23-27— during the annual American Film Assembly of the Film Council of America, meeting at the Morrison hotel, Chicago. The awards were accepted by sponsors and producers at a banquet following the competition.

Readers of BUSINESS SCREEN will be familiar with several of the winning films which were reported in past issues. Television kinescopes, now available on 16mm film, figured prominently as CBS-TV won three awards, two for films of the *Adventure* series and one for a *You Are There* film.

Sponsored film winners of the Golden Reel Award included:

(Economics and Business) *Production 5118*, a morality on human communications, produced by Wilding Picture Productions, Inc., for

Champion Paper and Fibre Company and distributed by Modern Talking Picture Service, Inc.

(Industrial Processes) *The World That Nature Forgot*, an imaginative science-study of plastics, sponsored by Monsanto Chemical Company and produced by MPO Productions, Inc.

(Natural Resources) *Man With A Thousand Hands*, which tells of the industrial land development of British Columbia, sponsored by International Harvester Company. Originally released in 1953, this film is credited to Parthenon Pictures.

(Industrial and Sales Promotion) *The Spray's the Thing*, an animated film on push-button aerosol products, produced by John Sutherland Productions, Inc. for E. I. du Pont de Nemours & Co. and distributed by du Pont.

(Safety) *Play It Safe*, which stresses bicycle riding sense, produced by MPO Productions, Inc. for

Johnson & Johnson and distributed by the sponsor.

(Health & Hygiene) *Edge of Silence*, a promotion of hearing aid use, sponsored by Zenith Radio Corp., produced by Telefilm Productions, script by Bruce Henry; distributed by Ideal Pictures, Inc.

(Recreation) *And So They Grow*, depicting an adult-supervised play school, produced and distributed by Campus Film Productions, Inc. under the sponsorship of Play Schools Association.

(Medical Science) *Fracture, About the Knee*, sponsored by the Dept. of Medicine, Veterans Administration, produced by Churchill Wexler Film Productions.

(Institutional Sales and Promotion) *The Man I Never Saw*, sponsored by Trustees of Athens College in Greece; produced by 20th Century-Fox Film Corp., distributed by Boris Vermont.

Other Golden Reel Winners

Nonsponsored Golden Reel winners included:

(Citizenship and Government) *The Face of Lincoln*, produced and distributed by the University of

(CONTINUED ON PAGE 20)

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"With our large volume of reproduction and the consistent air quality required for each film, we have to be sure of getting the best print stock available," continues Mr. Soule. "For ease of handling and quality of finished film, Du Pont 824 is our choice — we use it exclusively."

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GOLDEN REEL AWARDS:

(CONTINUED FROM PAGE 18)

Southern California; (Education) *Thursday's Children*, produced by World Wide Pictures Ltd. and Morse Films; distributed by British Information Services. (Human Relations) *The Way of the Navaho*, a Columbia Broadcasting System, Inc. Adventure film, distributed by Young America Films; (International Understanding) *The Family of Man*, a CBS Adventure film, distributed by Young America Films; (Religion and Ethics) *The Shield of Faith*, produced by Religious Films Ltd., & G.H.W. Productions Ltd., London, distributed by United World Films, Inc.; (Science) *The Colour of Life*, produced and distributed by the National Film Board of Canada.

(Theatrical Arts) *Pantomimes Marcel Marceau*, produced by George K. Arthur and distributed by Brandon Films, Inc.; (Visual Arts) *Color Lithography, an Art Medium*, produced and distributed by University of Mississippi.

Awards to Classroom Films

In scholastic categories Golden Reel winners were: (Preschool) *The Steadfast Tin Soldier*, sponsored by the Danish Information Office, produced by Danish Culture Film and distributed by Brandon Films, Inc.; (Junior, Senior High—Social Sciences) *You Are There: The Emancipation Proclamation*, CBS Television production, distributed by Young America Films, Inc.; (Junior, Senior High—Natural Sciences) *Tree Portraits*, produced by William M. Harlow for the State University of N.Y., College of Forestry.

Golden Reel victor in the Avant-Garde and Experimental category was *3rd Ave. El*, produced by Carson Davidson Productions, distributed by Ardee Films, Inc.; In the Feature group, the award was given to *Maedchen in Uniform*, Bild und Ton G. M. B. H. Berlin, distributed by Contemporary Films, Inc.

Silver Reel Award Winners

Silver Reel awards in the 22 categories were:

(Citizenship and Government) *The Big Issue*, produced by Charles Guggenheim & Associates, Inc. for the St. Louis Bond Issue Campaign Committee; *Commencement*, produced by Norwood Studios for the President's Committee on Government Contracts; *The Whites of Their Eyes*, produced by United World Films, Inc. for the U.S. Army Reserve; (Economics and Business) *Giants in the Land*, spon-

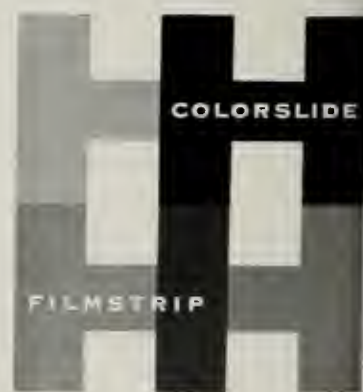
sored by General Motors Corp., produced by MPO Productions, Inc.; *More Than Telling*, produced by Henry Strauss & Company, Inc., for the New York Telephone Company; *Strike In Town*, produced for McGraw-Hill Book Publishing Company by National Film Board of Canada.

(Human Relations) *A Place to Live*, co-sponsored by the National Social Welfare Assembly and producer Dynamic Films, Inc.; *A Family Affair*, produced by Affiliated Film Producers, Inc. for Mental Health Film Board—distributed by the Board and Family Service Assn. of America.

Three Industrial Film Awards

(Industrial Processes) *Teamwork*, produced by Leslie Roush Productions, Inc., for Bethlehem Steel Company and distributed by Modern Talking Picture Service, Inc.; *This Is Automation*, produced by Raphael G. Wolff Studios, for General Electric Company; *The Search: Massachusetts Institute of Technology* (Automatic Machines Research), produced by CBS-TV, distributed by Young America Films, Inc.

(International Understanding) *Belgium—Where the Past Meets the Present*, produced by Ernest Kleinberg for California Texas Oil Company, Ltd.; *The Y On World Fronts*, sponsored by International Committee of YMCA's, produced by Robert Frers. (Natural Resources) *Mining for Nickel*, produced by Film Graphics, Inc., distributed by Rothacker, Inc., for The International Nickel Company, Inc. (CONCLUDED ON PAGE 31)



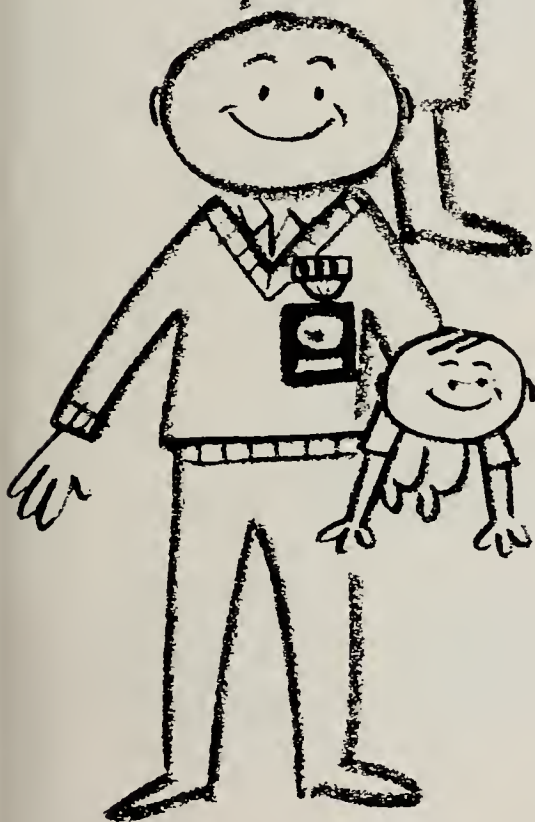
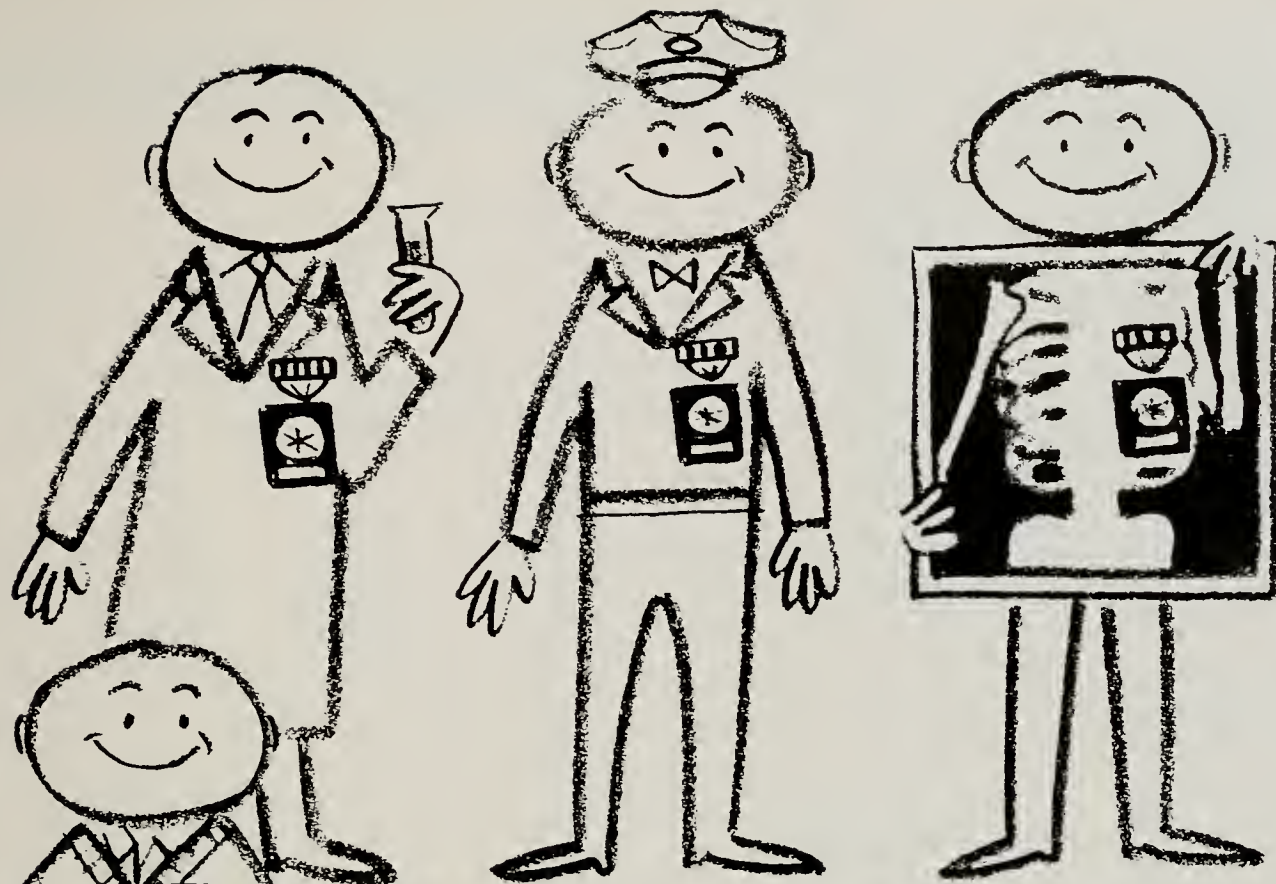
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We specialize in only *one* business: finding the *right* solution to difficult problems through film. We appreciate the public recognition of awards, but much more, the continued confidence of businessmen in many fields who rely on Campus for the *right* solution.

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Esso Research & Engineering Co., "Flowing Solids"; Chas. Pfizer & Co., Inc., "The Bronchopulmonary Segments."

* *Just a moment, please...*



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a dealer training film. Color by Technicolor

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and production excellence...
to catch the attention of discriminating
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Annual Film Awards Review:

National Visual Presentation Association Announces 4th Awards

WINNERS OF THE Fourth Annual National Visual Presentations Awards competition were announced May 1st at the Day of Visual Presentation conducted by the National Visual Presentations Association in cooperation with the Sales Executives Club at the Hotel Roosevelt in New York.

The Texas Company pulled a triple-play by walking off with first prize in all three categories: selling, sales promotion and sales training. The complete list of winners, titles and producers follows:

Selling Classification: Motion Pictures

1. The Texas Company. *Get on the Band Wagon*. Audio Productions, Inc.
2. American Brake Shoe Company. *First Five Million Miles*. Cal Dunn Studios.
3. Cleveland Electric Illuminating Company. *Selling Power*. (producer unknown).

Selling Classification: Slidefilms, Slides, etc.

1. Martin-Senour Company. *Color in Action*. Sarra, Inc.
2. Hoffman-LaRoche Company. *Controlled Hypertension*. Training Films, Inc.
3. Rubberset Company. *The Big Question*. Animate Productions, Inc.

Sales Promotion: Motion Pictures

1. The Texas Company. *Take It From Here*. Joseph Rothman Productions.
2. James Lee & Sons. *Amazing What Color Can Do*. On Film, Inc.
3. New York Stock Exchange. *Working Dollar*. John Sutherland Productions, Inc.

Sales Promotion: Slidefilms, Slides, etc.

1. Donahue & Coe. *The Mayor's Show*. Cellmatic Corp.
2. Fortune Magazine. *New Age of Marketing*. Cellomatic Corp.
3. (Tie) John W. Cullen Company. *The Inside Story*. Training Films, Inc.
3. (Tie) Time Magazine. *Advertising Is the World's Business*. Visualscope, Inc.

Sales Training: Motion Pictures

1. The Texas Company. *The Individual and the Job*. Joseph Rothman Productions.
2. Pan American World Airways. *Revolution Against Time*. Henry Strauss & Co.
3. Sinclair Refining Company. *Selling Your Service Department*. Florez, Inc.

Sales Training: Slidefilms, Slides, etc.

1. Congoleum-Nairn, Inc.. *Blundering Blodge*. Depicto Films, Inc.
2. National Wholesale Druggists Association. *Do You Fill Prescriptions Here?*. Depicto Films, Inc.
3. New York Life Insurance Company. *There's Money in the Mail for You*. Transfilm Inc.

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Adjustable wood BABY TRIPOD

—for Prof. Jr. friction
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Has substantial shoe and spur
Measures from floor to flange
25" extended —17"
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FAMOUS

"controlled
action"

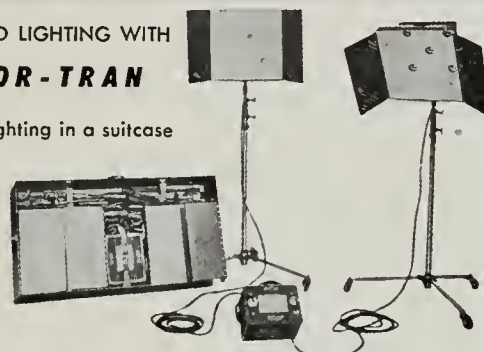
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Helps you capture fine scenic views
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and similar cameras.

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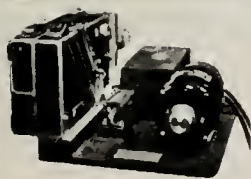
—studio lighting in a suitcase



Imagine being able to use two 5000 watt units
on a 30 amp. fuse — **COLOR-TRAN** will do it!
Kit contains 2 light heads, 2 Superior stands and
proper size **COLOR-TRAN** converter to match.
Packed in compact case.

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\$265.00
Other style
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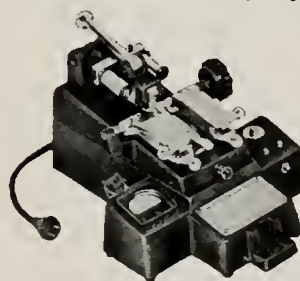


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Dual model for both 16mm
and 35mm. Large white num-
erals on black background. Accu-
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by operator, who selects either
16mm operating at 36 feet per
minute—or 35mm operating at
90 feet per minute . . . or both
in synchronization. **\$95**

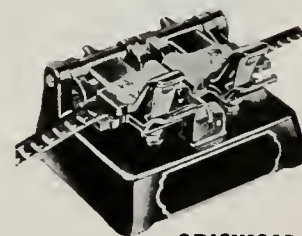
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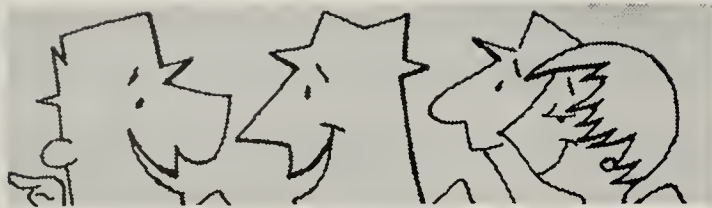
Model R-2 for 35mm silent and sound
film. Precision construction makes it easy
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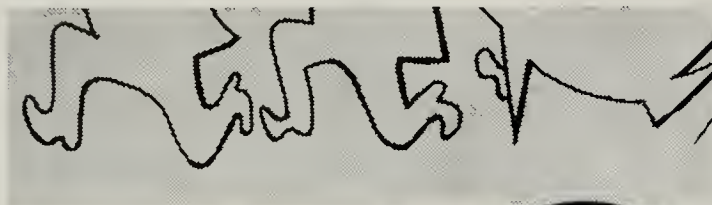
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Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras.

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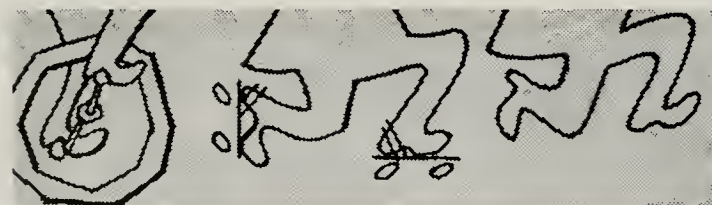
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FILM PRODUCTIONS

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National Association of Television Film Directors Plans National Convention in New York Next Fall

★ The National Association of Television Film Directors, since taking the first major step in Washington last year toward the expansion of the original New England group to a national organization, has been hampered in growth and development by lack of adequate financing and by the resulting absence of a strong, integrated national core capable of devoting the necessary time and effort to the complex business of organizing and administering the affairs of the Association.

Despite these inherent weaknesses, the Association has grown, as presently constituted, to an organization of over 150 member stations in 39 states, the District of Columbia, Alaska, Hawaii and Puerto Rico.

Aims Called "Too Nebulous"

The primary reason for the lack of more adequate financial backing from many of these member stations has been the fact that the aims and objectives under the existing organizational structure, while of potential value to both the broadcasting and distribution sides of the industry, have been of too nebulous a nature to be readily accountable in dollars and cent value to station management.

Under a new plan proposed by National Chairman David D. Manning, the name of the organization would be changed from National Association of Television Film Directors to American Television Film Association. Membership would be opened to ad agency film buyers and media directors as well as to film distributors, film producers, service organizations and manufacturers of materials and equipment.

To Broaden Base of Operations

The broad objective of the expanded Association would be the working together of all groups within the same organization for the common purpose of resolving all current and future problems that confront the television film industry on any or all of the three levels of production, distribution and broadcasting.

A few of the many logical accomplishments to be sought are broader compliance with recommendations of the NARTB code; establishment of a standardized zoning system for shipping and transshipping; a decrease in scheduling problems and shipping errors by the establishment of uniform booking, confirmation and shipping practices and the use of standard

forms; the saving of much editing time and expense at the station level by increased availability and use of film content information including detailed cue sheets for feature film

These Are Further Objectives

The reduction, through standardized handling and editing procedures, of the wear and tear on prints — of particular importance with the approaching increase in use of color; is another goal, as is the improvement on the local level of the programming and promotion of film through the exchange of information and ideas among and between distributors, agencies and stations; and an improved relationship between these three groups through an increased appreciation by each, of the problems peculiar to the others.

Plan to Meet in New York

Under the proposed plan, in addition to organizational changes, AFTA would hold a National Convention and Trade Fair in New York next Fall for the benefit and convenience of all member groups. In addition to the conducting of national business, this would provide an ideal means for distributors and other member groups to present their product at a minimum of effort and expense to a maximum number of the actual station and agency film buyers. Conversely, this would afford an opportunity for the buyers to judge and select product for the current and future needs in the shortest amount of time and at a minimum of expense.

Anyone interested in membership in the group should write to National Chairman David D. Manning, National Association of Television Film Directors, Rochester Radio City, Rochester 3, N.Y.

FILM SALESMAN WANTED

Excellent opportunity for man to head sales department of rapidly expanding film producing organization. Guaranteed salary, plus expenses, plus commission. Please state age, education, background and selling experience. All replies strictly confidential.

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Want your 16mm release prints to *really* speak out for your skill? Next time you order prints, specify *Ansco Type 238 Color Duplicating Film!*

This superior Ansco film matches to the fullest all the true color of your original. It gives you the crisp definition, the cleaner, *whiter* whites, the hi-fi sound that bring bigger and better sales to your front door! Because your skill *deserves* the best, tell your laboratory it's *Ansco Type 238 Color Duplicating Film* you want used. Another fine film from ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation.

***Ansco* COLOR DUPLICATING FILM**

... THE FINEST COMPLIMENT YOU CAN PAY YOUR SKILL

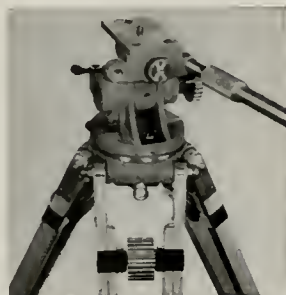
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FITS ALL TYPES OF MEDIUM WEIGHT CAMERAS

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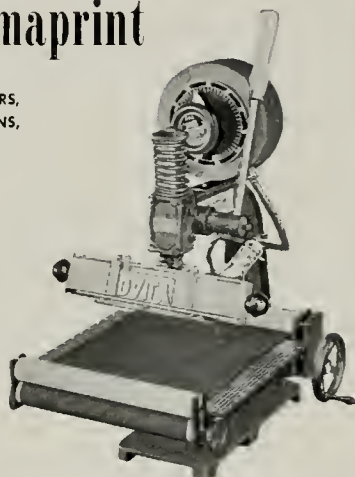
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The first sensibly priced **HOT PRESS TITLE MACHINE** for high quality, fast lettering—the answer to economy and precision accuracy in film titling and artwork. Prints dry from colored foil for instant use. Acme pegs assure perfect registration on paper or acetate cells. Prints all colors. TEL-Animaprint tools for Top Techniques—greatest dollar for dollar value in the industry!



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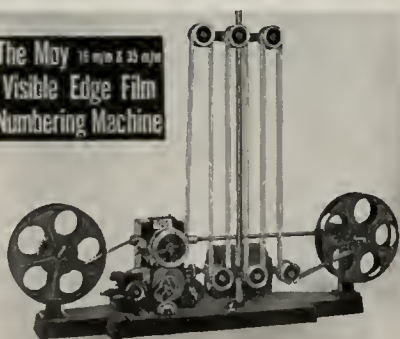
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**The MOY edge numbers every
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checking titles and footage.**

The **MOY** replaces cue marks, perforations, messy crayons, punches, embossing—does not mutilate valuable film. Work prints showing special effects, fades and dissolves requires edge numbering to keep count of frames cut or added. Multiple magnetic tracks in CinemaScope stereophonic recordings make edge numbering a MUST. Write for brochure.

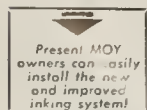
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General Film Labs., Hollywood, Calif.
Reeves Soundcraft, Springfield, Conn.
American Optical (Todd-AO), Buffalo
Telefilm, Inc., Hollywood, Calif.
Consolidated Film Labs., Ft. Lee, N.J.
Eagle Labs., Chicago, Ill.
Cinerama Productions, New York
Columbia Broadcasting System, N.Y.
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PRODUCTION LINES

Jerry Fairbanks Expands Film Program Into TV and Theatricals

★ Expansion of activities and facilities of Jerry Fairbanks Productions and re-entry into the fields of television programming, "spot" and theatrical production began recently under the direction of Mr. Fairbanks and Shull Bonsall, Hollywood financier, who has purchased joint interest in the company.

Affiliation of Fairbanks and Bonsall makes immediately available to the company substantial capital for creative production. The studio is seeking new properties for tv and theatrical release. Facilities will be greatly expanded by mid-June—with completion of a new studio building now under construction.

The company will continue in the industrial film field where it has been active for many years. Presently in production are films for American Telephone & Telegraph, Chrysler Corporation, Oldsmobile Division of General Motors, Greyhound and duPont.

Bonsall will be executive vice-president and treasurer and in charge of all business and financial activities. Fairbanks will continue as president, supervising production. Donald A. Dewar, attorney, will serve as secretary and director of the company and assist Bonsall.

* * *

Detroit Production Facility Increases as Studios Merge

♦ A new major Detroit film center is in the offing as a result of the recent merger of Max Lasky Film Productions of New York and Soundfilm Studios, Inc., of Detroit, according to Max Lasky, president of the new corporation, Lasky Film Productions, Inc.

The new firm will produce motion pictures for television, industrial and educational films for training purposes and films for visual sales presentation. Creative resources, production facilities and personnel of both companies have been combined into one unit.

Permanent headquarters will be in Detroit. The current expansion program calls for construction of additional studio and sound stage properties, large enough to accommodate automobiles, trucks, appliances and large-scale industrial equipment. In addition to the Detroit production center, branches are maintained in New York and Cincinnati.

The new organization's mentor, Lasky, has professional experience dating back to the early days of the motion picture industry. He is cred-



Robert M. Sampson

Sampson Joins R. G. Wolff Sales Force in Cincinnati

♦ Robert M. Sampson has been appointed Cincinnati sales representative for Raphael G. Wolff Studios Inc., Hollywood, as part of a creative and sales expansion program.

Sampson will have his headquarters at 1058 Emerson Road, Covington, Kentucky, across the river from Cincinnati. His operations area includes Cleveland, Pittsburgh and Louisville.

Formerly general manager of radio station WSAI, Cincinnati, Sampson has extensive experience in radio and television film packaging. He has been long identified with advertising, market analysis and research, food merchandising and sales promotion.

**16mm COLOR or BLACK
and WHITE PRINTS**
FINEST QUALITY
**FASTEST SERVICE at
REGULAR PRICES**

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LABORATORY
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All 16mm motion picture
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Today's successful salesman must be researcher, diagnostician, planner, counsellor, and persuader.

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PLAZA 7-0651

Massey-Harris Film Shows Farm Implement Role in One World

★How an industry—through its products—serves the cause of world peace is the message of *Towards One World*, a new motion picture sponsored by Massey-Harris, farm implement manufacturer with plants in Canada and the United States.

Visiting distant lands, the film shows how Massey-Harris tractors and other equipment are increasing the sowing and harvesting of vital crops, helping to feed millions of people. By making agriculture more efficient everywhere, these farm implements are building a world of plenty, strengthening people and economies, freeing nations of hunger that breeds enmity, the film says.

Towards One World, was produced by Associated Screen News Ltd., Montreal, Canada. 景

THE BUSINESS NEWSREEL

A Review of News of Interest to Sponsors and Producers

Audio-Visual Workshop Set for Loyola Summer Session

★Loyola University's (Chicago) Audio-Visual Workshop course will be offered during the school's 1956 Summer Session. The course is conducted from June 25 to August 3. Registration dates are June 20-21—1:30 to 5:00 p.m.

For teachers, instructors, supervisors, administrators and trainers in business and schools, the course affords graduate and undergraduate credit. Topics include motion pictures, sound slidefilms, filmstrips, overhead projectors, opaque projectors, and other audio-visual techniques. For details contact Dr. Kenneth B. Haas, 320 N. Michigan Ave., Chicago 11.

Canadian Rail Streamliner Featured in Color Picture

★*The Canadian*, a 20-minute motion picture in color introducing a new, all-stainless steel streamliner train of the same name, has been released by Canadian Pacific Railway Company.

The promotional film gives train-and-travel fans interior and exterior views of the gleaming overlander which sports Canada's first and only scenic dome cars. Rolling along with the scenic domes, the film also serves to show off Canadian landscapes on the Montreal-Toronto route to the West Coast—and the vacation imagery of the Canadian Rockies.

Canadian Pacific Railway Com-

pany films may be hooked through the road's offices in several major American cities, coast to coast.

Films and Projectors Lead Gains in Kodak First Quarter

★Sales of professional films and projection equipment showed good gains during the first quarter 1956 in a report made to Eastman Kodak Company shareholders Thomas J. Hargrave, chairman, and Albert K. Chapman, president.

The report noted that "among photographic products showing good gains were film, cameras and projectors." Black and white film for professional motion pictures and Eastman Color professional motion picture film helped to keep the company's business continuing at a high level—with sales generally showing moderate gains over the first quarter a year ago. The report described the new period as "our best first quarter to date."

Eastman Kodak's consolidated sales for the 12-week period ending March 18, 1956, were \$154,744,644—4 percent over the \$149,174,644 for the 1955 first quarter, the previous high. Net earnings after tax for the first quarter were \$16,991,835, an increase of 15 percent over last year.

Mental Illness Film Available from Jewish Philanthropies

★*Out of the Shadows*, a new 16-minute black white motion picture, sponsored by the Federation of Jewish Philanthropies of New York, shows how mentally ill patients are treated and cared for in a psychiatric institution supported entirely by private philanthropy.

Produced by Campus Film Productions, Inc., the film focuses on a schizophrenic patient in Hills Hospital which is affiliated with the Federation.

Requests for loan prints should be sent to the Public Relations Department, Federation of Jewish Philanthropies of New York, 130 E. 59th Street, New York 22, N.Y.

INDUSTRIAL FILM SALESMAN

Hollywood production company wants experienced film salesman to work out of mid-west office. Send complete sales record. All replies kept confidential. Big future for right man.

Write Box 3-17 C
BUSINESS SCREEN

7064 Sheridan Road, Chicago 5

LIGHTNING DOES STRIKE TWICE IN THE SAME PLACE!

Two years in a row—the Sound Slidefilms produced by DEPICTO FILMS for their clients have won awards in the competition conducted by the National Visual Presentation Association for the last two years.

Sales Training - Films - 1956

- ☆ **First Prize:** "BLUNDERING BLODGETT"
for Congoleum-Nairn, Inc.
- ☆ **Second Prize:** "DO YOU FILL PRESCRIPTIONS HERE?"
for National Wholesale Druggists Association

and in 1955...

- ☆ **First Prize:** "SALT BY INTERNATIONAL"
for the International Salt Company

DEPICTO FILMS, inc. 254 West 54th St., New York 19, N.Y.
PHONE: COLUMBUS 5-7620

A Mountain - Moving Technique

HOW TO FILM YOUR FACTORY —IN HOLLYWOOD



TV and movie star Borena Whiting stands deep in the giant redwoods—on a Hollywood stage. A Geo. Fox production unit films a special series for the California Department of Forestry at low cost with the use of dimensional background projection. Perfect control of lighting, sound and filming conditions add studio quality to a "location" film.

This major studio technique puts extra quality in any sales film. Plant production, field scenes, or outside action from any location are filmed in minimum time. Then, with all the best

studio facilities and the craftsmanship of Hollywood's finest technicians your sales story is expertly woven in, using top stars and actors to produce the exact effect desired, with the peak of quality assured. Experience has proved it actually costs less to produce sales films in Hollywood.

Shown above in a pre-scene discussion are left to right: Mr. Fox, Elmer Osterman, fire prevention coordinator for the California division of forestry, Miss Whiting, and George Walsh, actor and CBS staff announcer.

CALL US COLLECT—HOLLYWOOD 4-2242

Wherever you are, whatever your film plans, let's take a few minutes to talk about them—your call's on us.

Find out how your film can be produced in Hollywood at lower cost.



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Continuous Production since 1935



Hollywood's top technicians work for you

Fully equipped production units of Hollywood's finest craftsmen are available for any location filming. A key executive of the Geo. Fox Staff accompanies every location unit to direct and coordinate all phases of the production for the ultimate in quality.



Mitchell Camera Films full color panoramic views of Roman Soldier sequence from the Bob Jones University Film, "Wine of Morning."

UNIVERSITY MAKES FEATURE FILM

University Film Production Unit Shoots Full-Length Motion Picture on Campus

In Greenville, South Carolina, Bob Jones University is demonstrating a remarkable new trend in campus-produced films. This institution has not only reduced filming costs, but has created professional theatre-quality films, like the full-length feature "Wine of Morning," to equal Hollywood's best efforts.

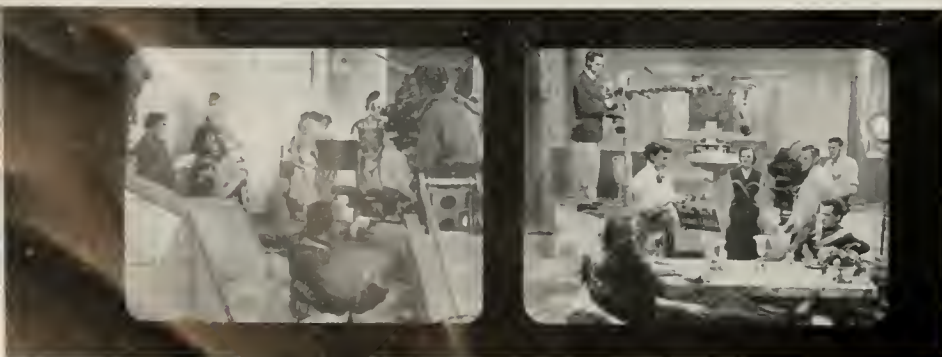
These remarkable changes have been accomplished through the application of motion picture set techniques and the adoption of professional equipment used by major motion picture studios. The leading example of this development is seen in the increased use of the Mitchell 16mm Professional Camera, whose service-free operation and broad range of use has materially cut the costs of campus film production. Representative of film departments owning Mitchell Cameras are: Bob Jones University, Georgia Institute of Technology, Moody Institute of Science, and the Universities of California...Mississippi...Southern California...and Washington.

Complete information on Mitchell Cameras is available upon request on your letterhead.



Camera instructions are given by Mrs. Katherine Stenholm, Director of the Bob Jones University's film unit.

***85% of the professional motion pictures shown throughout the world are filmed with a Mitchell Camera.**



On the set of Pilate's Judgment Hall the Mitchell Camera focuses on set details created by students.

University cameraman uses standard Hollywood studio 16mm Mitchell Camera for interior scene.

Mitchell Camera
CORPORATION

666 WEST HARVARD STREET
GLENDALE 4, CALIFORNIA

Cable Address: "MITCAMCO"

GOLDEN REEL AWARDS:

(CONTINUED FROM PAGE 20)

Low Valley, produced by Focal Film Productions.

(Safety) *The Case of Officer Allibrand*, sponsored by the Ohio Film Company, produced by Wilding Picture Productions, Inc. and distributed by Modern Talking Picture Service, Inc.; *The Last Mile*, sponsored and produced by Caterpillar Tractor Company; *Safety Control*, produced by The Jam Handy Organization, Inc. for General Motors Company; (Science) *A Report on Smog*, produced for Western Oil and Gas Association by Graphic Films Corporation, and distributed by Modern Talking Picture Service, Inc.

(Industrial Sales and Promotion) *Madshaw's Billions*, produced by Eastman Kodak Company; *The Rising Tide*, sponsored by National Carbon Company, produced by John Sutherland Productions, Inc.; *What's It to You*, produced by The Jam Handy Organization, Inc. for J. I. du Pont de Nemours and Company, Inc.; (Institutional Sales and Promotion) *The Boy with a Knife*, sponsored by the Welfare Federation of Los Angeles, produced by Hedley Pictures Corporation; *They Come to Live*, produced by Campus Film Productions, Inc. for the National Jewish Hospital at Denver.

(Health and Hygiene) *The Insider*, produced by Center for Mass Communication, sponsored by Georgia Dept. of Public Health; *To Serve the Mind*, produced by the National Film Board of Canada for McGraw-Hill Book Company, Inc. and U.S. Dept. of Health & Welfare.

(Medical Sciences) *The Bronchopulmonary Segments: Part I: Anatomy and Bronchoscopy*, produced by Campus Film Productions for Hazer Laboratories; *Still Going Places: Active Management of Disability in the Aged*, sponsored by Hazer Laboratories, produced by Atomac Film Productions, Inc. (Literary, Musical and Theatrical Arts) *Hans Christian Andersen—Spry of My Life*, sponsored by the Danish Information Office, produced by Danish Culture Film, distributed by Brandon Films, Inc.; *White Mane*, produced by Films Antismouris, distributed by Rembrandt Films; (Recreational) *Culver Shipman*, produced by Russell E. Benson for Culver Educational Foundation; *Grapevine Twist*, produced by Indiana University; *High Road*, produced by Ford Motor Co.

(Religion and Ethics) *In the Face of Jeopardy*, produced by Film Productions International for the

Broadcasting and Film Commission, National Council of Churches, Joint Commission on Missionary Education, National Council of Churches, *What Price Freedom*, produced by Paul F. Heard Pictures Corp. for National Council of Churches; (Visual Arts) *An Animation Worship Package*, produced by University of California, Los Angeles; *Picasso*, produced by Sergio Amidei, distributed by Contemporary Films.

(Education) *Mellah*, produced for Women's American Organization for Rehabilitation through Training; *Mike Makes His Mark*, produced by Agra Films, Inc. for the National Education Association and Affiliated State Education Associations; (Pre-school through Intermediate) *How to Make Potato Prints*, produced by Michigan State University, distributed by Bailey Films, Inc. *Life In the Ocean*, produced by Film Associates of California; *The Town Musicians*, produced by Piper Productions, distributed by Brandon Films, Inc.

(Junior, Senior High—Social Sciences) *Colonial Expansion of European Nations*, produced by Coronet Film, Inc.; *Mooti . . . Child of New India*, produced by Atlantis Productions, Inc.; *You Are There: The Signing of the Declaration of Independence*, produced by CBS-TV, distributed by Young America Films, Inc. (Junior, Senior High—Natural Sciences) *Flowing Solids*, sponsored by Esso Engineering Company, produced by Campus Film Productions, Inc.; *Spring Comes to the Subarctic*, produced by the University of Minnesota.

Business Screen Reviews the Annual Film Awards:

Sound Slidefilm Festival Honors 18

SIX GOLDEN REEL AWARDS and 12 Silver Reel Awards went to sponsored and independently produced sound slidefilms chosen from 62 entries in the 1956 Sound Slidefilm Festival, conducted April 24-25 in the Morrison hotel, Chicago, as part of the American Film Assembly. Robert Shoemaker of the DuKane Corporation served as chairman.

By category, the award-winning sound slidefilms selected were:

(Sales and Promotion) Golden Reel to—*The Purple Cow*, sponsored by the Upholstery Leather Group, produced by Dynamic Films, Inc. Silver Reels to—*The Heart of Your System*, sponsored by Yeomans Brothers Company, produced by Atlas Film Corporation; *Memoirandum from MacMillan*, sponsored by The MacMillan Company, produced by William P. Gottlieb Company; *Quality—Today's Key to Successful Dress Merchandising*, sponsored by Helen Whiting, Inc., produced by William Gottlieb Company.

(Sales Training) Golden Reel to—*A Tale of Two Milkmen*, produced by Ben Rinaldo Company. Silver Reels to—*Rench for the Stars*, sponsored by Maxwell House Division, General Foods Corporation, produced by H. D. Rose and Company, Inc.; *The Story of Sanitary Landfill*, produced by Caterpillar Tractor Company.

(Supervisory Relations and In-

dustrial Training) Golden Reel to—*Dear Mrs. Calvin*, sponsored by New York Life Insurance Company, produced by Transfilm, Inc. Silver Reels to—*Curtain Call for Charlie*, produced by Henning and Cheadle, Inc.; *This Is the Union Oil Company of California*, sponsored by Union Oil Company of California, produced by Graphic Films Corporation.

(Safety and Health) Golden Reel to—*You and Your Shadow*, produced by Ben Rinaldo Company. Silver Reel to—*Shocking Conditions*, sponsored by Zurich-American Insurance Companies, produced by Paragon Pictures, Inc.

(Religion) Golden Reel to—*A Matter of Fact*, produced by Broadcasting and Film Commission, National Council of Churches, entered by Church World Service, National Council of Churches. Silver Reels to—*Dr. Leo Baeck: Man of Faith*, produced by Union of American Hebrew Congregations; *Methodism in Hawaii*, sponsored by the Board of Missions of the Methodist Church, produced by Radio and Film Commission of the Methodist Church.

(Education) Golden Reel to—*Les Aventures De Leo La Ferme*, produced by the National Film Board of Canada. Silver Reels to—*Art and the Growing Child*, produced by Films for Education; *Masha and the Benr*, produced by DuKane Corporation.

American Film Assembly visitors at Chicago last month heard documentary producer George Stoney deliver a challenging luncheon address "A Damnation of Stereotypes."

(Business Screen photo exclusive)



Make it easy for yourself

Make it effective for your company

Market Your Sponsored Film Through

THE *Modern* ORGANIZATION

TODAY, MANAGEMENT REALIZES that one of the most vital challenges to a vigorous enterprise is marketing—this is the area that can negate even the most efficient production process. That is the reason why every top management magazine pays continual editorial attention to marketing; the reason why management consultants are in demand as they have never been before.

MODERN is a marketing specialist in the field of the sponsored film. Here is an organization that is staffed with experienced people for the special requirements of film distribution—more than 20 years of experience backed up with the equipment and knowledge for the task.

That is the reason why major American companies with a wealth of know-how in marketing their own products turn to MODERN for the effective accomplishment of the objectives of their film programs . . . to name a few out of more than 150, we mean companies that include leaders of American business such as E. I. Du Pont de Nemours & Co., Inc., The Chrysler Corporation, The Texas Company, National Cash Register Company . . . and smaller, but equally progressive companies such as National Homes, Inc., The Warner Brothers Company, Smith-Corona, Inc., Eli Lilly & Company . . . and trade associations such as the American Petroleum Institute, Florida Citrus Commission, and National Association of Home Builders.

These companies and associations *could* undertake the exclusive marketing of their own film programs if they wished. They have the resources and the personnel to do the job.

Why did they retain MODERN to help them? The same reason



they retain expert outside counsel, when needed, for legal advice, advertising campaigns, product marketing problems . . . Because they recognize that MODERN is an expert in a field that requires specialization. Because they realize from experience that MODERN can do the kind of job they want done, more effectively and at less cost than they can do it themselves. Because they know that MODERN distribution saves precious time for their executives and staff.

MODERN is the only organization that can effectively accomplish sponsored film marketing through all four channels of circulation—television, theatrical, rural roadshow, and general 16mm audiences. Our recommendations for any film are based on a complete knowledge of all channels.

What about your film program? Why don't you find out whether or not we can help you. You will be in good company. It will cost you nothing to investigate MODERN services but your time, and that will be repaid to you a thousandfold.

We will be glad to consult with you on the distribution of your sponsored film program. For information, write or phone any of the MODERN division offices listed below.

Modern
TALKING PICTURE SERVICE

Nationwide quality service from Modern film libraries in 28 important cities

NEW YORK J Udsan 6-3830
45 Rockefeller Plaza, New York 20, N. Y.

CHICAGO D Elaware 7-3252
140 E. Ontario Street, Chicago 11, Ill.

DETROIT T Emple 2-4211
956 Maccabees Building, Detroit 2, Mich.

LOS ANGELES M Adisan 9-2121
612 S. Flower Street, Los Angeles 17, Cal.

ATLANTA

BOSTON

BUFFALO

CEDAR RAPIDS

CHARLOTTE

CHICAGO

CINCINNATI

CLEVELAND

DALLAS

DENVER

DETROIT

HARRISBURG

HOUSTON

INDIANAPOLIS

KANSAS CITY

LOS ANGELES

MEMPHIS

MILWAUKEE

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NEW ORLEANS

NEW YORK

OMAHA

PHILADELPHIA

PITTSBURGH

ST. LOUIS

SAN FRANCISCO

SEATTLE

WASHINGTON, D. C.

RIGHT off the REEL

All Is Not Golden Thot Glitters at the American Film Assembly

THE SCANDINAVIANS have an old saying. "you don't have to burn down the house to roast the pig" and the promoters of the recent American Film Assembly in Chicago might take this adage to heart.

The collection of many thousands of dollars in "screening fees" and the labors of hundreds of jurors in the field and at Chicago last month for the purpose of selecting the "year's best" sponsored and educational motion pictures and slide-films was an effort appreciated by the winners but it didn't add a thing to the value of films which were al-

to publicize the 16mm "medium" then this was a numerical and artistic failure. An anticipated audience of 2,500 Assembly visitors finally dwindled down to less than 700 registrants, including the jurors. Since each of these films might have served twice that number of viewers during the three-month period of gestation preceding the Assembly and since there is, indeed, a *grave shortage of priats to serve the actual audiences* for whom the films are intended, sponsors might reflect on whether the lustre of Golden Reels is worth the time and expense.

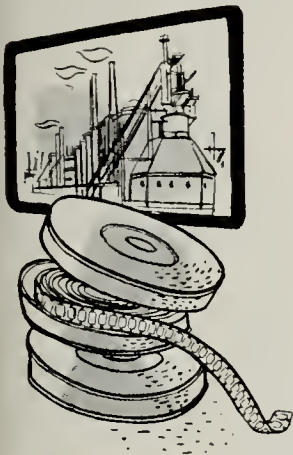
For ourselves, we wonder what has happened to the really important goal for which we labored in the immediate post-war years. Namely, to help set up and to aid the potential hundreds of local film councils such as Boston, Cleveland, Washington, New York, Chicago and Louisville and other centers have so tenaciously maintained as islands of regional 16mm film activity.

As Cleveland advances toward nearly a decade of Film Festival activity in June of this year, we wonder why we don't publicize and support similar gatherings in Denver, New Orleans, St. Louis, Omaha, Atlanta, San Francisco, Seattle and elsewhere?

The real purpose of a Film Festival is simply to serve as a convenient previewing focal center to which educators, group chairmen and sponsors may gravitate to view the progress made and to be stimulated to *participate* in the medium.

It simply isn't logical to create media that are as flexible as the 16mm or sound slidefilm projector affords us and then to *centralize* its promotional functions. Bring these tools *back to the people*, let the "enthusiasts" stand aside or simply help set up the program ingredients and invite the *people* in!

Let the Film Council of America return to the *fundamental task* for which it was created. OHC



ready widely disseminated to the limit of their print capacity.

The selection of some outstanding television documentaries from the CBS-TV Network as Golden Reel winners in competition with films produced for classroom use by companies whose creative aims were wholly different from the makers of the *Adventure* and *Yor Are There* programs also seemed highly questionable. The fact that Mr. Frank Stanton, president of CBS, lends his name to the Assembly sponsor, the Film Council of America, as a member of its board of trustees, didn't add any lustre to those awards either.

So, good films (most of them highly publicized by film journals like our own during the year past) were acknowledged as that by some hard-working jurors. That few of these people really knew anything about automation or were qualified experts in the highly-technical subject matter they viewed may be beside the point and it may not. Nobody was measuring the *results* many of these films have accomplished during the past year.

If the purpose, as announced, was

General Foods Screens a "Harvest of Convenience"

Sponsor: General Foods Corp.

Title: *Harvest of Convenience*. 23 min., color, produced by Paul Hance Productions, Inc.

★Without detracting from its interest, or the enjoyment audiences may get from it, this film can be described as a twenty-eight minute commercial. It focusses on General Foods and its several dozen brand names and rarely strays from a familiar label for a minute.

Commercial though it is—more an advertising than a public relations venture, it would seem—the film is informative, colorful and a pleasure to look at. For instance, why is the imitation strawberry flavor in Jello so delicious? The film shows how all the flavor in a thousand choice berries is concentrated into a half test tube of amber liquid. Scientists go to work on the flavor's hundreds of chemical essences until they succeed in producing "strawberry" that is as delectable as a fresh berry, and more stable.

In like manner, viewers will see how coffee is harvested, roasted



Scene in new General Foods film.

and packed; how corn flakes are made; how cod-fishermen operate as the first link in the chain that leads to Birdseye fish sticks.

Feeding America, the film states, is a far bigger job than providing steel, oil, or automobiles—measured in human effort, value of product, or the number of people involved. General Foods likes to point out that its particular task is to ever improve the quality of the nation's food and provide it in more time-saving form.

A Visual Exposition on Prospecting for Uranium

Sponsor: Union Carbide & Carbon Corp., in cooperation with the U.S. Bureau of Mines

Title: *The Petrified River*. 28 min., color, produced by MPO Productions, Inc.

★This is one of the first films to do justice to the story of the peaceful uses of uranium. It has been produced to cover the subject thoroughly from prospecting for the rare stuff to its uses as research isotopes, power producer and for cancer treatment.

Opening with scenes of rim flying in the Colorado plateau, the film shows how modern prospectors fly along the rims of ancient rivers charting the walls with a radiation detecting scintillometer, while other men, much like prospectors of old, travel by foot with a Geiger counter hoping to some day hear the rapid

clicks which might mean a fortune.

Finding uranium is only the beginning of a long, complicated process of extracting and purifying the ore. Government and private industry, working together, take part in both production of the uranium and research in its many and increasing medical and industrial applications.

The Petrified River goes into the "atomic pharmacy" at Oak Ridge to show how the wonderful, perilous stuff is handled with incredibly complex manipulating equipment. It visits hospitals, agricultural research establishments and food preservation labs to describe the final uses of uranium.

Technical animation illustrates the chemical formation of the uranium atom, and also shows how an atomic power station works.



'The Petrified River'

Left: this scene from the Union Carbide film shows the staking of a uranium claim on the Colorado plateau. Right: the film also shows the process used in cooking uranium ore as it is prepared for many useful fields.





Above: Texaco personnel gather in New York for the inaugural premiere of the company's annual dealer meeting program, now touring the nation.

Spring Is Texaco Dealer Time

Films' Important Role in Texas Company's 17th Annual Program

THE TEXAS COMPANY'S annual spring dealer meetings this year were a reprise of the successful meetings which have now been conducted under the auspices of Texaco's Sales Promotion Division for the past 17 years.

Films again played an important part in telling the story, but this year the Hollywood stars and pretty girls were put aside in favor of other matters that were strictly business. Not that the 700 or more spring meetings were somber af-

these meetings are planned almost a year ahead, every one seems to have an extemporaneous quality that individualizes them from the usual. An hour and a half encompasses brief talks, slidefilms, movies, and a new entry this year—the Texaquiz, which is much like a TV panel show, with dealer participants, but with cleverly written cues which provide an up-beat note to close the meeting.

Always Ahead, first color film on the show, concerns itself principally with the Texaco product, pointing out that the company's research and manufacturing facilities are aimed at continually producing "something better." TCP, the Texaco gasoline additive, and the climate control system in which each pump supplies gasoline keyed to each area's climate conditions at all times of the year, are cases in point. Audio Productions produced this film.

Stripfilms demonstrated the Texaco magazine and newspaper ads.

Busy registration line marks the 17th inaugural of Texaco's program.



A prize and a handshake from Texas' brass for an outstanding dealer.

fairs—as J. M. Gregory, Texaco's Sales Promotion Manager, put it—"business can be fun, too." The demonstration meeting, also an annual affair held at the New York headquarters in the Chrysler Building for "friends of the company," proved his point.

As usual, the clockwork timing, good humor and enthusiasm evident in previous annual sessions were much in evidence. Though



billboards, TV and radio, and dealer helps planned for this year.

The brief talks, organized so that anyone in the Texaco sales organization can give them effectively, are used as "bridges" between other elements of the show. These elements—films, slides, etc.—carry the main theme to the dealers.

The "feature" film, *A Factual Story*, was on a most interesting subject—and one which has never been stressed strongly enough in the past by any petroleum company—the interdependence of all dealers in each others' welfare. It shows how one example of "extra" courteous service by a dealer to a travel-

ing customer in Montana made full-time regular customer for dealer in Texas; and conversely how one dirty rest room can lose good customer for all dealers.

One good example shown is the Texaco dealer on a desert road in Nevada with no regular local trade. He treats all motorists as his best customers, explaining that good service by Texaco dealers all over the country was bringing him customers, and he meant to make sure he did as much for them. Written, produced and directed by Joseph Rothman, the film demonstrates the human touch which is Rothman's trademark.



Painstaking attention to model detail is given by Visualscope's Manny Re

Advertising and World Markets

TIME INTERNATIONAL'S new wide-screen, three dimensional presentation, *Advertising Is the World's Business* has been designed to acquaint businessmen throughout the world with the need and value of advertising.

The first part of the presentation describes in simple, logical terms the historical development of advertising. It traces the birth and growth of advertising from its modest beginnings in medieval times to its present complex form so necessary to modern business economy.

Part II tells the story of TIME's five world-ranging editions and how a world-wide medium can be employed to pass on information about companies and products on the local or international scale.

The presentation defines the particular uses, objectives and advantages of international advertising. It emphasizes the role of advertising in developing acceptance of a

company and greater demand for its products.

The presentation's dramatic wide screen effect, developed by Visualscope, Inc. uses an anamorphic lens on a single projector and eliminates more complex 3-film, 3-projector equipment sometimes necessary for wide-screen productions. By film and sculptured figures in three-dimensional sets, and using directional lighting, a feeling of depth is created when the image is projected on the wide screen. In addition, the flexibility of the sets makes the film particularly adaptable for over-sea showing by means of cellulose inserts, by means of which foreign language copy may be imposed on the background sets.

At the present time, plans call for this presentation to be translated into German, French, Japanese and Spanish and to be shown throughout the world to help convince businessmen of advertising's value.

Sponsor: United Fruit Company.
Titles: *The Living Circle*, 13½ min., color; and *Bananas? Si Señor*, 13½ min., color, produced by John Sutherland Productions, Inc.

★ *The Living Circle* deals with the agricultural economy of Central America in terms of coffee, bananas, abaca, cacao and African palm oil. It demonstrates that the flow of these goods northward and the flow of dollars southward enable our neighbors in Middle America to purchase more of our manufactured goods, to proceed with widespread road building, construction, irrigation and the like and result in ever-improving standards of living.

Combines Art and Live-Action
Combining some interesting Mayan art derived animation and live action, it was filmed in Central America and underscores the theme of interdependence between the Americas. This "idea" film is quite a bit different from the extensive educational film program United Fruit has been conducting since 1927 and which was budgeted last year at 10% of the total advertising expenditure of the company. *The Living Circle* is aimed squarely at left-wing critics of the company who attack it as a monopoly and as an exploiter of other nations.
The company points out that anyone can enter the banana industry who is willing to take the risk, for there is plenty of fine land available. Plenty of transportation, too, with United Fruit owning only 14% of the number of refrigerator ships serving the banana lands.
Record Speaks for Itself
And United Fruit is prepared to compare its record in Latin Ameri-



The smiling señor is pictured in the new motion picture "The Living Circle"

United Fruit on the Screen

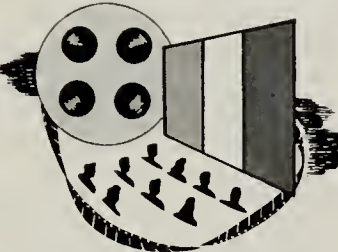
**"The Living Circle" Portrays Factual Data on Economic Problem;
Second Colorful Film Marks Happy Return of Chiquita Banana**

ca with any other economic enterprise anywhere. These reasons for making the film are not presented in *The Living Circle* in terms of the company, itself, for United Fruit is not mentioned. But its principles are presented movingly.
According to Edmund S. Whittman, Public Relations Director of the company, "One reason why international communism hates bananas and has made United Fruit Company the number one whipping boy in its propaganda line right up to the forum of the United Nations is that we have demonstrated for years that we can live peacefully and usefully with our neighbors in Central America and that our presence in those Republics has been a means of developing strategic resources and raising living standards—both of which are anathema

to the concept of international communism.
"Because of the current Soviet concentration on Latin America—and trips of the Krushchev-Bulgarian type are certainly in the offing—our moving picture is most timely. If and when emissaries of the Soviet succeed in putting over one of their grand tours in any of the Republics of the Western Hemisphere we shall hope and plan to have our *Living Circle* on hand for theatrical and mobile unit projection at the right place and at the right time."

**This United Fruit Picture
Shows Growth and Distribution**
♦ *Bananas? Si Señor* picks up one of the crops from *The Living Circle*—bananas—and proceeds to demonstrate the usefulness of this crop to the economy of Middle America.

It shows, also, something of the hazards of banana agriculture and, therefore, the need for the integration of production, transportation and sales. This, too, is an important plank in the public relations platform of the company.
Bananas? Si Señor marks the happy return of one of the nation's most charming screen stars—Chiquita Banana—and her songs are as delightful as ever.
Both of the films will be distributed with Spanish sound tracks throughout Latin America. A national distributor for the U.S. will soon be announced.
These are "Point Four in Action" films that present the case of private capital investment in practical down-to-earth terms. Both films elucidate the theme that private business men are doing a job in helping to build strong national economies and raise living standards—without direct U.S. government aid.



Introducing Aluminum Foil
Sponsor: Revere Copper & Brass Incorporated.
Title: *Aluminum Foil*, 13 min., color, produced by Loucks & Norling Studios, Inc.

★ Revere, a big producer of non-ferrous metals, has recently begun large scale production of aluminum foil, used extensively in packaging, home use in the kitchen, and hundreds of less well known applications.
One of the important announcements Revere is making of the new product is a film, *Aluminum Foil*, which will soon receive national distribution. The picture, which first shows how foil is produced in rolling mills, goes on to demonstrate its countless applications from voice diaphragms in microphones to "stardust" for a lady's hair.
Given a free hand on the film, and improvising as production progressed, Loucks & Norling veered away from the usual industrial approach to metals and devised some fascinating innovations that make the film beautiful as well as informative. Many scenes have painted backdrops and props giving an impressionistic rather than *trompe l'oeil* effect that is most attractive

Below: a scene in "Bananas? Si Señor" introduces the charming screen personality of Chiquita Banana, and her songs add zest to the film.

Below: screen art helps to enliven sober facts about the economics of production and distribution in "The Living Circle," just released by United Fruit.





... as in all classic Westerns, the white-hatted hero (age 11) leads the "good guys" in a horse chase after the varmints (age 10 and 11) who went thataway.

A Winning Ride for Child Health

Straight Talk from the Lone Ranger and a Captivating Story Combine to Make an Outstanding Picture for School Audiences

"I didn't like Willis because he was a showoff."

"It kept me wondering what was going to happen next."

"It taught me lessons I didn't know."

"It was real exciting."

THESE WERE SOME of the comments written by elementary school children when *A Message From the Lone Ranger*, a 20-minute health and safety film (produced by Owen Murphy Productions, Inc.) was audience-tested in New York and New Jersey classrooms before the film was delivered in March to the sponsor, The American Bakeries Company, in Atlanta, Georgia.

By April, over 80,000 school children had seen the picture in the classrooms of 19 cities in the eight Southeastern states where American Bakeries' Merita Bread is distributed. In less than four weeks of distribution, Leigh H. Kelley, vice president of Tucker Wayne & Co., the client's advertising agency, was able to report:

"Doing an Outstanding Job"

"This film is doing an outstanding job wherever it has been shown, and the consensus of opinion here is that this film is one of the finest of its kind ever released to schools. Inasmuch as the film uses children to enact the cardinal health and safety rules, and an outstanding personality like the Lone Ranger to explain them—these two features have put the film way above the usual run of health and safety films in the eyes of educators throughout our territory. Without exception,

the educators who have seen the picture have commented on these two factors."

The secret of the film's audience appeal lies in the fact that it was designed to tell a serious story of health and safety to school children in terms that they themselves can most easily digest. The health and safety rules apply to their own real day-to-day lives, and the story is in the terms of their own secret dreams of being cowboy—and cowgirl—heroes.

What the school audiences see is an exciting Western in which all the major and minor characters—the white-hatted heroes and the black-hatted villains—are kids like themselves.

Film Teaches by Its Examples

The villainies of the "bad guys" reduce themselves down to simple violation of the health and safety rules of the Lone Ranger Health and Safety Club. The strength and the triumphs of the "good guys" arise out of their living by these simple rules.

In classroom utilization, this turns out to be the best kind of teaching—by example and by the emotional participation of the young viewers, themselves.

The manager of the Jacksonville Merita Bread plant offered the film to Lt. Beattie, head of the School Boy Traffic Control, and over 400 boy traffic officers have seen it thus far. Both the city and county patrol directors are using the film in every school in their districts. In some other communities, the film will be shown in summer camps after the regular school season closes. Television stations have requested the

film for showing in dozens of cities in the Southeast.

Most of *A Message From the Lone Ranger* was shot at the Tumbleweed Ranch, a children's vacation ranch near Kingston, N.Y. The actors were chosen from the young ranchers themselves, and give a surprisingly good professional performance. Youngsters, it seems, find playing cowboys something that comes naturally.

The film is as charming and non-commercial as could be. The legendary Lone Ranger, himself, does not appear on the screen, merely as the narrator of the story. Otherwise, the film is all children for children.

KEY SCENES IN THIS FILM



While the "good guys" relax at the campfire, the "villain" sits in back and plots to break the laws . . .



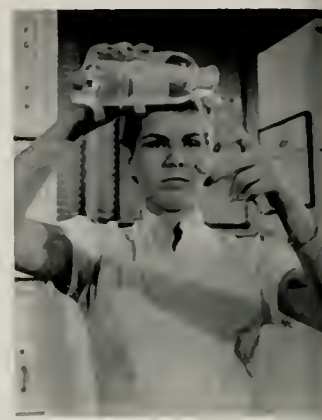
The heavy's crime is breaking the Lone Ranger's law about playing with matches as he sets toolhouse on fire . . .



... a lariat, naturally, is used by the hero to yank the villain off his Mustang as the posse closes in . . .



... but good sportsmanship is also part of the Lone Ranger's code as kids make up after hero's lariat saves villain from fall over cliff.



Scene in "Time for Tomorrow"

Pointing Young People to Careers in Pharmacy

TWO FILMS dealing with pharmaceutical education, the first of their kind, have been released by the American Association of Colleges of Pharmacy and the American Foundation for Pharmaceutical Education.

Design for Life, 19 min., color, attempts to motivate promising high school and college students toward a career in pharmacy. Its theme centers around a father-son conflict over the boy's career; the young man electing a pharmaceutical career over the initial objections of a father who wishes his son to join him in the family business.

Time for Tomorrow, 20 min., color, seeks to acquaint prospective pharmacy students with the program of study at a representative college of pharmacy. The film was photographed at the University of Southern California, California State College, and the University of Michigan.

A 60-frame silent slidefilm, *Program of Study*, similar in theme to *Time for Tomorrow* and using scenes from the movie is also being produced. The slidefilm is designed for use in small classrooms and by individuals.

The American Association of Colleges of Pharmacy is a non-profit, unincorporated society of 76 American Colleges of Pharmacy. It promotes pharmaceutical education through regional and national conferences, an annual teachers' seminar and the quarterly *American Journal of Pharmaceutical Education*.

The American Foundation for Pharmaceutical Education, a non-profit all-drug industry alliance, was organized in 1942 to provide financial assistance for the advancement of pharmaceutical education.

A distributor for both films will soon be announced by the AACP.

New Technique for Life Insurance Sales

Corefully-Conceived Management Development Program of Visual Training Sessions for Business Firms Aids Prospecting for Newark's Mutual Benefit Life Insurance Co.

THE CONCEPT OF OFFERING a potential customer a "bonus" in the form of something other than your product that he can use for his own advantage . . . is coming into constantly wider use. Many firms, particularly those which themselves deal in services rather than in merchandise, are turning to it as a productive and valid sales device.

The Mutual Benefit Life Insurance Company of Newark . . . twelfth largest in the nation . . . has now entered this field with an approach that is stimulatingly new in three directions:

... It presents a new technique of life-insurance prospecting.

... It adds a new dimension to audio-visual management development programs.

... It offers a new type of service to prospective clients.

Mutual Benefit Life's technique of life insurance prospecting is called "Selective Group Merchandising" and its virtue from a sales standpoint is that it enables the life underwriter to do the preliminary steps in prospecting and presentation to a group of highly qualified people instead of to just one person at a time. As the company says: "It opens doors to a block of houses with one push of a doorbell."

Primarily Intended for Business and Industry

Selective Group Merchandising is intended to operate primarily within industry and business . . . from the very top level down to first-line supervision; and secondarily in clubs, civic and fraternal organizations. It gives an agent entree to these key people on the high prestige basis of furnishing them with an important and genuine service.

This service is a carefully conceived management development program that makes use of a wide range of filmed and printed media. Titled

"The Time Is Now" presents the case history of a supervisor Clay Warren and his future . . .



The True Security, the program is offered by Mutual Benefit Life to industry with no strings attached. Its objective is to stimulate new attitudes among supervisory personnel and to build the skills with which they can put these attitudes to work for themselves and their company.

Recognizing that they themselves were not experts in the skills of management development and communications and wanting to ensure that *The True Security* would have true validity, Mutual Benefit called in Henry Strauss & Co., Inc. to develop and produce the program.

The direction and content of the program as conceived by Strauss & Mutual Benefit constitutes a third new element. Major emphasis of *The True Security* is on revitalizing individual



"Where does security lie . . . in a comfortable mental foxhole or in continued growth?"

initiative . . . on helping people see that personal security depends on personal growth and on making them want to develop in themselves the inner assets they need to handle increased responsibility.

Specifically, it works in three areas:

What does a supervisor and executive need to do his own job well?

How can he work better with people and help them develop their full potential?

How can he free himself from financial worry that might hamper his effectiveness?

The True Security is an integrated training course covering a wide variety of topics that underlie its basic theme. To make it adaptable to the training needs and training facilities of a wide range of companies large and small it is broken down into ten flexible units each of which can be used alone and all of which, taken together, form a logical pattern of conference

* * *

"The True Security" program elements pictured at right include charts, booklets and motion pictures comprising ten flexible units for conference use in a business or industrial company.



Mutual Benefit's president Bruce Palmer cites program's background.

training sessions. The program includes a fully detailed Conference Leader's Guide that outlines the purposes of each unit, suggests ideas for discussion, and gives all the information that a trainer, no matter what his level of experience, might need for conducting the program.

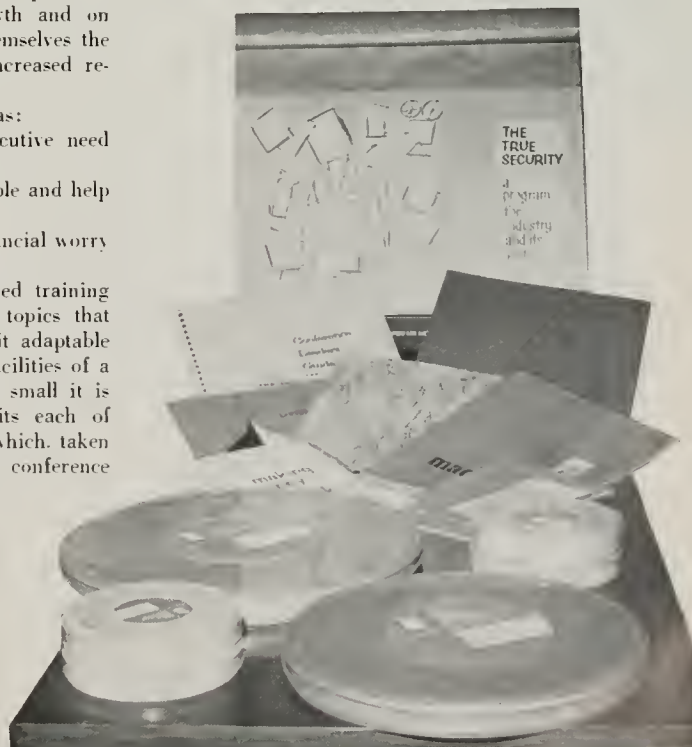
The subject matter of these sessions include: Individual Initiative; Teamwork; Planning; Financial Planning; Integrity; Craftsmanship; Leadership; Communications; Strengthening Management Skills; and Developing Subordinates.

Sessions Conducted by Company's Personnel

All of these, with the exception of the unit on Financial Planning which is given by a Mutual Benefit Representative, are designed to be conducted by the client company's own training personnel.

The Financial Planning Unit . . . based around a semi-animated film *Making Money Work* . . . is in no way a direct pitch for insurance sales. It is a carefully objective session devoted to stimulating in its audience a realization of the importance of personal financial planning and showing some methods of carrying it out successfully. It does point up that the Life Underwriter is highly qualified to give guidance in this field, and obviously Mutual Benefit hopes

(CONTINUED ON PAGE SIXTY-SIX)



An Historic "First" in the Steel Industry —

Training Program for Salesmen Helps Republic Steel Distributors

An Up-to-the-Minute Sales Training Program for Distributors' Salesmen Is Replete With Films, Flip Charts, and Printed Media

IN THIS EXPANDING AMERICAN economy, the makers of heavy durable goods such as steel have been more concerned with increasing plant capacities than with the problem of selling their wares. During a decade of scarcity, the steel products salesman has become more an artful dodger of irate customers

forces must regain the lost art of selling, the Republic Steel Corporation has made an historic contribution by a prophetic and early move into the neglected field of sales training. Probably the first of its kind ever attempted in that industry, Republic has sponsored a sales training program it calls The Order Makers Institute and has aimed full loads of high-velocity ammunition at a critical phase of manufacture — the pipe products handled by more than 400 carefully-selected distributors.

OMI began to take shape back in 1954 when Republic's vice-president in charge of sales, Norman W. Foy, and the company's general manager of sales, Larry S. Hamaker, took a long and searching look into potential sales problems of their pipe distributors throughout the nation. Salesmen for these carefully-selected distributors have felt little pressure through recent years. Many of them have come up through the ranks in an era of plenty.

Early surveys deepened into full-scale research of the field by the company's Commercial Research Division under P. J. Sandmaier, its manager. With the aid of trained interviewers from an outside agency, Republic began to turn up solid factual data about the sales problems its distributors and salesmen would face. More important, the

than a skilful practitioner of modern salesmanship.

racing squarely toward that eventful day when its distributors' sales

The experienced salesman knows the importance of "being purposeful" in his contacts. In this scene from "The Core and Handling of Buyers" the importance of saving customer time, of giving service, is stressed.



The purchasing agent says: "most of my information on new products and market conditions generally comes from well-informed salesmen. But to be useful, the information better be right, and not just hot air."



ANNOUNCING **OMI**
THE
ORDER
MAKERS
INSTITUTE
AN EDUCATION
IN SELLING
DEVELOPED
BY...
REPUBLIC STEEL CORPORATION

This simple announcement piece discloses a mine of valuable training material for over 400 Republic pipe distributors across the nation.

interviews went into depth among the purchasing agents these salesmen were contacting. The common complaint "these boys can take orders but can't make 'em" became a prime challenge to Republic's sales leadership.

Two months ago, the idea and the research were harvested as Republic unveiled its sales training course at one-day meetings of distributor company heads in Tulsa, Birmingham and Cleveland. With the aid of Wilding Picture Productions' specialists, aided by Chuck B. Nelis of the Commercial Research Division, a complete program comprising six training sessions was progressively unveiled during a dramatic day of presentation and discussion in which every principal in the Republic sales and research activities took an active part.

The six training sessions, a very liberal "education in selling" were offered to every one of the more than 400 Republic distributors without cost. In fact, though this OMI program goes far beyond the prob-

lem of increasing pipe sales. Republic will provide *all* the training materials including the services of a discussion leader. "Authorization" certificates handed out to distributors at the previews were universally and enthusiastically accepted.

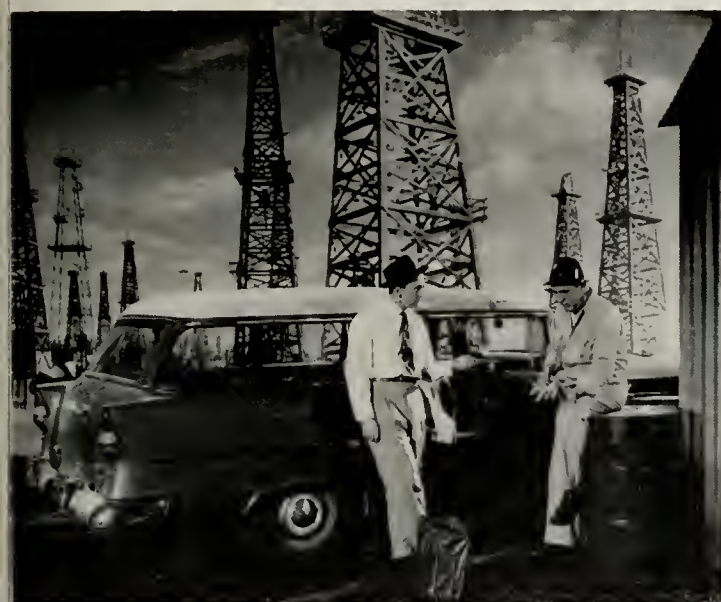
Jay Owings, Republic's manager of sales for the Pipe Division, summed up the goals of OMI in this way:

1. to provide selling methods that work.
2. to provide time management techniques.
3. to give useful product information.
4. to provide sales tools that work, *and*
5. to instill enthusiasm for the selling job ahead.

You have to really take part in an OMI demonstration to catch the



Republic Steel Corporation's president C. M. White is the man behind the desk in the picture above. The sales executive team behind the precedent-breaking OMI Program are Norman W. Foy, vice-president in charge of sales (center) and Larry S. Hamaker, Republic's general manager of sales.



Oil country tubular goods are a specialized phase of Republic's pipe sales activity. A special film production "Let's Look Deeper" was produced to be of specific help to distributor salesmen who contact suppliers and users in the petroleum industry, as part of the OMI package created by Wilding.

full significance of these skillfully blended tools. There are ten 16mm sound motion pictures in the "package" plus flip charts that review the faults of salesmen. Even the projection equipment, a self-contained 16mm suitcase projector, is designed for maximum portability and convenience in the field.

Typical and outstanding among the OMI films produced by Wilding is an inspirational subject *The Care and Handling of Buyers*. This picture gets into the specifics that purchasing agents noted to Republic researchers. It turns the salesman's failings into result-producing ideas based on *being helpful, tactful, purposeful* and *flexible*. A story line brings role-playing into action as a

hard-to-convince purchasing agent converts a bumbling salesman into a skillful practitioner.

Because the oil industry is a very specific part of Republic's sales operation, requiring matched techniques, the program for Tulsa and for distributors handling oil industry customers, was custom-tailored. A motion picture *Let's Look Deeper*, deals with the part played by oil country tubular goods in the production of petroleum.

Other films in the OMI program are tooled to similar specifics in the salesman's future: *The Shrinking Watch* shows the proper management of selling time; *A Pipe for the Purpose* gives much-needed technical information to refresh the sales-

man's product know-how on Republic specialties, Electric Weld and Seamless Pipe, *Arteries of a Nation* gives facts about Butt Weld Pipe.

A do-it-yourself film that even consumers would appreciate is *Pipelines to the Future* which covers plastic pipe installation. Distributor meeting guests saw the complete film on *The Care and Handling of Buyers* but only excerpts were presented of the other pictures.

This report on OMI hardly

scratches the surface. The situations uncovered by research were most competently presented by professional theatrical talent utilizing numerous skits, showing the need uncovered in the field. Republic was a gracious host during these well-filled but swiftly-paced demonstration days but its contribution in the months ahead will be even more appreciated as The Order Makers' Institute makes its impetus felt on the distributors' sales volume.

DRAMA AND VISUAL CLARITY HELP DELIVER SALES FUNDAMENTALS

The young man's viewpoint in pipe sales for oil industry is presented in this scene from an OMI film.



Below: practical pointers on plastic pipe installation for a lawn-sprinkler job were shown in one picture.



A dramatic sequence from the OMI film program illustrates how motion pictures help motivate thinking.



Below: close-up views give specific facts about the application of Republic plastic pipe for home use.





The banker suggests some of the many ways in which to use your bank . . .

Visual Review of Banking Service

"How to Use Your Bank" Becomes the 6th Film in ABA's Library

★ *How to Use Your Bank*—a 10-minute black white motion picture reviewing bank services and how these services are used for personal needs—has been sponsored by the American Banker's Association as a general-audience addition to the Association's series of six educational films on banking and finance.

Produced and distributed by the Association's Public Relations Council, *How to Use Your Bank* was designed in recognition of two surveys: one survey, of 1,923 high schools in 16 states, indicated that information on *how to use* the bank



"How to Use Your Bank" shows one step in the servicing of a customer's checking account.

style, clearing up misconceptions and taking viewers behind-the-scenes in a bank. The narrator points out that banking today meets three basic needs: routine needs (checking accounts), future needs (savings accounts), and financial and emergency needs (loans).

How to Use Your Bank describes the nature of checking and savings accounts, how they are opened, used. It explains the kinds of loans banks grant, the reasons why banks want to lend and circumstances under which banks may consider it wrong to grant a loan. Among other services noted are safe deposit facilities, sale and redemption of U.S. Savings Bonds, issuance of traveler's checks, money orders, letters of credit and the settling of estates and handling of trusts.

The film cites the relationship between banks and their communities and contrasts modern and primitive ways of handling and safeguarding money.

How to Use Your Bank is the Association's first film giving a

whole view of banking and meant for both adult groups as well as young people. The sponsor's other films cover only one facet of banking and are aimed primarily at students. To date more than 1,000 banks and over 450 bank groups, such as clearing houses and county associations, have purchased A.B.A. films for showing to school groups and to

bank employees for training use.

Distribution of the new film, like the others, is made only through local banks or bank groups. Information on—and order forms for—any of the seven A.B.A. films may be obtained by writing to: Public Relations Council, American Bankers Association, 12 East 36th Street, New York 16, New York.

Meet Connie Moon: Socony Mobil's Film Custodian

★ For the past year, Socony Mobil Oil Company's film library has been headed by Connie Moon, who came to the company after extensive past experience as writer, editor and lecturer. Her department plans the public distribution of the company's impressive library of motion pictures and slidefilms and, in addition, acts to encourage and help the Socony Mobil speakers' panel which now has 485 enrolled members.

Her work on the production of such new films as *Challenge on the Lake* and *All of a Sudden*, and her wholehearted cooperation with their producers is responsible for not a little of the successful way they were brought forth.

Miss Moon has been lucky enough in her job to inherit a group of films in distribution which are as good as anything to be seen on 16mm and television screens. The new films she has worked on will join *In the Beginning*, the great picture of the Grand Canyon, which has been the most popular of all films distributed by Modern Talking Picture Service Inc. to schools. In fact, among Modern's 10 most popular films, four are sponsored by Socony Mobil.

Connie Moon believes that women's audiences do not have special

interests which exclude their appreciation of industry. In her former job as Women's Program Supervisor of the American Petroleum Institute she developed a demonstration lecture called *The Magic Suitcase* which showed the hundreds of products made from oil that provide milady with beauty, ease and comfort. The lecture proved to be one of the most popular projects of the public relations program of the API.

Safety and conservation, as represented in a growing number of Socony Mobil subjects, are particularly in tune with women's interests, she feels. One plan she has developed is a special offering of such safety films as *And Then There Were Four* and *All of a Sudden* (via Sterling-Movies-USA) to television stations for showing concurrently with the major holiday heavy driving seasons.

For a career girl who has lived her life with a typewriter and printer's ink as a chief medium of expression, Connie Moon has found that the fascination of film has opened a whole new vista for her. It is a big challenge, but if she can come up with more films like *Challenge on the Lake* and *All of a Sudden*, she is a sure winner.



A safe deposit box . . . the sure way to safeguard jewelry, securities and valuable papers—is pictured.

was what these schools wanted most in a banking film; another survey, of 1,392 commercial banks, showed that bankers believe that their big objective is to "sell the advantages of dealing with a bank for specific and complete financial service."

To give adult and school audiences a better understanding of all bank services and to show the advantages of using all these services, the film runs along in informal



(Right) Connie Moon of Socony Mobil.

Your Emotions Can Drive You to Death...

Socony Mobil Oil Company Presents a Safety Film
With "Hot" Idea—Plus Newsreel on "The Bluebird"



TWO NEW public relations films were released last month by the Socony Mobil Oil Company: *All of a Sudden* (produced by Unifilms, Inc.) which shows the relationship of emotions to driving habits, and *Challenge on the Lake* (produced by Marathon TV Newsreel, Inc.), which records the record speed boat run of Donald Campbell.

All of a Sudden is notable in several respects—it does not harp on the dire warning as its main theme; it is intelligent, never plays down to its audience; and it does not scold. It recognizes that the dire warning is seldom effective because sudden death is what always happens to the "other fellow"; it establishes a central character no differ-



Are you one of these irritated drivers? Two characters from "All of a Sudden" remind us that we sometimes feel like pushing some motorist off a crowded highway when late for an appointment. Few people yield to the urge pictured in the smaller scene at left but too many indulge in some form of above reactions. Here is a new film which shows the relationship of emotions to driving habits and has persuasive appeal.



Did you ever have the urge to push someone out of a crowded elevator when you're in a hurry?

ent from you or me, for all of us have, at some time or other, driven with emotion at the wheel: and being human and recognizable, the main characters assume more believability than a good hundred other safety films on the same subject.

Always, audiences will receive the message of a lecture or film on safety with good intentions. It is easy and customary to pay lip service to the familiar ritual. But, that is never enough for the back-sliders in this, and other solemn causes, always outnumber the true believers.

All of a Sudden uses a technique that is not often seen—it does not make the reckless driver so much afraid of his recklessness, or even

ashamed of his highway transgressions—it wants him to remember himself as the man he saw in the picture—an ordinary guy who sometimes blows off steam in his car—and remember how ridiculous he looks when he does it. It is perfectly true that most people can stand being bad, or dangerous drivers, and take a peculiar pride in it, but ridiculous? never. *All of a Sudden* succeeds in making the man who drives badly more than a menace, but an oaf, and probably nothing could strike home more surely.

The theme of ridicule has been approached in some animation films in the past, but who identifies himself with a driver represented as a modern art gargoyle? Anyone will identify with *All of a Sudden* for all these drivers are "good guys," and, as can easily be seen—ourselves.

Campbell's "Bluebird" in Action

♦ *Challenge on the Lake* is a super sports reel, much in the manner of a Bill Stern subject. Will Donald Campbell overcome the odds, the disappointments? Sure he does, and the pictorial record of his triumph is also a photographic triumph. In one sustained pan, the camera records, as if close-up, the entire run of Campbell's *Bluebird* as it makes its two runs for a record of 216.2 MPH across Lake Mead, Nevada.

Excellent, in every respect, photographically, the culminating scene is tremendous—the camera crew used a "King Kong" type Astro 640mm lens in a gyro mount to follow Campbell across the lake in one of the most exciting sports scenes of the year.

How to Obtain These Pictures

♦ Television program directors interested in Socony's safety films

available to tv should contact Sterling-Movies U.S.A., 205 E. 42nd St., New York 17, N.Y. Sixteen millimeter users wishing to borrow *Challenge on the Lake* may write: Department B, Film Library, Socony Mobil Oil Company, 26 Broadway, New York 4, N.Y. Socony's 16mm films are also distributed by Modern Talking Picture Service, Inc., through regional offices.

Below: Donald Campbell's jet-propelled *Bluebird* whooses across Lake Mead at nearly 240 m.p.h. His average speed for the 2-way run was 216.2 m.p.h., a new world's record. A scene from "Challenge in the Lake."





A documentary color film presentation of a dynamic revolution in the public feeding industry, and the promise it holds for the food service operator

Promotion piece for trade mailings is one of several being used for announcement of "It's Up to You."

THE ANNUAL RESTAURANT "CHECK" in the U.S. will total about \$17 billion in 1956 and, according to recent estimates, should grow to about \$35 billion by 1975. To help the nation's food service operators write some much-needed insurance on that economic goal is the aim of a new sales documentary motion picture *It's Up to You*, sponsored by the Kraft Foods Company in cooperation with the National Restaurant Association.

The 25-minute color film was premiered on May 8th before the full attendance of the 37th Annual Restaurant Convention in Chicago. It occupied an enviable program

spot following the president's report by NRA chief executive Marion Isbell. Daily showings followed for the duration of the convention.

Sponsored by Kraft as a service to the industry, *It's Up to You* shows food service operators and suppliers some much-neglected facts about merchandising and advertising as a means of increasing sales volume. Commenting on this mis-

dising and advertising and the use of proven selling techniques used so successfully in other fields."

In a recent 12-month period, the picture notes, "sales of food for the home increased by \$2 billion, but the restaurant 'check' remained about the same."

Kraft products play an integrated role in merchandising suggestions made throughout the picture as the

You are cordially invited to attend the

Premiere Showing of

"IT'S UP TO YOU"

A twenty-five minute motion picture in color, showing how modern advertising, merchandising, and selling methods can build business and profits for the food service operator.

Produced by Raphael G. Wolff Studios, Inc., Hollywood, California

Presented by

KRAFT FOODS COMPANY

in cooperation with the National Restaurant Association

National Restaurant Association Convention
Navy Pier, Chicago, Illinois

Tuesday, May 8
9:00 A.M.

sion. Robert Lochridge, Kraft's institutional sales manager, says:

"A more aggressive promotion job in the industry will have to be done, as this film points out, if volume growth is to be accomplished. The job to be done is primarily one of intensive merchan-

"merchandising" of hearty breakfasts, better window displays, special entrees, and a host of advertising tools are surveyed for lunch counter, cafeteria, tea-room and drive-in operations, to name a few.

"If the many projects recently launched within the industry are to



The value of the time-honored restaurant promotion—the menu tip-on—is appraised in Kraft's film.

be of value to the individual operator, he must adapt and revise the to fit his particular operation notes Lochridge. "Likewise, the same use and adaptation of ideas must be considered in contacts with trade salesmen, in utilizing trade magazines and in working with trade groups," he concluded.

It's Up to You was filmed at the Hollywood, Calif., studios of Raphael G. Wolff. The picture marks a new milestone in National Restaurant Association promotion activities, joining other visual tools in that organization's library.

Evidence that it will not be a dormant addition was given by the aggressive promotion of the film planned by Kraft's sales promotion manager, J. E. McClellan, and by the directly-interested institution sales activity under the direction of Bob Lochridge. Colorful announcement literature, trade advertising and considerable publicity will promote the already formidable list of trade showings scheduled through regional food-service groups and individual operations this year. On trade showings are being booked by the NRA and Kraft representatives at this time.

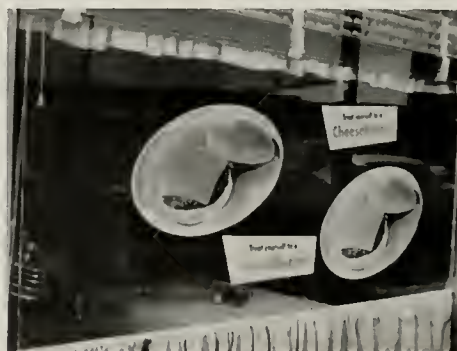
The new film may be available after this year for other showings including distributive classes.

SCENES LIKE THESE FROM "IT'S UP TO YOU" SHOW WAY TO FOOD SERVICE PROFITS



Every type of restaurant, the film points out, can greatly increase its cash register music by aggressively going after business.

Window displays like this can turn a fancy extra profit for the restaurant operator by inspiring customers to order "extra income" dishes.



The drive-in restaurant, too, can take a page from book of supermarket, where national advertising is backed by appetite-appealing display

IAVA Meets at Chicago

Ninth Annual Meeting of Industrial Audio-Visual Association
Covers Three-Day Span of Valuable Data for Business Sponsors

THE NINTH ANNUAL MEETING of members of the Industrial Audio-Visual Association, national organization of business executives primarily concerned with audio-



IAVA's new president is William B. Cox, Santa Fe Railway.

visual media. has gone into the records kept by Jim Craig of General Motors, its historian. Plans are ready underway for the annual all meeting, traditionally held in the East. Program chairman for the all sessions is Alden Livingston of E. I. duPont de Nemours.

Presiding as chief executive of IAVA for 1956-57 is William B. Cox, Santa Fe Railway pr. representative. First vice-president is Frank Rollins of E. R. Squibb & Sons; second vice-president is Frank Greenleaf of U. S. Steel. Secretary of IAVA is Alan Morrison of Socony Mobil Oil Company and assist-



"Creative Thinking" was a program highlight presented by William Clark of the Ethyl Corporation.

secretary is Robert McCaslin of the Perpillar Tractor Co. John Hawkins, Illinois Central Railroad audio-visual manager, continues his successive terms as treasurer.

Regional directors include: Joel Anderson, Brown & Bigelow (North-east); William J. Connelley, Baker Company (Eastern); Vic Johnson,

Standard Oil of Indiana (Central); Riley W. Marsh, Humble Oil (Southern) and Bernard Bailey, Mytinger & Cassellberry (Western).

The IAVA Advisory Council now includes Stan Puddiford, Michigan Bell (membership chairman); Anthony Yunker (Illinois Bell) program chairman for 1957 meeting; Ray Bonta, General Electric (publicity chairman); Walter Burton, Minneapolis-Honeywell (technical chairman); Ken Penny, Minnesota Mining & Mfr. Co. (constitution chairman); the past presidents' committee is headed by Fred Beach of Remington Rand.

Highlights of the 1956 meeting



Behind the scenes at IAVA's annual meeting as Vic Johnson (center above) gets program suggestions from Ralph Teichler (Socony Mobil Oil Co.) seated at left and O. H. Peterson, seated at right, during respite.

Below: This Edgewater Beach Hotel meeting room was the scene of the ninth annual IAVA meeting, attended by representatives of more than 80 of America's leading business users of audio and visual media.



Meet the new officers of the Industrial Audio-Visual Association: front row (l to r) Frank Greenleaf, second vice-president; William B. Cox, president; and Frank Rollins, first vice-president. Second row, standing (l to r) are John Hawkinson, treasurer; Robert McCaslin, assistant secretary; Vic Johnson, central director; Joel Anderson, northern director; Alan Morrison, secretary; and William J. Connelley, regional director.

included a visual presentation on "brainstorming" technique; a demonstration of closed-circuit tv.; and a discussion of visual production on "short notice" by O. H. Peterson of Standard Oil. Three days of fruitful round-table meetings and an exchange of problems rounded out an eventful program.

President-elect Cox (left) receives congratulations from retiring IAVA president Fred Beach after election.



BUSINESS SCREEN PHOTOS





Host to Chicago press was B&H president Charles H. Percy (left) with Philip Lesly, public relations consultant (center) and Robert Fleming, chief of the Chicago bureau of Newsweek Magazine. (Business Screen photo exclusives.)

Inaugurating a Golden Anniversary Year—

Bell & Howell Meets the Press

200-EE Electric Eye Camera Makes Debut in Chicago, New York

ENTERING ITS 50TH YEAR, the Bell & Howell Company has adopted as its golden anniversary theme "Finer Products through Imagination." In those eventful years since a pair of Chicagoans, Don Bell and A. S. Howell, set up their motion picture equipment shop in 1907, the company they founded has given considerable meaning to its anniversary slogan. Within recent years, the development of the Filmosound 202 magnetic recording projector, a 16mm wide-screen anamorphic lens, stereo cameras and a fully automatic slide projector have been of special interest to BUSINESS SCREEN readers.

Still another dividend from B&H engineering and research efforts made a significant debut at simul-

taneous press parties in Chicago and New York on April 25 as company officials unveiled a new camera. The



Mervin W. LaRue, Jr., project engineer in charge of development of the 200-EE camera (left) and Paul J. Richartz, chief engineer of Bell & Howell (center) pictured as Mr. Percy (right) demonstrates new 16mm camera.

Jamp Schach, assistant to vice-president of merchandising at B&H, explains principles of the 200-EE to Robert L. McIntyre, camera editor of the Chicago Tribune.

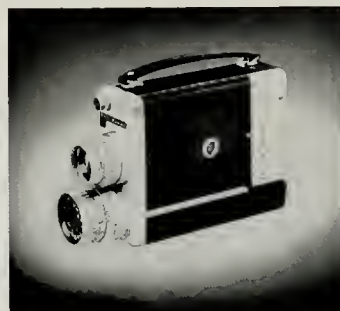


Press party guests at Chicago included this twosome: David Levinger, business consultant, and R. H. Moulton, assistant to the president at Bell & Howell.



new model 200-EE, a 16mm magazine camera for the amateur, utilizes an "electric eye" which automatically opens and closes the lens iris to adjust to varying indoor and outdoor light intensities.

The 200-EE isn't one of the B&H professional field items we usually herald but as an example of the kind of progress being made by one of the industry's leading manufacturers of both precision camera and projection equipment, the "electric eye camera" is noteworthy. Equally noteworthy is B&H's intelligent view of public relations. The Chicago press affair, modestly but effectively staged at the Palmer House, opened with a personal talk by president Charles H. Percy. The two press parties



Here's the "fully automatic" Model 200-EE electric-eye 16mm camera which will go to retailers within the next 60 days.

were very well attended by representatives of national magazines, financial and camera editors of leading dailies and the business periodicals.

Mervin W. LaRue, Jr., was project engineer in charge of development of the 200-EE under the supervision of Paul J. Richartz, chief engineer of Bell & Howell. Both were presented at the Chicago press gathering.

Introduction of the new camera marks the beginning of the company's 50th year of operation. Old enough in experience, B&H has the vision and spirit of youth to make the next half-century memorable.

The Chicago Tribune's Bob McIntyre hears about B&H merchandising plans for the 200-EE from C. E. Van Voorhis, McConn-Erickson, Inc. account executive at Chicago.



Texaco Premieres

"The Story of a Star"

Sponsor: The Texas Company.

Title: *The Story of a Star*, 30 min. color, produced by Jerry Fairbanks Productions; Film Consultants, Inc., consultants; distributed by Modern Talking Picture Service, Inc.

★ If a public relations representative wanted to tell a listener or reader what a big deal the Texas Company is, he could say: "Our exploration and production take place in the Bayous of Louisiana off the shores of the Gulf of Mexico and the Pacific Ocean, on the plain of the Middle West, and high in the Rockies. Texaco transports petroleum and its products by pipe line, tanker, barge, tank car and tank truck within the U.S. and from ports all along the seacoast. It refines its products in plants throughout the nation, and sells products in all 48 states."

Outline of a Big Story

With such a statement, the person would have afforded a brief outline of the scope of a major integrated oil company's operations.

With *The Story of a Star*, The Texas Company has drawn the general public a sizeable picture. The 16mm sound and color motion picture, drawn and location-photographed, expands the verbal outline and takes viewers on a documentary tour of the outline in action. The picture fills in the outline with image and explanatory continuity.

Exemplifying the 48-state operation, the film projects scenes from many sections of the country. An animated version of the Texaco trade-mark, red star with green "T" comes to promotional life to conduct the audience through the many phases of the oil industry. In 30 minutes, viewers see a picture which took two years to produce; comfortably they watch their way along a journey recorded by camera crews over 16,000 miles on some 20,000 feet of film—acquired from air and ground.

Where to Get This Picture

The Story of a Star is one of 10 educational films on the oil industry being made available to industrial and business groups, television, educational institutions, libraries, study groups, service clubs, farm organizations and civic and church groups. Prints may be obtained on free loan from Texas Company Division offices or from Modern Talking Picture Service, Inc., 45 Rockefeller Plaza, New York 20, N.Y., at 27 other regional film exchanges.

Boron Has a Way With Weeds

Pacific Coast Borax Co. Shows "Modern Way to Weed Control"

Sponsor: Pacific Coast Borax Co.
Title: *The Modern Way to Weed Control*. 24 min., color, produced by Raphael G. Wolff Studios, Inc.

★ A weed may be defined as a plant for which no good use has yet been found, or a plant that is growing where it is not wanted no matter how useful it may be in its place. And the control of weeds is not only an agricultural and home gardener's problem, it is also an industrial problem, especially for railroads and utility companies who must



Hopper cars of borate ore are shipped from the desert mine.

cessors of borax. Famous for many years as the 20 Mule Team household cleaning compound, borax and its chemical derivatives are finding vast new uses in weed control. Interesting are the Death Valley scenes, including a re-enactment of the 20 Mule Team wagons which first pulled the loads of borax out of this desolate area.

The Modern Way to Weed Control shows many of the industrial and agricultural applications of these new ground sterilizers. Effective when applied for different needs in liquid, powdered and granular form, the borates can completely sterilize the soil for from three to four years. And when applied under asphalt roadbeds where rain can't leach them away, they remain permanently to prevent roadbed damage from sprouting vegetation.

The film is interesting and informative for any audience, altho made primarily for farm and industrial use. It is being distributed through the 28 Modern Talking Picture Service exchanges throughout the U.S. ☐

Granular borate weed-killers are spread beneath high-wire tower in "Modern Way to Weed Control."

keep rights of way clear, for lumber yards and many other locations where cleared ground is essential.

The comparatively recent scientific discovery that a trace of boron is essential to the growth of all plants, but that an overdose of boron through one of its borate compounds is deadly to plants opened the way to the use of boron as a weed-killer and a sterilizer.

The Pacific Coast Borax Co. is one of the chief producers and pro-

Pacific Coast Borax Company executives at film's "world premiere" in Death Valley included J. M. Gerstley, president and general manager (second, left) with Dr. L. M. Stahler, agricultural sales director and William Dibble, Western general sales manager (supervisors of film). Raphael G. Wolff, head of the producing company, is the happy onlooker at extreme left below.



"Inside Golf House" scene above shows Ben Hogan (center) as he presents a title-winning club to Joseph C. Dey, Jr. and Findlay Douglas, a former U. S. Amateur champion.

Golf Champions Show Their Skills

"Inside Golf House" Presents All-Time Greats at Their Best

Sponsor: United States Golf Association.

Title: *Inside Golf House*. 28 min., b. w., produced by National Educational Films, Inc.

♦ One of the most enthusiastic golfers in the country today is a man named Findlay S. Douglas. Once one of the best golfers in the world, Mr. Douglas still plays regularly and shuns the electric golf cart that many of his contemporaries now find convenient. He is as spry as ever, this U.S. Amateur champion of 1898.

Mr. Douglas might well be called the "star" of the latest edition to the U.S. Golf Association's "Golf House" film library. The grand old man, with sportscaster Lindsey Nelson, introduces such all-time greats as Bobby Jones, Ben Hogan, Gene Sarazen, Francis Ouimet, Chick Evans, Miss Margaret Curtis and Mrs. Glenna Collett Vare. As each champion is shown, presenting a favorite club for the Golf House collection, action sequences depict fa-

mous matches in which they played.

While champions come and go very rapidly in many sports, great golfers seem to go on forever. Outstanding examples are Francis Ouimet—U.S. Open champion in 1913, U.S. Amateur in 1914, he came back to win the Amateur again in 1931; Gene Sarazen, Open champion in 1922 and 1932, is still a crack golfer in the 1950's.

The film should be an incentive to all golfers and contribute much to a more general appreciation of the social, human and sporting traditions of American golf. Audiences will be comprised of golf club members, and millions of individual players through showings not only at golf clubs, but to other groups, including women's clubs, schools, colleges, Rotary, Lions, Kiwanis, etc.

The film is available from National Educational Films, Inc., 165 West 46th St., New York, on rental for \$15. *Inside Golf House*, and another film, *Rules of Golf-Etiquette*, rent in combination for \$25. ☐

A Pictorial Course in "Golf's Inside Secrets"

★ *Golf's Inside Secrets*, a new 5-minute 16mm motion picture featuring golfing instruction by Frank Strazza, is available from Golf Research Institute, Inc., Westport, Conn.

Originally a 2-minute television trailer, the film was expanded into a training short and shown at the winter Teaching Clinic of the Professional Golfers Association in Dunedin, Florida last February. *Golf's Inside Secrets* shows how beginners and experts can become extra-accurate through use of two new practice aids, the Gripfinder and the Golf Swing Gauge. It also shows how the

gauge can be used for the long game as well as the short.

The film is a promotional reflection of a Par-Kit package which contains a plastic gripfinder for putting and chipping, a new golf swing gauge for lining up the ball and discovering the precise angle of the club swing, and a booklet on "Golf's Inside Secrets." Color prints of the film sell for \$50.00; black/white prints for \$30.00. A silent color version with an 8mm Melton hand viewer is available at \$17.50.

Contact the Golf Research Institute, County Rd., Westport, Conn. ☐



"Vital Link" Between Production and the Audience —

Roa's Films: a Pictorial Preview of a Model Film Library Center

Left: this ultra-modern film distribution center of Roa's Films occupies the former 1,000-seat Astor Theatre building near downtown Milwaukee.

profitable equipment sales center in order to do so.

In January, 1955 the former 1,000 seat Astor Theatre was pur-

a two-car garage with film loading facilities.

The vertical theatre area was divided into two floors and the second is now occupied by a "dream apartment for Mrs. Birch and her husband, Frank. Frank Birch, incidentally, is one of Milwaukee's first citizens as chairman of the board of one of the midwest's largest advertising agencies and a past president of Lions International. The second large modern apartment is the residence of Jean Larson, Roa's most competent Film Librarian.

22 People on Library Staff

It takes 22 people to serve the statewide clientele of the library. Included in this full-time staff are four film inspectors and two film shippers. The library is currently handling between 1500 and 1800 film titles per week and these vary from 400' to 1600' in length. Every film passes through one of the four Harward Inspect-O-Film machines, an electronic device which guards against minute damage and helps insure the perfection of every 16mm showing in the field.

Two employees are active in the direct mail department of Roa's Films, assuring a steady flow of promotional material to the 20,000 film users whose names are on Addressograph plates. This clientele includes schools, churches, industry, clubs and organizations of all kinds throughout the state. Activity within recent months as more and more plants are reported using safety and supervisory training films and other programs for personnel relations and safety education.

Film Bookings Require Care

Behind the scenes of each film shipment is a systematic record-keeping operation. Each request requires prompt shipment of a fully inspected film, properly recorded and checked. Its return from the field sets in motion the IBM forms which will travel all the way to Modern Talking Picture Service headquarters in New York for coordination. Certification of audience com-

THAT VITAL LINK in the economic chain that holds the film business together won't be found in a Manhattan bank or in a Chicago projector factory. It lies out in all of the 48 states, in the dominions of Canada and within a thousand and more cities and towns . . . for the tie that binds the creator and sponsor of an original film production to the goal of its intended audiences is exemplified by the regional film distributor.

Long-Cherished Dream Is Realized

Journey north along the shores of Lake Michigan to bustling Milwaukee and visit Roa's Films, a modern version of what a model film library looks like at mid-1956. Serving all of Wisconsin from this vantage point as the regional film exchange of Modern Talking Picture Service, as the distributor to schools of Coronet Films and for the Society for Visual Education, Roa's Films has just completed new quarters within the shell of the former Astor Theatre, a neighborhood house.

Roa's Films is the brain-child and

life-long dream of Roa Kraft Birch, its president and founder. Long active in educational and sponsored films, Mrs. Birch has concentrated her interests in film distribution within the year, disposing of a

chased and stripped to its four 18" walls and the roof. Within this 7200 square feet of ground area, there were installed ultra-modern offices, film shipping department, a promotional workshop, storage racks and



Above: through this graceful entrance to Roa's Films come program chairmen, business, church and school film users.

Below: the working "heart" of a modern regional film library—before the background of 16mm film storage racks are the neatly-garbed film inspectors and shippers who handle upwards of 400 film programs outward bound on a busy day. Two of the electronic Inspect-O-Film machines are shown in the background; each film undergoes thorough inspection before dispatch to its intended audience.





Above: film rentals and booking of free Modern Talking Picture Service sponsored programs are handled in this well-lighted office area. The filmstrip and slide department is also located in this space. Display racks are in foreground.

Comments from program chairmen and other data are carefully collected. A National Cash Register system is used for billing.

This bookkeeping and records detail accounts for fully half of the staff load at Roa's Films and for the precise reports and service available to audiences and to producers and sponsors. Two men are constantly in the field, contact-



Roa Kraft Birch, founder and president of Roa's Films, is pictured above.

Education library of educational and religious filmstrips and sound slidefilms. Incidentally, SVE projectors are the only physical equipment carried.

Physical details about this model library-center are interesting. Acoustical tile is used throughout on the ceilings; Roddiscraft Luan mahogany paneling on all walls. Uniform strip lighting through-

out the entire first floor provides even illumination on all work operations.

Near the front entrance is a 75-seat customer screening room.

Below: here's what the Astor Theatre looked like before major renovation. The interior was deepened and divided horizontally into a two-floor building.



This Technique Brings the Mountain to Mohammed—

Rear-Projection is a Handy TOOL

★ "Rear-projection" is a term familiar to most people connected with film making. The use of rear projection is known to most producers. But many sponsors and potential sponsors of films still are not familiar with the possibilities of rear-projection for bringing outdoor and location shots to the studio, where dialogue can be recorded easily—as it can't be on location—and where the use of pre-planned shots for rear-projection can cut the cost of moving crew and cast to a location.

An example of successful rear-projection use was provided when the Geo. Fox Organization, Hollywood, recently made a series of motion pictures for the State of California Forest Fire Prevention Campaign.

Shooting scripts called for dramatic dialogue scenes to be photographed and recorded in the midst of a natural forest. Such location production could have been expensive but was made negligible, cost-wise, through use of rear-projection technique. Moreover, with rear-pro-



Cast and producer George Fox gather in front of rear-projection screen for final instructions prior to filming California Forestry sequences.

jection, the producer was able to give the stage greater realism than was expected—through the addition of actual fire footage. Such footage would have presented an almost impossible location problem. With rear-projection, the incorporation of fire footage brought a raging forest fire right into the sound stage affording exciting realism under excellent production conditions.

Use of background rear-projection entails a special translucent screen, a projector with special camera-type movement and registration, enough back space for an approximate 170-foot throw to the screen and an interlock motor system between camera and projector

for shutter synchronization. For complete authenticity, the stage in front of the screen is built up as a foreground set. In the California picture, this allowed the performers to stand amidst the trees with the rear-screen's "picture" forest blending as background. This stage-film setting created a dimensional surrounding and the performers appeared to be deep in the forest.

This is only one example of producing "on location-on stage." For sales, industrial or commercial pictures, a camera crew can be sent into a factory for accurate industrial atmosphere shots of working conditions, important machinery in action, new procedures and products or other items of business or training to be stressed in the film.

These pre-stage production scenes can be fused with an appropriate foreground set and dramatic story action can be photographed in the studio. Rear-projection can be used as a series of different still settings or as a moving, guided tour in the background with "live" actors doing the selling with direct dialogue in the foreground.

Sound recording from the stage rather than the factory is free from outside interference, the lighting can be adjusted for top motion picture perfection, the re-shooting of scenes when necessary is more reliable and a great deal easier, time is saved.

George Fox, president of The Geo. Fox Organization, who has spent the past 25 years in Hollywood in the motion picture industry and has made many films utilizing rear-projection, believes in taking advantage of every professional motion picture technique.

Successful developments of motion picture production achieved in the entertainment industry because of work volume and striving for competitive perfection should be more widely adopted by the industrial and commercial film industry. Fox points out.

Producer George Fox talks things over with a junior member of the cast on set of new Forestry film series.



INVOLVING SOME 275 FILMS passed by prescreening committees, the Golden Reel competition was divided into 22 categories. These categories, programmed for two-and-a-half days, ranged in number of films shown from four entries in "Science" to 18 films in "Safety."

More typically, first half-day categories ran from eight to 10 entries; full day categories ranged from 13 to 15 entries.

To accommodate these entries, the schedules allowed three-minute breaks between film showings plus an intermission dividing each half-day session. The films ranged typically from 10 to 30 minutes in running time.

Entries Are "Widely Divergent"

In subject, concept and technique, the motion picture entries represented a very wide divergence of sponsor and producer motivations, budgets, facilities and creative abilities. According to the FCA's "Regulations and Procedures—1956," each juror had qualified either as a content specialist in the category assigned, a person actively engaged in or experienced in the actual production of 16mm films or in the criticism, utilization, programming or distribution of 16mm films. This last phrase practically qualifies *anybody*, including the shipping clerks.

In two of the three categories monitored by BUSINESS SCREEN editors, the Festival juries varied in number from the intended 10 members to six members. Their votes, however, were tallied with prescreening jurors in the same classification

BUSINESS SCREEN MONITORS THE GOLDEN REEL JUDGING

Hard-Working Jurors; Few Observers and Too Many Pictures Highlight '56 American Film Assembly Program

to form the total vote. The attempt here, it was explained, was to aim for 20 jurors—10 prescreeners, 10 festival judges—and to insure at least 12 jurors in each category.

Only 10 to 12 At A Showing

Non-jury audiences at these three categories varied in number through the competition sessions as some 600 Assembly visitors looked among the many concurrent categories for films that interested them. At the Human Relations film showings, the jurors were joined on an average by an audience of 10 to 12 visitors.

Starting around 8:30 a.m. Tuesday for a day long run, the Industrial category mustered three or four extra viewers during the early showings, achieving seven to eight before intermission and acquiring about 10 more viewers gradually through the afternoon.

The category of Economics and Business, spanning Wednesday, had an audience of from some 11 viewers (including jurors) in mid-morning to about 30 early in the afternoon and later dwindling to some 14 in total attendance.

Instructions to the Jurors

At the preliminary briefings, Festival jurors listened to instructions which offered this "philosophy":

"Ideas and emotions are communicated through film technique to au-

diences. Each of these elements must be considered in evaluating the success of film communication and each is related to the other.

"In the Golden Reel Film Festival, the primary basis for judging is the accomplishment of the purpose of the film as stated by the entrant in view of the particular audience for which the film was intended.

"All the aspects of a film should be considered as they contribute to its total effectiveness in accomplishing the stated purpose.

"Script, direction, sets, acting, photography, editing, narration, music—the many components of production—will combine to produce the desired effect in a good film. It is possible, however, that a film which is technically excellent does not accomplish its purpose.

"Ideas may lack clear definition, continuity may be faulty, audience reaction may be misjudged. Conversely, a film can be technically subject to criticism but accomplish what it was created to do.

"Every juror should consider himself a member of the indicated audience for each film. (ED. NOTE: the italics are ours.) If that film does what it was supposed to do for that audience, it should be rated high. If it does not do what it was supposed to do, it should be rated low. This criterion of accomplishment of pur-

pose is applicable to experimental and theatrical films as well as documentary and educational. The starting-point in rating each film is the statement provided by the entrant regarding his own film."

Films Rated on a Numerical Scale

The jurors were advised to rate films on a numerical scale which equated "superior, excellent, above average, below average, poor, inferior." The ratings ranged from 9.6-10.0 for "superior" to 0.1-0.5 "inferior." Prescreening juries selected, from entries attaining a rating of at least 5.0, the films to be shown at the festival. The entries were selected in order of their ratings—up to the number which could be screened in the time available—that category. If two-thirds of a prescreening committee objected to a category chosen by the entrant, the committee could recommend reclassification.

An entrant could submit as many films as he wished and could enter more than one film in a category. A single film could be entered in more than one category. Television kinescopes could be, and were, accepted. It was required that entries were leased in 16mm form for distribution to nontheatrical audiences in the U.S. during 1955.

Critique Sessions After Judging

Ballots were distributed to the jurors. The jurors were to write the film titles, category numbers and sign their names before the first film began. The instructions advised: "Since the score represents your opinion of the film as you see it, you should not discuss it before the ballots have been collected." An opportunity to discuss the films was provided the jurors in the form of a post-screening critique. Though films judged could be discussed, jurors were not to divulge specific ratings. Members of the juries were selected to serve as panelists in leading the post-judging discussions.

If a juror had previously seen one of the films in his category, it was suggested that he "try to look at it afresh, as a member of an audience for which it was intended, in terms of the entrant's statement of purpose." Each juror had to see and recall all of the films in his category in order for his vote to be accepted.

Before the actual running of the entries began, jurors in two of the categories observed viewed a sample film, *Five Colorful Birds*, a five-minute color nature study distributed by Coronet Films. The stated purpose of this sample film was: "To show the feeding habits of the goldfinch, cowbird, waxwing, scarlet tanager, woodpecker, and eastern bluebird in their natural habitat; the way in which they sing, and the way their plumage is a protective coloration. For the intermediate grades."

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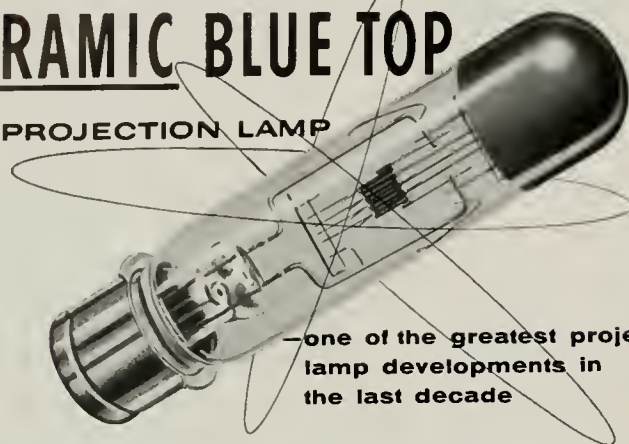
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SLIDEFILM REVIEW

★ Timely and practical subjects are available in informational and training silent filmstrips and sound slidefilms recently released by sponsored and syndicated sources:

* * *

Electrical Heating for the Home

♦ *Heat Your Home Electrically*, a 96-color-frame sound slidefilm, sponsored by the National Electrical Manufacturers Association, supplies home-makers with 18 minutes of information on house-heating. Humorous and simple, the film answers such questions as: Is electric heating practical? How does electric heating work? What are its advantages to me? Can I afford electric heating?

Salesmen interested in showing the film to service clubs and other groups with a high home-owner potential should contact Electric House Heating Equipment Section, NEMA, 155 East 44th Street, New York, 17.

The film is packaged with a standard 33 rpm long-playing 16" vinyl record. One side is with inaudible signal cued for automatic slide changer, the other side with chime signal for manual operation.

* * *

Milk as a Daily Dietary Food

♦ *Milk and Good Health*, a new 35mm filmstrip in color based on the recommended daily dietary allowances of the Food and Nutrition Board of the National Research Council, is available from the Bryant Foundation, 737 North Edgemont Street, Los Angeles 29, Calif.

This filmstrip is meant as an aid in the training of driver-salesmen of dairy products and for use in school classes having to do with nutrition. It sells for \$5.00 a print. There are no rentals.

* * *

Filmstrips on Business in Everyday Living

♦ Correlated with the textbook "General Business for Everyday Living" are six new filmstrips in a *General Business Series* recently announced by McGraw-Hill Text Films, N.Y.

The series includes *Looking at Business Careers*, a subject on office careers available to students; *Succeeding in Your Career*, a title on advancement and employee attitudes; *Transportation in Modern Life*; *Communications in Modern Life*; *Business and Government*.

Facts About the Suez Canal

♦ *Your Trip Through the Suez Canal*, a 65-frame filmstrip designed to take junior and senior students on a journey through the world's largest canal and explain its operation and part in world commerce, is available free (with a guide-booklet) from the Vacuumate Corp., 44 West 43rd Street, New York 36, N.Y.

* * *

Vocational Film Explains

Medical Technology Career

★ *Career: Medical Technologist*, a new vocational guidance film, has been sponsored by the National Committee for Careers in Medical Technology and is being distributed by the Educational Film Library Association.

Winner of the Seventh Annual SCHOLASTIC TEACHER award, the film dramatizes the story of a high school girl and two of her friends who investigate the field of medical technology and decide to prepare for this profession. The film depicts technologist work in hospitals and laboratories and stresses the necessity for college preparation and high professional standards—and the importance of the work in modern medical science. The picture was produced by Churchill-Wexler.

Career: Medical Technologist is a 24-minute film, available in a black white print for \$65 and in color for \$135. To prevent the film being used by unaccredited institutions the National Committee has specified that prints may be purchased only by public schools, colleges and universities which intend to use them only on campus, or by educational film libraries which agree to rent prints only to accredited schools and colleges.

Rental requests will be referred to the nearest rental source. Previous prints and purchase orders should be sent to EFLA, 345 East 46 Street, New York City 17.

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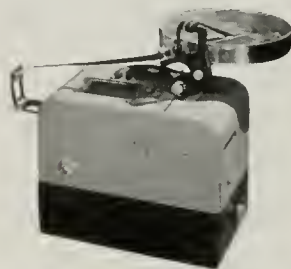
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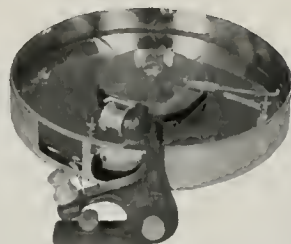
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BUSINESS SCREEN EXECUTIVE

Miller Appointed Technical Director of Pathe Laboratories

♦ Arthur J. Miller has been appointed director of Pathe Laboratories, Inc. Miller will oversee development and improvement of machines, techniques and processes for the film processing concern.

According to Pathe Labs' executive vice-president, James L. Wolcott, Miller's appointment is a step in the buildup of expert technical personnel needed to keep ahead of new developments in motion picture films and processes.

Miller will organize and supervise development methods in Pathecolor, Inc., a new subsidiary of Pathe Labs, now entering the consumer color film processing market. He will advise management on the design and installation of equipment in Pathecolor centers. One color center is under construction in Bayonne, N.J. Another is being planned in Los Angeles. Others are under consideration.

Before coming with Pathe Labs, Miller was director of American Optical Company's motion picture printing department. There, he managed the Ft. Lee, N.J. laboratory, where he is credited with contributing much to Todd-AO film processing techniques.

* * *

Galdstein Named Radiant's Manager in Southwest States

♦ Sid Goldstein has been appointed district manager of Radiant Manufacturing Corporation's Southwestern sales territory.

Operating out of Dallas, Texas, Goldstein will represent Radiant throughout Southwestern states in sales of the firm's regular projection screen line and the new Superama "16" anamorphic lens, for the taking and projection of 16mm motion pictures, which Radiant began distributing this year.

* * *

Bon Grussing Named Merchandising Chief

♦ Bon D. Grussing, manager of advertising, sales promotion and public relations at the Minneapolis-Moline Company, has been named to the newly-created post of director of merchandising. John Rusinko, is now advertising manager and William Lundell is the new director of public relations.

De Graff Appointed Dallas Sales Manager for Ansco Film

♦ Paul V. De Graff has been appointed manager of the Dallas sales district for Ansco, photographic manufacturing division of General Aniline & Film Corporation.

In his new position, De Graff will be responsible for sales of Ansco films, cameras, papers and chemicals in Texas, Oklahoma, Arkansas, New Mexico and Louisiana. Graff, who has broad experience retail selling, joined Ansco in 1948. He has served in a number of important sales capacities, most recently as sales supervisor for Ansco Chicago sales district.

* * *

Waldenburg Managing Sales for David White Company

♦ A. F. Waldenburg has been appointed general sales manager for the David White Company of Milwaukee, manufacturer of photographic equipment and precision optical and engineering instruments. Previously, Waldenburg had been in California as district sales manager for Ansco, Division of General Aniline and Film Corporation.

William Balch, president of David White Company, said Waldenburg would take over the duties of directing sales and merchandising both the camera and instrument divisions.

Waldenburg joined Ansco in 1938 as a junior sales representative and became district manager in San Francisco in 1954. Prior to this, he served as senior sales representative in Pittsburgh and as sales supervisor of the Chicago district.

* * *

Harry Lange, Kling Executive Addresses Safety Institute

♦ Harry W. Lange, executive vice president of Kling Film Production in Chicago, addressed the Safety Training Institute at the National Safety Council, April 17. His topic was "Photography in Safety."

* * *

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CURRENT PRODUCTION SCHEDULE

SPRING 1956

CLIENT	SUBJECT	TITLE	LOCATION
Educational Television & Radio Center	A TV program for children with world-famous artists	Music for Young People	New York
Presbyterian Board of Foreign Missions	The conflict between East and West expressed in spiritual values	Decision in Hong Kong	Hong Kong
Champion Spark Plug Co.	Automotive progress and highway safety	The Winning Spark	Florida-Indiana
National Council of Churches of Christ	A TV series on the Old Testament	The Bible Today	New York
Oil Heating Institute	The advantages and future growth of oil heat	House Warming Party	New York
Ortho Pharmaceutical Co.	A medical teaching film for professional audiences	Vaginitis	Durham, N. C.
Broadcasting and Film Commission	The struggle of a defeated nation to find itself	To Crack A Stone	Tokyo
Muscular Dystrophy Assns. of America	A documented study of a hopeless illness in a hopeful environment	Where The Green Grass Grows	New Jersey
Educational Television & Radio Center	Conversations with the great American writers	Writers of Today	New York
Evangelical & Reformed Church	A missionary comes home	Return to a Strange Land	Washington, D.C.
The Episcopal Church	The Chaplaincy and Its Mission	This Is My Parish	Alaska-Germany
Congregational Christian Churches	The contribution and responsibility of a church trustee	A Gift for My Son	New York
Equitable Life Assurance Company	An audio-visual program examining old age and its problems	UNTITLED	New York
Evangelical & Reformed Church	Social problems in a changing world	Train of Action	
Educational Television & Radio Center	A historical analysis of the American nominating process	Hats In The Ring	
Women's Section — Board of Missions of the Methodist Church	The story of a community center	Heart of the	
Anahist Company, Inc.	An examination of one of the most current and expensive of America's medical problems	The	
Purulator Products, Inc.	The story of filtration in modern industrial technology		
American Leprosy Commission	The problem of missionary work in a leper colony		
The Episcopal Church	The story of the general theological seminary		
Executive Furniture Guild	An audio-visual program concept of office living		
Wm. S. Merrell Co.	A clinical study of medicine		
American Medical Assn.	A study of the future of medicine		

**CREATIVE
DIVERSITY
IN**

- IDEAS
- SUBJECT
- CLIENT
- MEDIA

THE WORLD OVER

dynamic films, inc.

Alan Thilin FILMS, INC.
a division of dynamic films, incorporated

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TV SPOTS

Bulova	Product Sales
Charles Antell	Product Sales
Coty	Product Sales
Rob Bleach	Product Sales
Bardahl Oil Company	Product Sales
Anti-Defamation League of the B'nai B'rith	Human Relations



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Do your supervisors enforce painful discipline—or fair, understanding, and impartial discipline?

Effective discipline is of vital importance to your business. It's the lubricant that will give you a smooth-running organization.

Show your supervisors the proved techniques of:

"MAINTAINING DISCIPLINE"

part of an outstanding sound slide program **SUPERVISOR TRAINING ON HUMAN RELATIONS**, which includes:

- "THE SUPERVISOR'S JOB"
- "INDUCTION AND JOB INSTRUCTION"
- "HANDLING GRIEVANCES"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "INTERPRETING COMPANY POLICIES"
- "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "PROMOTING COOPERATION"

You may obtain a preview without obligation.

Write Dept. S for details.

Rocket Pictures
INC.

6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

Army "Hi-Fi" Pickup System Strengthens 16mm Sound

♦ A high fidelity sound pickup system which is said to "put sound from a 16mm movie projector in the same class as the best movie house machines" has been patented by an Army Signal Corps scientist at Fort Monmouth, N.J.

In the new system, a simple set of rollers and a small, light fly-wheel capitalize on the film's springiness to give the required sound regularity, the Signal Corps reports.

Rights to Patent No. 2,721,733, which covers the device, are owned by the government. Use of the patent now is available to manufacturers who arrange for license agreement with the Army. The mechanism was developed by Edward P. Kennedy of the Signal Corps Engineering Laboratories.

Delta Visual Service Shows Cancer Program in New Orleans

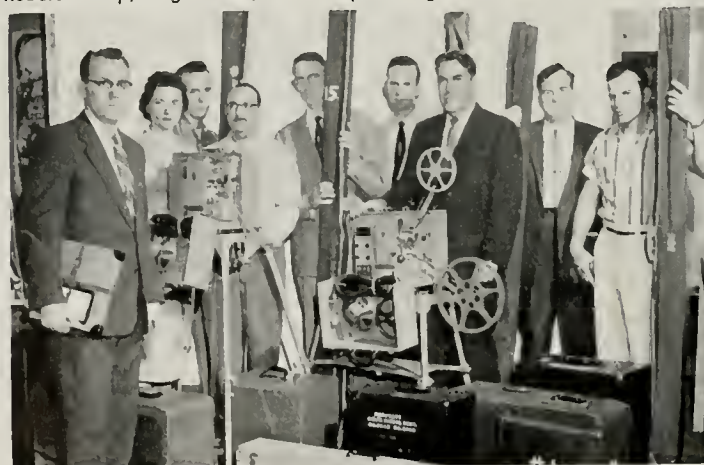
★ Outstanding among health education films, *Breast Self-Examination* was used in 10 simultaneous showings by the American Cancer Society to launch its recent educational campaign in New Orleans.

The record-breaking film was released by the American Cancer Society in 1950. In its first 15 months of distribution, this film, produced by Audio Productions, Inc., was credited with saving at least one woman's life every day. During its first year run, a million women over 35 saw the film.

For the recent campaign, Delta Visual Service, Inc., New Orleans audio-visual dealer, handled the 10 showings of *Breast Self-Examination*. More than 2,000 women attended the showings.

Delta Visual Service has conducted more than 500 showings for the American Cancer Society.

These Delta Visual staffers reached 2,000 women in American Cancer film showings in New Orleans. Left to right, below, are F. J. Didier, president, Doris E. Workman, W. R. Rink, A. B. Bertucci, W. C. Gunn, James Barnes, Robert Bishop, Hugh Janes, and Joseph Bourgeois.



REFERENCE SHELF

Sterling Issues a TV Catalog

♦ A catalog, containing the titles of the largest library of filmed short subjects for television, has just been released by Sterling Television Co., 205 E. 43rd, N.Y. 17.

Primarily for station use, the catalog will provide programming personnel with ready reference to over 2000 titles. The films vary in length from 3 to 27 minutes. The subjects covered include art, music, travel, documentary, sports, mystery, romantic drama, cartoons, fairy tales and animal stories.

The catalog itself is the most unique of its kind ever prepared. Each sheet is 11 by 17 inches, and the entire book measures well over 20 feet in overall length.

The catalog was prepared in response to continuing requests from stations for a suitable reference book of titles.

New Film Equipment Catalog

♦ Items most often used by professional and television users of motion picture films, including reels, cans, and fibre shipping cases, are listed in a new sales catalog issued by Comprehensive Service Corporation, New York, suppliers of motion picture equipment and accessories.

A copy of the catalog can be obtained from the corporation at 245 W. 55th St., New York 19.

Free Animation Cels Offered

♦ Producers keeping posted on special art and animation services are advised that Film-art Service is offering free samples of acetate renderings inked and painted. This studio is designed for the exclusive preparation of cels for animation, slide-films ready for camera and related art work. Write Film-art at 41 W. 47th Street, New York 36, N.Y.



HOW DO PEOPLE JUDGE YOUR COMPANY?

By your product or service?
By the service you give your customers?
By your policies?

Well, all these things count. But . . . to most of your customers, your **SALESMEN** are the company.

Their reputation is YOUR reputation with your customers. This means that your salesmen must be able to impress your customers with their sincerity, dependability, interest.

There is a knack to doing it.

Show them this knack with

"HUMAN RELATIONS IN SELLING"

part of the outstandingly successful sound slide program . . . **AGGRESSIVE SELLING**

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HOLLYWOOD 38, CALIFORNIA

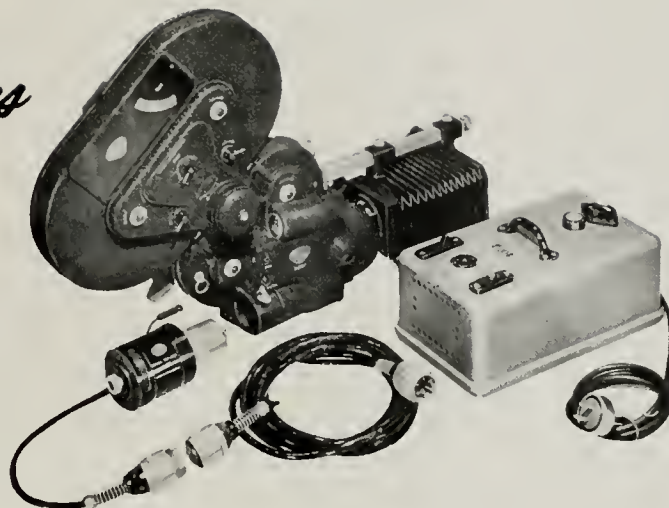


New Accessories for the **ARRIFLEX 16**

400-foot FILM MAGAZINE

SYNCHRONOUS MOTOR

ANIMATION MOTOR



Enthusiastic users everywhere have hailed the Arriflex 16 as the outstanding camera in the 16mm field. Now, with the extra convenience of the 400-foot Film Magazine, the split-second timing of the Synchronous Motor and the added utility of the Animation Motor — it is certainly the most versatile camera, capable of filling every need in the studio or on location.



400-foot FILM MAGAZINE

(shown with motor detached)

A compact, single-compartment, displacement type magazine for 400-foot darkroom loads (on cores) and 200-foot daylight spools.

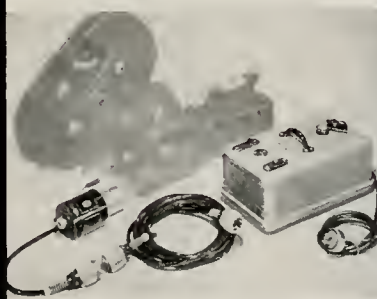
No belts are employed. A Torque Motor — detachable and interchangeable for use with several magazines — drives the take-up through a gear transmission with the correct tension regardless of the amount of film on the take-up spindle.

Operates on 6-8 volts DC, from the power supply used to operate the camera. Electrical contact is made as magazine is attached to camera. The Torque Motor is equipped with a forward-reverse switch. Each magazine has a footage counter — and is numbered for identification.

400-foot FILM MAGAZINE
(less Torque Motor).....\$120⁰⁰

Interchangeable Torque Motor
only.....\$175⁰⁰

**SYNCHRONOUS MOTOR
FOR 110 V. AC**

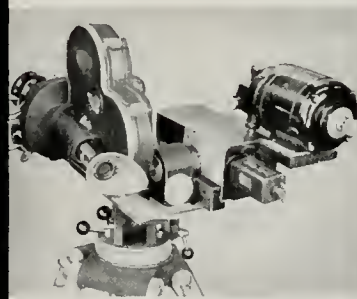


The Synchronous Motor is easily interchangeable with the Variable Speed Motor, supplied as standard equipment. Unusually light and compact, the Synchronous Motor can be used on the camera for hand-held shooting.

The motor is furnished with its own 110 volt, 60 cycle AC power supply. Output to the camera motor is 42 volts, 60 cycles AC and to the Torque Motor on the magazine (when used) 8 volts DC.

SYNCHRONOUS MOTOR (110 V. AC,
60 cycles—24 frames per second)
with power supply and cable.....\$395⁰⁰

ANIMATION MOTOR



The Animation Motor features 1/4 second exposures for either single frame, or continuous shooting at 60 frames per minute. A built-in frame counter registers up to 4 digits.

The Animation Motor can be used manually, with a foot switch, relay, or an intervalometer. The unit operates on 110 volts AC, 60 cycles, but can be supplied for operation at other voltages and frequencies on special order.

Complete ANIMATION MOTOR Assembly with Remote Control.....\$595⁰⁰

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Film on Newspaper Research Shown at ANPA Convention

♦ *Assignment: Research*, a new color motion picture of the American Newspaper Publishers Association Research Institute, had its premiere at the recent ANPA convention held in the Waldorf-Astoria hotel, New York City.

The picture will be seen by division organizations and at specially arranged screenings to selected groups directly interested in the improvement and progress of the American newspaper through research.

With action recorded in the Institute's building at Easton, Pa., the film tells a story of extensive research being done in chemistry, electronics and mechanical experimentation in various departments which works toward the improvement and development of products and processes that go into making a newspaper.

Each unit is shown busy at its tasks and the unit's function in the overall research plan is explained. Roy Prince, director of the Institute, is seen in conference with his staff of technicians, scientists and engineers, who work together to bring into the various departments and pressrooms of ANPA members economies and efficiency which will result in better papers at lower cost. *Assignment: Research* was produced for the Institute by Sound Masters, Inc., New York City.

Enka Playlets to Drive-Ins

♦ American Enka Corp. is planning a campaign to promote its rayon seat cover fibers with one-minute theatre playlets, in color, to be shown in drive-in theatres.

221 drive-ins have been booked for alternate week showings. The films are soft-selling—one revolves upon a 1931 Pierce-Arrow and two elderly ladies, another aims for fun with teen-agers and jalopies.

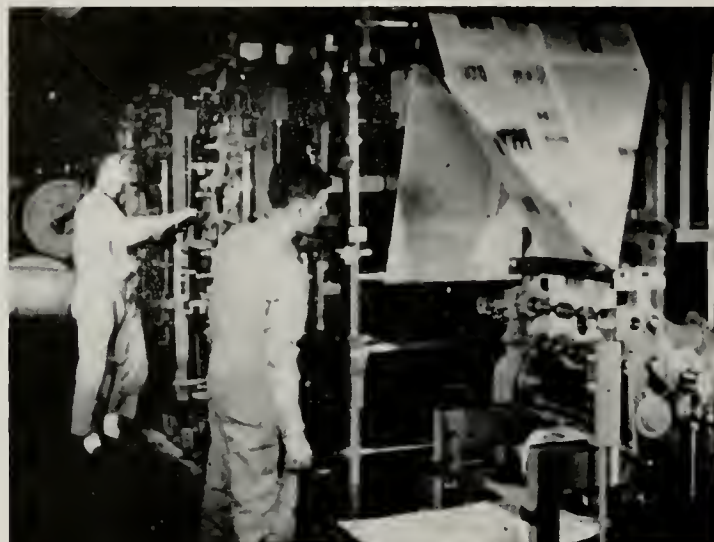
National Film Board Appoints U.S. Distributors for Films

♦ All 16mm sound films of the National Film Board of Canada are now available in the United States from Contemporary Films, Inc., 13 East 37th St., New York; and from Wm. M. Dennis Film Libraries, 2506 West 7th St., Los Angeles.

A selection of the NFB films will continue to be available from the International Film Bureau, Inc., 57 East Jackson Blvd., Chicago.

Rental information may be requested from the agencies above. A catalog describing NFB films available for purchase may be obtained from the National Film Board of Canada, 630 Fifth Ave., New York.

NEWS PUBLISHERS SHOW RESEARCH PROGRAM IN ACTION



The American Newspaper Publishers' Research Institute at Easton, Pa., includes complete facilities for actual printing of paper (story in column one).

Condor to Make Film Record of Missouri Town for Historic

★ Preparation of a cumulative historical motion picture of an American town began recently as Condor Films, Inc., St. Louis started on a script telling the story of James, Missouri and the nearby Marmec Spring area. The film being planned for sponsorship by The James Foundation which is financed from a fund created in New York Community Trust by the estate of the late Lucy Worthington James, great-granddaughter of James pioneer.

First Film by December 31

Contingent on the foundation's approval of the script, a 15-minute 16mm color and sound film will be produced by December 31. An attempt will be made to record the current history of St. James, population 1996, in the town's sights, sounds and activities. Periodic additions to the original footage are contemplated. These additions will be assembled, in yearly "chapters," to compose a sustained account of the life and development of the Phelps County village, 40 miles southwest of St. Louis.

A Condor camera crew has been photographing the vicinity. The spring foliage is in bloom. The film will include shots from precisely recorded positions to facilitate annual comparisons. Foundation officials believe the potential value of the film will be comparable to the value of a color-sight-and-sound record of any settlement from Revolutionary times to the turn of the century—if such existed.

Library Staff Aids Research

The staff of the James Memorial Library at St. James will assist in the research work required by the project. Additional investigation is expected from a publication scheduled for issuance in September by the Western Historical Manuscripts Collection at the University of Missouri. This study is based on early documents of the Marmec Iron Works, established in 1820 on Indian tribal lands near St. James by Thomas James. The American Legion has contributed a record of early scenes. A gallery of "still life" to be made each year.

Distribution of the proposed film through commercial channels is now planned, but the film probably will be made available to schools and civic organizations for educational and historical purpose. It may also be supplied to Federal agencies for exhibition outside the United States. Prints in color and black-white, in 16mm and 35mm, will be stored for future use.

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REVOLUTIONARY new picture quality for 16 & 35mm—Remarkable superior definition, no directional effects, minimum clumping with fine grain structure that's immediately apparent to the naked eye. As close to crystal-clear as a photograph can be. Let us show you the difference . . . you'll be amazed. DU ART JET-SPRAY developing will be available in the Spring on contract or job basis.

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NBC

Maurice L. Levy
Newsreel Cameraman of the Year...
...films top TV News with
AURICON 16mm Sound-On-Film Camera!

Maurice L. Levy, NBC-TV's Ace Cameraman recently named "Newsreel Cameraman of the Year" is one of the many top newsmen who shoot award-winning films with Auricon 16mm Sound-On-Film Cameras.

Racing to provide the public with up-to-the-minute coverage of the news, Mr. Levy spans Texas and the entire Southwest in a radio-equipped plane. Wherever fire, flood or tornado strikes, Levy's Auricon Sound Camera films the news as it happens!

This is another example of how Auricon 16mm Sound-On-Film Cameras are being used to produce Television Newsreels, as well as Film Commercials, Dramatic Inserts and local Candid-Camera programming with speed and dependability.

Auricon Cameras are sold with a 30-day money-back guarantee. You must be satisfied!



★ Write for free illustrated
Auricon Catalog...

AURICON

A PRODUCT OF

BERNDT-BACH, INC.

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Hollywood 38, Calif.

✦ Airplane photo (at top) shows Maurice L. Levy, NBC-TV's Ace Cameraman with his Auricon "Cine-Voice" 16mm Sound-On-Film Camera. Pilot Julius Hudson (Center), and Sound Man Tom Journey complete the high-flying Newsreel Crew.

Photo (above) shows Maurice L. Levy with Auricon "Cine-Voice" which helped him win top award in Annual National Press Photographers Association Competition, and title of "Newsreel Cameraman of the Year!"

THE **Auricon** LINE



CINE-VOICE
\$695.00



AURICON PRO-600
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MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

BUSINESS SCREEN EXECUTIVE



Les Weinrott... joins Kling

Weinrott Named Vice-President of Kling Sales, Programming

♦ Appointment of Lester A. Weinrott as executive vice-president in charge of sales and programming at Kling Film Enterprises, Inc., Chicago, has been announced by Robert Eirinberg, president.

"We are now producing film commercials and film packages for television as well as feature-length films," Eirinberg said. "Under Mr. Weinrott's direction we plan to expand this phase of production and to add several new film services for business and industry."

Among these services will be a business newsreel archives which will enable a company to keep a film record of significant changes in its plants, services or products and institutional films for public service and community relations use.

Weinrott's background includes experience in advertising, radio and television. He has particularly made use of the dramatic documentary technique in various media. Prior to his Kling appointment, Weinrott was executive producer for CBS in Chicago where he created the award-winning programs, "This is the Midwest" and "Eye on Chicago."

He was director of television for the Ted Bates agency in New York before taking the CBS assignment.

Magnes Joins Sturgis-Grant

♦ Benedict Magnes has succeeded Dwinell Grant as vice-president and general manager of Sturgis-Grant Productions, Inc., New York.

Mr. Magnes has a wide background of executive and production experience. Past affiliations include MGM International, The New York Times, and Magnum Photos. He was associated during World War II with the Office of War Information and the Department of State, and was with CBS for four years in production and direction. He worked for the American Cancer

Society on their extensive closed-circuit color TV series.

Schwerin Heads Creative Production at Robert Davis

♦ Jules V. Schwerin has been appointed vice-president in charge of creative production of Robert Davis Associates, New York motion picture producers.

According to Davis, industry has awakened to the vast audience potential in films on subjects like mental health, housing, geriatrics, transportation. Production of such kinds of films will be supervised by Schwerin. Among his first assignments will be the development of a 50-minute documentary script entitled, *The Age of Flight*, tracing flight progress and its social impact on the age.

Colmes-Werrenroth Names Sales, Pub-Rel Executives

♦ Two staff appointments have been announced by Colmes-Werrenroth Productions, Chicago, producers of films for television, industry and education.

Robert B. Hicks has been named sales manager and Joyce E. Balle has been assigned as director of public relations.

Hicks formerly was with United Film and Recording Studios. Prior to entering the motion picture business, several years ago, he was a copy writer and account executive with M. Glen Miller Advertising in Chicago. Miss Balle previously was with WGN-TV's film department and Kling Film Enterprises, Chicago.

Townsend to Dynamic Films Executive Producer, Sound Chief

♦ Dynamic Films, Inc. has appointed James E. Townsend as executive producer and sound supervisor. Formerly vice-president and chief engineer at Unifilms, Inc., Townsend has spent 18 years sound engineering.

Mr. Townsend believes that sound has been accorded a secondary place in the production of films.



James Townsend... to Dynamic, Inc.

elaborate attention to the visual area," he said, "has in no way been matched by the efforts expended on the audio end."

In discussing the function of a sound track, Mr. Townsend felt that only 50% of its potential was being used. "What exists now is a mixture with sound accompanying the picture. What we need is an integration of sound and picture that will reach all the senses to a more complete extent."

Lasky Film Productions, Inc. Appoints Geeding Sales Chief

♦ Daniel P. Geeding has been appointed vice-president and account executive of Lasky Film Productions, Inc., which has its headquarters in Detroit, Michigan.

A native of Cincinnati, Ohio, Geeding will remain in that city.



Don Geeding... heads Lasky sales

head the firm's sales organization. Lasky Film Productions maintains branches in Cincinnati and New York.

Geeding's past associations include the Gruen Watch Company and the Clopay Corporation.

Leading Film Engineer Joins Capital

Strong Creative Staff Now Stronger Still as "Gar" Misener Joins Capital Film Labs



GARLAND C. MISENER
Director of Laboratory Operations

CUSTOMER SATISFACTION depends most of all on people. So Capital announces proudly the acquisition of still another top flight technical expert. Our new Director of Laboratory Operations is Garland C. Misener. "Let's look at the record."

Ten Years With Ansco

From 1949 through 1955, Misener was Manager of Professional Motion Picture Services for Ansco Division of General Aniline & Dye Company at Binghamton, N. Y. Four previous years in charge of Ansco's Hollywood technical staff.

Won Academy Award

Misener helped introduce Ansco color, won Academy of Motion Picture Arts and Sciences Award for his contribution to design of color print scene-tester, now widely used in the industry.

Wartime Sound Specialist

During World War II, Major Misener was in charge of sound recording at Signal Corps Photographic Center. He is now a Lieutenant Colonel in the Army Reserves. Before the war, he was a Sound Engineer with Warner Brothers and for five years a physicist with Eastman Kodak Research Laboratories.

Schools and Societies

Misener is a Michigan graduate in Engineering Physics, did post-graduate work in Optics and Television Engineering at Michigan and Rochester University Institute of Optics. Now Fellow and Governor of the Society of Motion Picture and Television Engineers and member Optical Society of America, Photographic Society of America, Academy of Television Arts and Sciences, American Society of Cinematographers, Armed Forces Communications Association, and Tau Beta Pi, honorary engineering society.

Capital extends a hearty "Welcome Aboard" to "Gar". His joining with the nation's fastest growing laboratory will result in a still higher level of quality and service for each and every one of our customers.

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Washington 2, D. C.

Geoffrey Crowther to Board of Encyclopaedia Britannica Films
 Geoffrey Crowther, for 17 years editor of THE ECONOMIST of London and now its chairman, has been elected to the board of directors of Encyclopaedia Britannica, Inc., and Encyclopaedia Britannica Films, Inc. it was announced by William J. Tanton, publisher of the Britannica and board chairman of both companies, after meetings of the two companies' directors in Chicago last month.

Maurice B. Mitchell, president of the film company, was elected to the



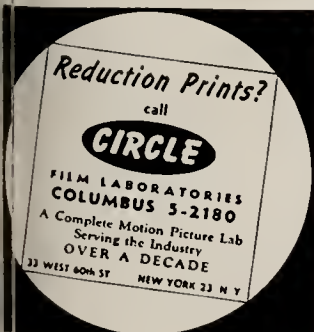
EB Films' President Mitchell

board of directors of Encyclopaedia Britannica, Inc., the 188-year-old reference work publishers, at the same meeting of that company's board.

Crowther, although only 47 years old, is regarded as one of the world's most influential editors and economic writers. He is the first British subject elected to the board of either Britannica company since Mr. Benton assumed control of them in 1943, and is the only non-American member.

Petroff Is MPO Art Director

Paul Petroff has joined MPO Productions, Inc. as Art Director in charge of Scene Design and Creation of Special Effects. Mr. Petroff has recently been associated with Transfilm, Incorporated.



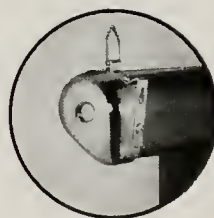
No more pulling screen fabric off the roller! The new Radiant Automatic Safety Roller Lock prevents fabric from being lowered beyond the full picture size. Assures even hanging and cuts down costly fabric repairs. EDUCATOR Wall models are specially designed for the constant handling required in classroom use.

WRITE FOR ILLUSTRATED CIRCULAR
 giving specifications, prices on the complete line of Radiant Projection Screens for all purposes.

Model ECED Wall Ceiling Screen

The simplest, most efficient large-audience screen of its type and size. Model ECED can be hung conveniently from either wall or ceiling by strong, dual purpose brackets.

Highly reflective, fine-grain glass-beaded surface provides sharp, bright projection quality—ideal for slides, filmstrips, movies. Available in eight sizes: 6' x 8' to 12' x 12'.



RADIANT

The World's Most Popular Screens

RADIANT MANUFACTURING CORP. • 1225 SO. TALMAN • CHICAGO 8, ILL.

"Enjoy Your Garden" Film Released by Paint Company

♦ *Enjoy Your Garden*, a spring-timely 16mm Kodachrome sound film, is being sponsored by American Chemical Paint Company, Ambler, Pa., makers of 2.4-D and 2.4.5-T Weedicides.

Running 30 minutes, *Enjoy Your Garden* is a non-technical, storyized production telling of the problems encountered by a young couple in achieving a beautiful lawn against the wiles of weeds and crabgrass. Sequences treat of various gardening activities such as the rooting of cuttings.

The film is meant to be accompanied by a 64-page "Guide to Better Lawns and Gardens" which discusses garden chemicals, grasses, weed identification, lawn care, the flower garden, vegetable and small fruit garden and gardening indoors.

Enjoy Your Garden is available on free loan, except for return transportation.

"Behind the Ticker Tape" Tells Stock Exchange Story

♦ An up-from-the-streets biography of the American Stock Exchange is provided in a new 20-minute Technicolor motion picture sponsored by the Exchange and produced by United World Films, Inc.

Behind the Ticker Tape dramatizes the growth of the Stock Exchange since the first informal street trading early in the 19th century, following into the Exchange's colorful adolescence as the "Curb Market"—when Broad Street in lower New York teemed with frenetic brokers. This street trading is remembered by New Yorkers as one of the city's great attractions for sightseers until the 1920's.

Behind the Ticker Tape evolves into the operation of today's security market in the American Stock Exchange building where many of the old Curb Market's traditional customs still are in vogue—but where modern facilities and operations have accelerated buying and selling and assure speedy, accurate transactions.

United World will book the film through its nation-wide facilities in free loan distribution offices located in six key market areas throughout the United States. These locations include: Atlanta, Georgia; Chicago, Illinois; Miami, Florida; Los Angeles, California; Dallas, Texas and Portland, Oregon.

Work Simplification Films Listed by Industrial Group

♦ Thirty-eight 16mm motion pictures on the use of work simplification in industry are listed in a 12-page folder recently published by

Along the Film Production Lines

News of Business-Sponsored Motion Pictures and Slidefilms

the Industrial Management Society.

The films described are approximately 10 to 15 minutes in running length and picture "before" and "after" operations of work simplification projects in both plant and office operations.

Titled "Work Simplification on Film," the folder explains the terms by which the films are available for rental. Produced by leading American companies, all the information films have won awards in the annual Methods Improvement Competition sponsored by the Society. Many of the films are in color and sound.

Copies of the folder are available from the Industrial Management Society, 35 East Wacker Drive, Chicago 1, Illinois. It is free.

Farm Lighting Techniques

Shown in Sylvania Slidefilm

♦ Proper techniques of farm lighting are illustrated in an 18-minute slidefilm sponsored by Sylvania Electric Products, Inc. The film emphasizes lighting methods for the various tasks about the farm rather than lighting products themselves.

The film shows the best light source for each requirement and how each one can be used to advantage. Among lighting applications depicted are yard lighting and barn and chicken house lighting. Portable lighting equipment for repair work on farm machinery and applications of infrared heat lamps for brooding, thawing and drying and other uses are shown. Frames outline use of incandescent and fluorescent

lamps for home and workshop illumination.

The 35mm color subject consists of 76 frames and is narrated in a technical language. The film is furnished with a standard 33 1/3 rpm recording and a typed manuscript in the event a record player is available or a personal presentation is preferred.

Sylvania's film is intended especially for colleges, electric power suppliers, agricultural engineers, home economists and vocational instructors, county agents, 4-H Clubs and similar groups. Organizations which wish to own their own copy of the film may purchase one for \$10.00. Contact: Public Relations Dept., Sylvania Electric Products, Inc., 1740 Broadway, New York 19, N.Y.

"Adventuring in the Arts" Is a New Girl Scouts Picture

♦ Latest in the growing number of interesting films which tell the story of the Girl Scouts is *Adventuring in the Arts*. Produced by the Girl Scouts of the United States of America national organization, and directed by Sidney Meyers, the color film is presented to encourage Girl Scout leaders in the development of artistic inclinations among their girls. It shows how fun, color, pattern and rhythm and meaning in everyday life, and how these are translated into design, music, drama, or the dance.

The film explains that even in an age of standardization each child has something unique to express, and that even without formal training, the leader can help children express that uniqueness creatively.

"Mirror in the Mountains" Film on Juvenile Delinquency

♦ The combined efforts of a producer and an advertising agency have resulted in a new public service film about juvenile delinquency which will soon be shown publicly.

George Blake Enterprises, Batten, Barton, Durstine & Osborne have completed *Mirror in the Mountains*, an 18-minute documentary which surveys the unique youth therapy of the Berkshire Farm, Canaan, New York, one of the most advanced private institutions of kind in the country.

James W. Guimond, staff counselor of Berkshire Farms, and boys and staff there are featured in the film. It was produced by Leonard Haber, head of BBDO's commercial film department. George Blake directed and Richard M. wrote the screenplay.

The story is a case history of a young boy whose anti-social act



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him to detention and then as-
sent to the private, non-sec-
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usual treatment returns the boy
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long that long walk to a prospective em-
ployer's door is one of an annual 2 million
obstacles for jobs in industry.

Longest Walk in the World— Keystone Film Shows How "Co-op" Training Shortens It

THE LONGEST WALK in the world
... might well be the trek of a
young man or woman up to the
door of a prospective em-
ployer...

Each year more than 2 million
young men and women throughout
the United States must take this
trek. To some it is a solemn task.
No doubt and fear that they may
not be prepared for the job they
seek causes many teenage students
to dread the usually pleasant ex-
perience of a job interview. It may
lead them to lose the thrill of
beginning on their first office occupa-
tion.

The Problem of Induction
At the other end of this "longest
walk" another problem exists. Busi-
nessmen face a complex obstacle in
inducting inexperienced people into
their organizations. Although pri-
mary and secondary schools as well
as advanced professional and aca-
demic institutions may do an excel-
lent job of teaching students their
elementary skills, the problem of

adapting these skills to the require-
ments of a particular office job may
require considerable thought and
action to solve.

This much discussed gap between
school training and on-the-job re-
quirements has been narrowed to a
minimum in the case of office occu-
pations. The solution involves com-
bining classroom learning with on-
the-job instruction and performance.
It is called "Cooperative Office Occu-
pations."

"Co-Op Training" One Answer

Cooperative Office Occupations
or, for short, "Co-op Training" is
another example of the cooperation
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education for betterment of the
country's welfare.

Keystone Steel & Wire Company,
like thousands of other American
firms, has participated in this pro-
gram for a number of years. Not
only has it placed many local high
school graduates in interesting office
positions, but has provided the com-
pany with better qualified and effi-
cient employees.

Impressed with the importance of
this cooperative education program
a new motion picture *Education
Plus—Cooperative Office Occu-
pations* has been produced for Key-
stone by the Venard Organization,
veteran midwest film makers.

Benefits Are Clearly Shown

The film depicts mutual benefits
to be derived from cooperative
vocational training by students,
schools, and business. Taking typi-
cal examples of businessmen and
students the picture dramatically ex-
presses the need for the combined
instruction a student receives under
a co-op program.

Keystone's first film, *Education
Plus—The Field Trip*, was released
two years ago. In 1955 alone it was
seen by more than 11 million per-
sons by way of showings on tele-
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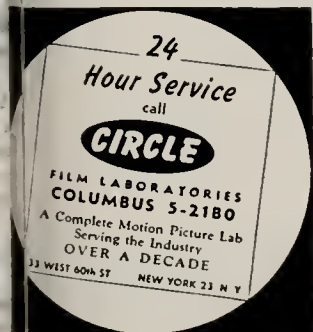
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★ ★ ★

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• and new members

Frank Orme
Kent Mackenzie

Pictures recently completed or in process for: Western Electric, Hilton Hotels, Std. Oil Co. of Calif., Conn. Gen. Life Ins. Co., Kaiser Aluminum and Chemical Corporation. The theatrical featurette "Holiday For Bonds" is a Lasky-Parthenon production.

The company makes no TV series or commercials. The stage facilities, unusually large and efficient, are available for rental.

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How's Your Approach?

Some thoughts on the win-or-lose moment in film making.

by Dan Klugherz*

THE DECISION to make a film calls up immediately the most critical phase of its production—namely, what kind of approach will be made to the material, will it be straightforward or will it have a gimmick, what material will it contain and in what style will the material be presented?

In golf, too, the approach shot is critical, placing a greater burden on the player, giving him more questions to decide at once than any other shot in the game. But unlike golf, the condition "decide at once" is not present in approaching a film. There is time to weigh and consider—and, if necessary, reconsider: you can try an approach to your film and if it doesn't seem right, you can start over again until you have something that seems more like par—or better.

The Moment of Decision

But at no other time than at this early stage of film making, do you determine so radically the ultimate success of the final effort. This is the win-or-lose moment in making the picture. Call in a genius to photograph the ideas of your film: if the ideas are weak or strained—that's how they will appear to the audience through the fine gloss of the production.

The "corniness" of many films is usually a result of jumping at the first solution to the problem of the approach. Time is needed, along with good taste and experience, to come up with a fresh treatment of material.

Is It Worth the Time?

Although more sponsors—and producers—are realizing that there is no point in going ahead with a production until a good idea has been found, there still exists, in the present mechanics and traditions of film making, a too short period to decide upon how the film in question is to be treated. It is worth extra time and money to allow the writer of the film to acquaint himself thoroughly with the material, to allow him to "stew in it" so to speak, so that a creative idea can emerge.

The problem of a fresh approach is made more difficult by the fact that at this point the creative partnership of writer and producer is entered, naturally, by the sponsor who is quite anxious to know what

kind of wonderful film is being planned with his money. He, of course, makes the final decision and even if he stands somewhat outside the first discussions, his tastes, attitude, background and experience with films are bound to influence the type of approach that is the basis for his new film.

So here are the sponsor, the producer and the writer sitting around a table discussing the proposed film. Many questions arise, particularly from the sponsor, who may be in new territory. But the writer and producer too, are turning over ideas and thoughts, remembering past experiences to help guide them toward a successful approach.

These are some thoughts and views that have come to this author's mind, or from questions brought up by the sponsor, while deciding upon a treatment for a new film. There is no attempt here to deal with all the questions or all the answers . . .

Unity of Content

Quite frequently a sponsor wants several items to be included in the film, one or two of which are slight



and can be stripped away to allow the film to achieve a strong, clear effect. Frequently, when an approach has finally been decided upon and it has the desired un someone steps in and says, "Fine, but add this", upsetting the effort to date.

It is a difficult task for a film stay on target but if the importance of unity can be understood at outset, the danger of last minute insertions can be avoided.

Pictures of the Plant

Often the initial interest of a sponsor in having a film produced is as simple as a father wanting to take home movies of his family: is proud of his organization and wants pictures of it. His desire should of course be satisfied, frequently he can be made to feel that he has a story to tell of general

*Dan Klugherz is one of the better-known writers and directors in the East. Among recent credits are *Once Too Often*, a winning safety film, *The First Forty Days*, an award-winning documentary picture.

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rest—and the plant, with all its wonderful machinery, may have a place in it. Relating the sponsor's organization and work to some broader human or technical problem that needs explaining—either to an average or special audience—can help the film achieve a greater distinction and a wider distribution.

Who Tells the Story?

The most common and least expensive method of presenting the material of the film is through the use of an off screen narrator. Instead of this voice suggesting no one in particular, it can be an advantage to decide just who he is—a policeman talking about safety, a truck driver talking about preventive maintenance, etc. This type of narrator can be adequate or even excellent for getting around and talking about many things with a single point of view. Even such a mild gimmick as this often seems to add a certain amount of color to the standard industrial or information film. Also it can lead to some fairly outward clichés . . .

Take the film that begins with a close-up shot of the plant, finally moving in to a little old man who will be the narrator—the old watchman or caretaker. He says he's been with the company for forty years, seen it grow, can tell you just about everything—including the steps of manufacture and where they keep the blast furnaces . . . It's not fair to the old fellow, he's served his time at the factory, and in films of this type. The person chosen to tell the story should be at home with all the facts and should wear well throughout the film.

Using Several Narrators

When one voice can't tell the whole story, several voices may be employed, each contributing his special slant or information. This is sometimes an attractive format but it suffers from the fact that the audience must readjust continually to each new narrator and time must be taken to make sure that the audi-

ence knows just who is talking. One documentary film, *The True Glory*, overcame all the difficult hurdles brilliantly and suggests that it can be done again, in some similar way, in an industrial film.

The Letter, Album or Diary

Sometimes these tie things up neatly but the use of almost any such device must take into account how often it has been used before. This should not mean that the gimmick is useless, only that it should be employed carefully and when altogether appropriate to the content.

The Story Film

In the higher budget bracket, the story film with live actors seems to be increasingly popular as a means of presenting a message, attitude or idea. Sponsors who look forward to a film of this kind might consider the advantages of achieving strict authenticity by using a few professional actors, carefully placed into the actual situation to be filmed, rather than going into the studio for a straight Hollywood effect. If Hollywood has realized the advantages of going on location to heighten the effect of authenticity, the industrial film sponsor and producer, whose goal is an impression of fact rather than fiction, might consider this recent trend.

One Story vs. Several

When one story encompasses the entire idea or subject to be presented, this can result in a film that is altogether satisfactory and absorbing. But if the content requires a series of stories or incidents, the film invariably weakens. Nothing seems to tire an audience more than seeing the end of one incident and having to look forward to the beginning of another.

Whimsey

A dangerous area. A little sprite or bug pops on the screen, onto a truck driver's shoulder, to advise him or to be his conscience for the rest of the film. Many such films have been successful. But the decision to be whimsical is very far from being a guarantee that the film will be original.

Some day someone may make a film in which the truck driver will show this sprite or bug that he knows his job and doesn't need advice from supernatural sources.

How Much Humor?

Why not let it grow out of the material, instead of spotting it here and there; let it come when the subject matter lends itself. (In one instance, where a dry subject didn't

(CONTINUED ON FOLLOWING PAGE)

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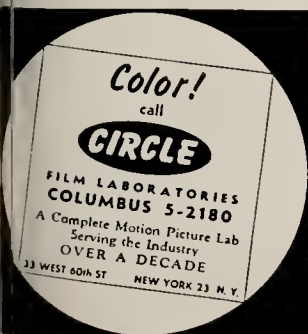
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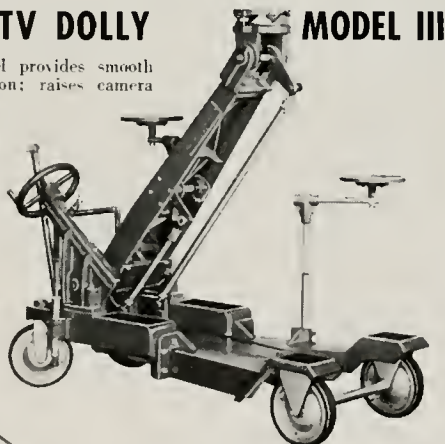
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HOW'S YOUR APPROACH?

(CONTINUED FROM PRECEDING PAGE)

lead itself at all to light treatment, the narrator of the film admitted the fact quite plainly.

The film, which may have been titled *Flight Instruction in the P-38*, began with some shots of a pretty girl lying on a diving board. She stretches languorously, showing her figure. She dives, swims underwater, exits from the pool in a skin tight suit as the narrator comes in, saying — "Well, gentlemen, that's about all the entertainment you're going to get in this film. Now, about the P-38. . . ."

The really fresh and unusual approach does not come by reaching for a formula, gimmick or pattern.

From close and sometimes long study of the material, some right way of handling it seems to come to



the fore and, if there is no swerving from the initial idea, the project can move toward an unusual and effective film.

There will always be a few fine films each year but there can be more if (a) sponsors do not have to be sold on a fresh approach but can sense it when it appears and if (b) we, the film makers do not become too deeply practiced in playing it safe, providing only "what the client wants". The routines of the business are often taxing, it is true, but if we become too disinterested in seeking the fresh approach, we shall lose not only the incentive but the knack.



Producer Martin Murray (second from left) is pictured above with (l to r) Tom Emmet, vice-president of Hollywood Film Enterprises, Jacques Rimay, French Commercial Attaché in Los Angeles and Mrs. Rimay, during an presentation.

"The European Story Today" Available for Sponsor Use

◆ *The European Story Today*, travelogue covering Italy, France, Switzerland, Germany, Holland and Belgium and filmed during 1955, is now being distributed, both for rental showings and print sales, by Hollywood Film Enterprises.

Filmed by Martin Murray, the picture concentrates on the people of Europe more than on the overdone places and is said to be one of the most interesting current travelogues available. Murray, who is a Los Angeles businessman and a professional photographer-producer, nevertheless had the editing, scoring, narrating, etc., professionally done so that the complete film, which runs 70 minutes is a professional 16mm color picture.

Prints have been bought through the Los Angeles consulates by several of the countries filmed, and by the Italian Steamship Line. Short versions of 40 minutes (exclusive of Italy) and 30 minutes (the other countries) are available.

For information on print rental, purchase or sponsorship write Tom Emmet, Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood 28, Calif.

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John Sutherland Tools Up for Greater TV Film Production

◆ To pace newer requirements of advertising agencies for sales production television commercials, John Sutherland Productions, Inc., New York, has just completed extensive modernization and improvement of its animation and live-action facilities at their Los Angeles branch studios. Under the direction of Charles B. Sutherland, executive head of the TV Film Commercials Division, a number of creative and production people, all television specialists, have been added to the Sutherland staff, bringing it to the highest level in the company's history.

Currently, the company has approximately one-half million dollars worth of TV commercials in work for Campbell-Ewald, BBD&O, Foote, Cone & Belding, William Esty and other leading advertising agencies. The expanded facilities and new production personnel are geared for the million-dollar mark, expected to be reached by year's end.

Lionel F. Grover Added to Raphael G. Wolff Script Staff

◆ The appointment of Lionel F. Grover to the permanent writing staff of Raphael G. Wolff Studios, Inc., has been announced by the Hollywood Motion picture company.

Grover, for many years engaged in the production of business and industrial films, most recently was writer and associate producer for Riera Productions. He has an extensive background in manufacturing and industrial production, acquired while with North American Aviation Company.

Lux-Brill Adds N.Y. Office

◆ Lux-Brill Productions, Inc., has opened new Manhattan offices at 13 Broadway, New York.

Dick Dubelman, Lux-Brill's production supervisor, explained that the new offices, an adjunct to the company's studio in Brooklyn, have been set up to accommodate the

expanded motion picture activities of their clients, and to service new and recently acquired accounts.

Du-Art Completes Installation for Jet-Spray Processing

◆ Du-Art Film Laboratories, in New York, has completed the installation of a new jet-spray processing laboratory. Designed to meet all laboratory requirements for both negative and positive 16mm and 35mm black and white film, spray processing offers numerous advantages of conventional immersion techniques. All solutions are sprayed to obtain the greatest definition and directional effects and streaking are virtually eliminated.

Compactness of the spray processing units, which have been turning out all CBS TV newsfilm for the past year, affords an average pull-through time of five minutes as opposed to 45 minutes on conventional developing machines.

A paper on spray processing in a commercial film laboratory, accompanied by a 10-minute film of the system in operation, were presented at the April Convention of the Society of Motion Picture and Television Engineers by Ralph Whitmore, Jr., chief engineer at Du-Art and designer of the processing units.

Prints of the film are available for screening at no charge from Du-Art Film Laboratories, Inc., 245 West 55th Street, New York, N.Y.

Bill Fisher Joins Kling Film Productions Writing Staff

◆ Bill Fisher has joined the creative writing staff of Kling Film Productions, Chicago, according to Hilary Rose, creative director.

Fisher comes to Kling from Academy Film Productions, Chicago, where he served in the writing and production of television commercials and industrial films. Previously, he wrote and produced various series for the Chicago Board of Education. His experience includes work at WROK, Rockford, and other midwest TV stations.

Margaret Ostrom Wurlitzer Ad Mgr.

◆ The appointment of Mrs. Margaret Ostrom, former director of advertising at Bell & Howell, as advertising and sales promotion manager of the DeKalb Division of the Rudolph Wurlitzer Company has been announced, effective in April. The company is the recent sponsor of Pianorama, 16mm film.

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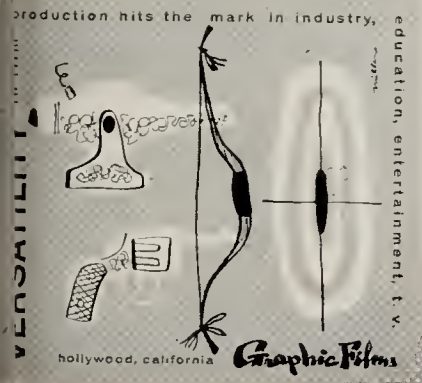


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"THE TRUE SECURITY"

(CONTINUED FROM PAGE THIRTY-SEVEN)

that the appearance of their Agent as Conference Leader for this session will lead trainees to welcome further discussion of their financial problems.

Supervisory Film Is Keystone of Program

In addition to *Making Money Work*, the training tools of the program consist of a battery of skillfully developed and carefully integrated audio-visual media. The keystone is a 28 minute, black and white film, *The Time Is Now*, which leads off the program and focuses on its theme . . . the need for developing inner resources. *The Time Is Now* is the case study of what happens to a supervisor, Clay Warren, when he is faced with the problem of whether or not to accept a promotion that offers great opportunity but at the same time threatens the security he has built in his present position. It dramatically highlights the question: "Where does security lie . . . in a comfortable mental foxhole or in continued growth?"

Following up *The Time Is Now*, and developing the specifics of management responsibility, are five specially prepared training film sequences and three thoughtful, refreshingly-styled reference booklets . . . each providing the subject matter for a conference training session.

President Cites Extensive Research Effort

Commenting on the background steps which led up to this ambitious undertaking, Mutual Benefit President Bruce Palmer says:

"We made a survey of five hundred major companies. The findings indicated that they regarded lack of initiative and leadership among supervisory management as their most important management problem. Eighty-five percent also stated that material on financial planning would be a welcome part of a management training program.

"We drew on our long experience in helping people develop the initiative to assume responsibility for their own financial security."

Pre-Tested Under "Dawn-to-Earth Conditions"

"We called in management development experts to recommend the basis for the program and to produce its tools."

"Finally, we tested our conclusions and our material in down-to-earth field conditions."

"From this came *The True Security*. It is not a prefabricated miracle pill that promises to cure a company's total management development problems. Rather it is a set of motivational and training tools to supplement their own efforts in this direction or help them lay the groundwork for a supervisory program."

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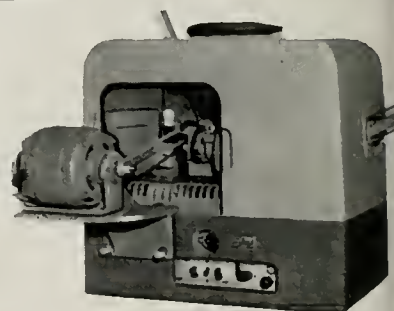


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TRENDS

THE VISITOR from overseas toured our studios recently, looking into how films were produced in the most powerful, most progressive nation on earth. When he came to us, visiting BUSINESS SCREEN editorial quarters as an appreciative subscriber, he looked pretty confident about his own affairs.

"I find a good many of your people who make sound slidefilms, as I do, are really making picture-lectures. They make fine visuals and then explain them in sound but I'm not sure they are really sound slidefilms as we were taught to appreciate the possibilities of that medium.

"Why, only one or two out of a dozen firms were using storyboards. They seldom talked about depth of research. They talked like *illustrators*, not *producers*. Why, we have two full-time psychologists on our permanent staff; we don't even consider photography until we've thoroughly studied every aspect of our sponsor's known audience."

The man from abroad visited with us for an hour or more and gave far more than he got. The amazing thing was that he was a visitor from West Germany—that his company, employing about 40 persons, utterly specializes in the sound slidefilm. Laux Films in Frankfurt can't depend on such excellent recording services as RCA, Columbia or Universal provide over here; masters, pressings, duplicating and every step in production must be self-contained. Over a hundred titles have been turned out for such sponsors as Opel, Shell and Coca-Cola. Every program is an automatic 30-50 sound slidefilm and all are shown on a familiar American brand of equipment... DuKane.

It does us *good* to hear these things, to see and hear from someone who finds the *basic fundamentals* the safe, sure way in a land which can't

afford to make mistakes and in which this much-neglected medium of the sound slidefilm is becoming most important to selling and sales training.

"There was a turn," says Helmut Laux, "from the buyer's market to the more highly-competitive era we now find ourselves facing in Germany. The need is great for more attention to good sales techniques, to a *thorough knowledge of the product* by sales personnel and for the audio-visual 'dosage' to fit the comprehension of those for whom it is intended."

* * *

Ampex, Bell & Howell Shares Climb on News of Favorable Product Developments

★ The successful Ampex demonstration of electronic television signal recording at the recent Radio and Television Broadcasters' conclave in Chicago (resulting in about 75 to 100 orders for that \$50,000 picture and sound tape reproducer) and Bell & Howell's subsequent demonstration of its new "Electric Eye" 16mm camera (April 25) were reflected in swift increases in the prices of shares of both progressive audio-visual companies.

B&H shares were hovering around \$34-\$35; the day after the new camera was unveiled to the press, they began a steady climb to a recent high of \$45, settling back to about \$42-\$43 and holding firmly to that 7-point gain. Ampex shares, selling at \$14-\$17 earlier in the year, climbed over the 30's to a high of \$34.50 after the announcement of the magnetic tape recorder (black & white) for television.

* * *

Dunn Wins American Artist Medal

★ "Edge of Town," a watercolor painting by Cal Dunn, owner of Cal Dunn Studios, Chicago, recently was awarded the AMERICAN ARTIST MAGAZINE Bronze Medal in the 39th annual exhibition of the American Watercolor Society at the National Academy Galleries in New York.

Part of the recognition for Dunn's work includes a feature article in the AMERICAN ARTIST MAGAZINE. The versatile 16mm film producer is president of the Artists Guild of Chicago.



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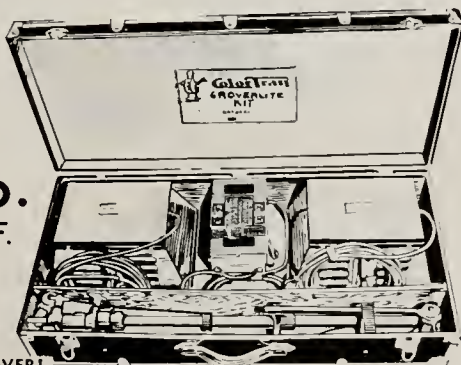
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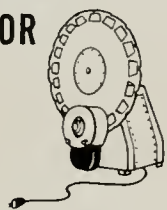


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Melvin M. Emde, *Art Director*

Marvin J. Fryer, *Animation and Design*

Martin S. Konigsmacher, *Camera-Animation*

Frank S. Stewart, *Technical Design*

Laura C. Timmons, *Office Manager*

SERVICES: Motion pictures—commercial, training, educational and informational; TV commercials; slidefilms and slides; charts; art work of all types; scripts; creative exhibits design; kit materials, etc. **FACILITIES:** 35mm and 16mm animation, still, photography, titling, research and writing, designing and complete art service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Seven 6-minute safety films for President's Committee for Traffic Safety (Automotive Safety Foundation); *People, Products and Progress, 1975* (Chamber of Commerce); Technical Animation (classified) for Naval Ordnance, Johns Hopkins, Glenn L. Martin; *Seafaring Scientists* (Martin Bovey Films, Inc.). **FILMSTRIPS:** Black & Decker Sales Training strips (VanSant Dugdale & Co.); *Methods of Recruitment of Agricultural Workers and Recruiting Labor for Agriculture* (U.S. Labor Dept.). **TELEVISION SLIDES AND SHORTS:** Monthly services for stations throughout the nation and for Armed Forces Recruiting (U.S. Government); slides and shorts for Savings Bonds (Treasury Dept.); Home Building short for National Home Builders Assn.

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(CONTINUED ON PAGE SEVENTY-ONE)

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NEW AUDIO-VISUAL EQUIPMENT

Big Sales Meetings Require More Powerful Slide Projection

In large sales meetings where, for example, an audience of several hundreds gathers in a hotel ballroom, the projection of giant images through a translucent screen can add very much to the success of the presentation.

For these meetings a powerful slide projector is required to make the images bright and clear enough to hold the attention of the whole assembly—even the very last row.

The 3,000-watt Genarco slide projector has been designed for this large-projection application. It projects 4,000 lumens on the screen, a terrific amount of light. Placed behind the screen, the projector is either visible or audible to the spectators. Equipped with a wide-angle objective lens, it can be placed close to the screen. The sales presenter or presentation performer does not cast a shadow on the screen.

The Genarco Slide Projector operates by push button remote control. The button is pressed either by the lecturer or by a person following the script. The slides are fed into the projector through a magazine which holds a reserve of a dozen slides for immediate use.

The same projector can be used for the projection of 3 to 6-foot-wide images in trade show displays. Here, it operates continuously and automatically and provides animation for the exhibit. Every 7 seconds, one giant image fades out and is replaced by a new image.

Construction of the slide projector is the result of several years of research by a company specializing in the field of intense lighting. Genarco slide projectors are used by the United States Government and by many large corporations for their stockholders meetings, yearly sales

promotion meetings, and regular sales meetings.

Genarco, Inc., is located at 97-03 Sutphin Blvd., Jamaica 35, N.Y. ☐

* * *

J. G. McAlister Dual-Purpose Dolly Wins an Academy Award

♦ J. G. McAlister, Inc., Hollywood manufacturer of motion picture and television lighting and production equipment and Steve Krilanovich, inventor, were cited by the Academy of Motion Picture Arts & Sciences during the recent awards program for the development and technical excellence of the J. G. McAlister Dual-Steering "Crab Dolly." Krilanovich invented the new dolly.

One man can quickly position and align the McAlister "Crab Dolly," thereby greatly reducing set up time, the manufacturer notes. This leaves the director free to introduce a wider variety of cinematic effects and to cut his allotted shooting schedule.

In the McAlister steering system, both front and both rear wheels turn on axle spindles like the front wheels of an automobile. Thus, the dolly circles like a compass, turns right angles instantly, and maneuvers easily. It permits the filming of any given scene with one continuous shot, rather than with four or five set-ups. Going up or down, the camera remains in the same vertical plane.

A 16-page booklet describing "Crab Dolly" operation in detail is available from: J. G. McAlister, Inc., 1117 North McCadden Place, Hollywood, Calif.

* * *

Arri Pan-Cinor Lens Range from Wide-Angle to Telephoto

♦ The Berthiot Pan-Cinor f 2.4 varifocal lens now is available in a special mount for the Arriflex-16mm camera. Kling Photo Corp., New York, has announced. The Pan- (CONTINUED ON FOLLOWING PAGE)

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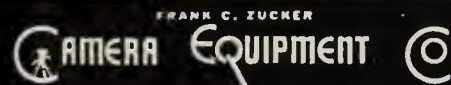
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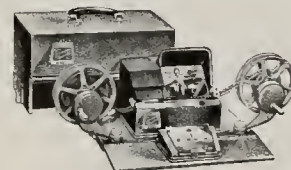
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Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

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(CONTINUED FROM PAGE 69)

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Phone: ROger 2-7338

Date of Organization: 1954

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tronics-Television Manufacturers Association); *Op-
eration Natural* and (in production) *What's Your
Rating* (Consumer's Gas Co.); *Cavalcade of Thrill
Drivers* and (in production) *Partners in Selling*
(Dunlop-Canada Ltd.); *Island Salesman* (in pro-
duction) (British-American Oil Co. Ltd.); *Religion
in Canada* (series of 13 half-hour B&W television
dramas—in production).

1956 Production Review Corrections

Robert Yarnall Richie Productions, Inc.

9 West 61st Street, New York 23, N.Y.

Re: listing on page 102, delete the names of W.
F. Bryant, Jr., Vice-President and Production Man-
ager and Eleanor D. Frommelt, Secretary; add the
name Dorothy Donahue as Secretary. Gull Coast
Films, Inc., included as part of Yarnall Richie
Productions listing, is separately designated as:

Gulf Coast Films, Inc.

Oil & Gas Building, Houston, Texas

Phone: CApitol 5-5471

Robert Yarnall Richie, President

(New York Office: 9 West 61st Street,
New York 23, N.Y. Phone: CLrke 6-0191).

Knickerbocker Productions, Inc.

1600 Broadway, New York 19, N.Y.

Re: listing on page 99: Charles R. Seuf is not *Edi-
torial Chief* at Knickerbocker Productions. Seuf
is a free lance editor.

S. W. Caldwell, Ltd.

447 Jarvis Street, Toronto, Ontario

Re: listing on page 134—Section on Branch Offices
should begin: 518 McIntyre Block, Main St., Win-
nipeg 2, Manitoba. Phone: 924643. Mr. Harold
Baldock.

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A NUMBER OF REFERENCES on various phases of film production and use are available to the sponsor and producer of audio-visual media. These references include primers, analytical and critical studies, handbooks and manuals.

Volumes listed below are available by mail order from the BUSINESS SCREEN BOOKSHELF service at our Chicago editorial headquarters.

Recommended as particularly helpful among the works on production are:

American Cinematographer ♦ Hand Book and Reference Guide, by Jackson J. Rose. American Cinematographer. (Ninth Edition), 331 pages; Basic facts on photographic methods, materials and equipment. (\$5.00).

USE ORDER NUMBER 101

16mm Sound Motion Pictures. ♦ by W. H. Offenhauser, Jr., Inter-science Publishers, Inc., 565 pages; a manual treatment of 16mm production, useful to the professional or amateur. (\$11.50).

USE ORDER NUMBER 103

Handbook of Basic Motion Picture Techniques, by Emil E. Brodbeck, McGraw-Hill Book Company, Inc., 307 pages; A statement of film production fundamentals. (\$6.50).

USE ORDER NUMBER 105

The Recording and Reproduction of Sound, by Oliver Read, Howard W. Sams & Co., Inc., 300 pages; A competent and thorough examination of sound recording in its several phases. (\$7.95).

USE ORDER NUMBER 106

The Technique of Film Editing, ♦ compiled by Karel Reisz. Farrar, Straus and Cudahy, 282 pages; An analysis of film editing problems by 10 experienced film makers as compiled by Karel Reisz for the British Film Academy; guidance for film editors and television directors. (\$7.50).

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Preparation and Use of Audio-Visual Aids, by Haas and Packard, Prentice-Hall, Inc., 381 pages; Instructions and suggestions on the effective preparation and use of visual-aids. (\$6.65).

USE ORDER NUMBER 109

The Dollars and Sense of Business Films, by the Films Steering Committee of the Association of National Advertisers, 123 pages; Analysis of the cost and circulation records of 157 sponsored films. (\$5.00).

USE ORDER NUMBER 301

The Film in Industrial Safety ♦ Training, by Paul R. Ignatius. Harvard University Press, 119 pages; An explanation of how films can aid in achieving a good safety record; a discussion of problems involved. (\$1.50).

USE ORDER NUMBER 302

The Use of Training Films in ♦ Department and Specialty Stores, by Harry M. Hague. Harvard University Press, 147 pages; A study of film use in retail training which cites obstacles to be avoided or overcome. (\$1.50).

USE ORDER NUMBER 303

♦ Worthwhile books on educational aspects of audio-visual use include such texts as:

Audio-Visual Methods in Teaching, by Edgar Dale, Revised Edition, The Dryden Press, 520 pages; which reviews the audio-visual field; a guide to theory and practice. (\$6.25).

USE ORDER NUMBER 401

Audio-Visual Materials, by Wittich and Schuller, Harper & Brothers, 554 pages; An exposition of the nature and use of audio-visual materials. (\$6.15).

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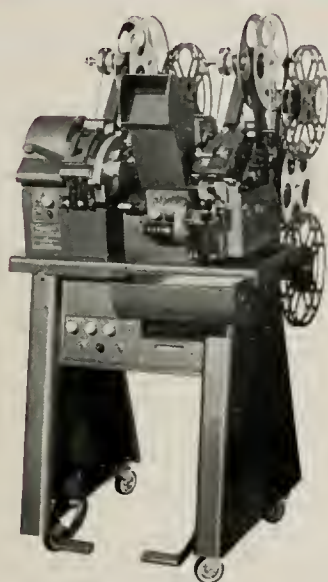
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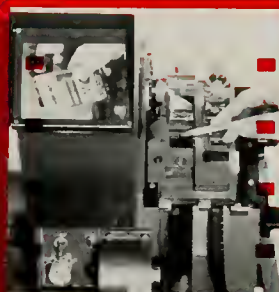
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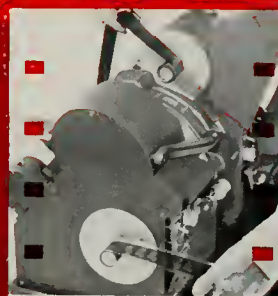
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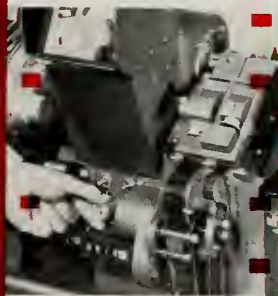
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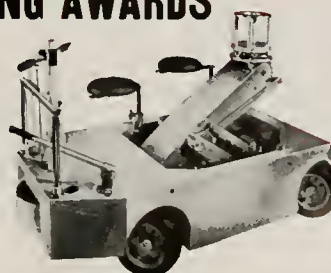
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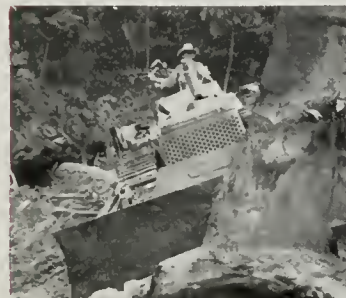
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Issue Four • Volume Seventeen • 1956

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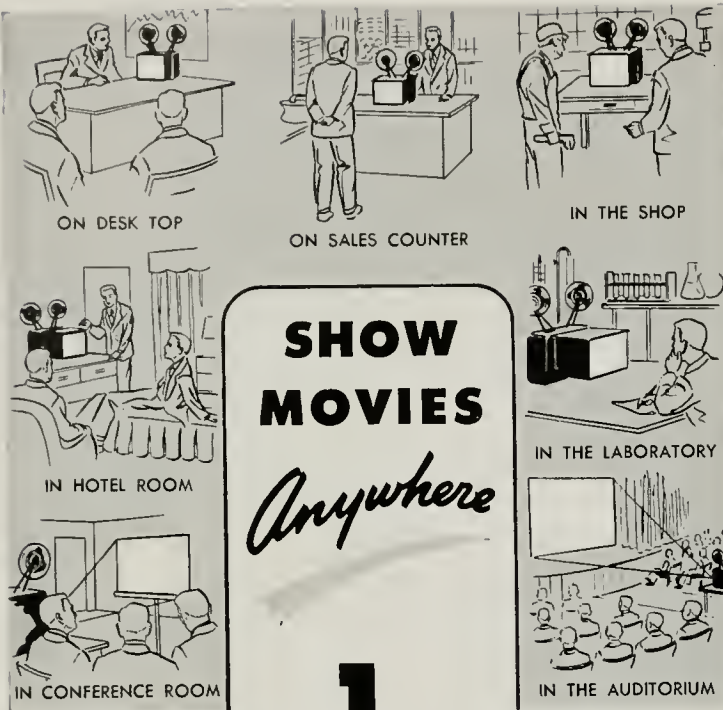
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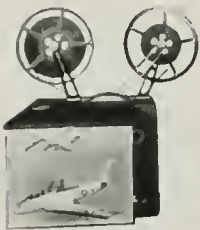
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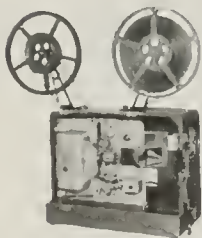
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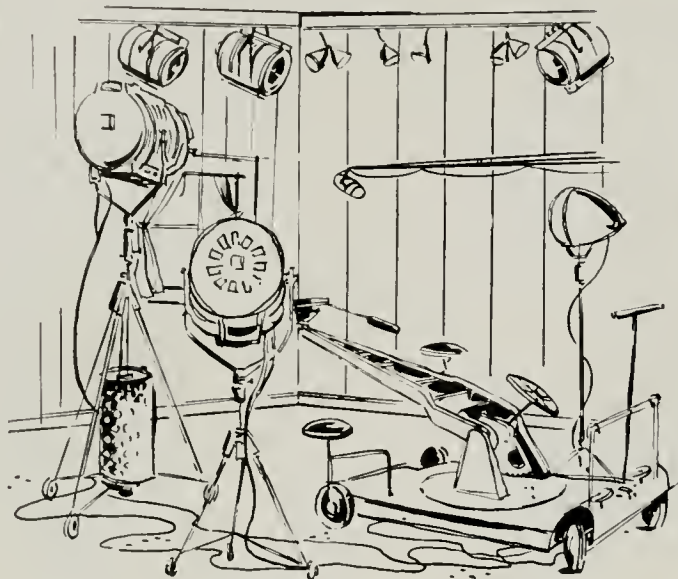
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Stamford Holds a Seventh Annual Film Festival; Awards Jurors Lay Stress on Educational Values

SIX SPONSORED motion pictures won top honors in the 7th Annual Film Festival conducted by the Stamford Film Council, May 11, at Walter R. Dolan Junior High School, Stamford, Conn. Nearly half of the 36 films receiving either a first award or an award of merit in the competition were business-sponsored productions.

Educational values are stressed in the Stamford judgments with local citizens composing the juries for 10 subject matter categories. First Awards were presented to the following sponsored pictures:

The Ford People, a documentary of management-worker relations, sponsored by Ford Motor Company and produced by Raphael G. Wolff Studios, Inc. The film was entered by Ford in the Industrial Promotion film group.

A Place to Live—entered by Dynamic Films, Inc., which cooperatively produced the film under the sponsorship of the National Social Welfare Assembly. *A Place to Live*, a study of care for the aged, was the only picture chosen for showing in the Child Care and Family Living category.

The Time Is Now—entered in the Human Relations category by Henry Strauss, Inc., producer of the film for the Mutual Benefit Life Insurance Company.

In the Beginning, a portrayal of the forming of the earth, produced by Cate & McGlone (entrant) for General Petroleum Corp. and other Flying Red Horse oil companies, was the winner in the Science Film group.

Rebound, sponsored by Kansas State Services for the Blind—entered in the Health category by Centron Corporation, the producer.

The Unforgettable 500—entered in the Sports category by Dynamic Films, Inc., producer. It was sponsored by Perfect Circle Corp.

Other First Awards went to:

The Heart of England, a British Information Services film entered in Travel; *Chinese Landscape Painting*, entered in Art by Cine-Pic Hawaii; *Madeline*, entered in the Children's Films category by Columbia Pictures, Corp., 16mm Non-Theatrical Film Division, and *Mooti—Child of New India*, entered in the Classroom category by Atlantis Productions, Inc.

By category, Awards of Merit winners were:

(Industrial Promotion): *This Is*

Automation, sponsored by General Electric Company, produced by Raphael G. Wolff Studios, Inc.; *The Inside Story of a Golf Ball*, sponsored by United States Rubber Company, and *The Best Man*, sponsored by Sinclair Refining Company, both films produced by Wilding Picture Productions, Inc.

(Human Relations): *Product 5118*, produced by Wilding Picture Productions for Champion Paper and Fibre Company; *The Search for Fisk University*, produced by Cine Television, entered by distributor, Young America Films, Inc.

(Science): *Fossils are Interesting*, entered by Film Associates of California; *Friction*, a British Information Services entrant.

(Health): *Still Going Places*, *Active Management of Disability*, *The Aged*, sponsored by Pfizer Laboratories, produced by Potomac Film Producers, Inc.; *Monsieur Goarrson*, entered by Africa Film Foundation, The White Fathers.

(Sports): *Small Craft Safe*, produced by Herbert Kerkow, Jr. for the United States Navy; *Dangerous River*, produced by Bain Films, Inc., and *Surfing In Hawaii*, produced by Cine-Pic Hawaii.

(Travel): *Points East*, produced by Cate and McGlone for United Air Lines; *Honorable Mountain*, produced by Ray Fielding Productions.

(Art): *Wild Flowers of the West*, produced for Richfield Oil Corp. of California by Frederick Rock Company; *Color Lithography*, and *Art Medium*, produced by Film Center, Dept. of TV, Film and Radio, University of Mississippi; *Pueblo Indian Arts and Crafts*, produced by Ambrosch Productions.

(Children's Films): *The Story of the Pilgrims*, produced for McGraw Hill Book Co.; *The Story About Ping*, produced by Weston Woods Studios; *Aquarium Wonderla*, produced by Pat Dowling Pictures, and *The Rainbow Maiden*, produced by Cine-Pic Hawaii.

(Classroom Films): *What's Your Driver Eye-Q?*—sponsored and produced by Aetna Casualty and Surety Company; *Animal Friends* and *Life In the Ocean*, both produced by Film Associates of California; *Stone Soup*, produced by Weston Woods Studios; *How to Make Potato Prints*, produced by Ruby Day Niebauer; *We are Power*, produced by Churchill-Walker Film Productions.



This check is too small . . .

Americans spend \$17 billion a year eating out, but that still is not as much as it should be. While food sales in super markets have increased at a skyrocketing pace, restaurants have barely held their own. To help restaurateurs remedy this situation, Kraft Foods Co. has sponsored a

new film, "It's Up to You," dramatically demonstrating how to employ the dynamic tools of business . . . Advertising — Selling — and Merchandising . . . to get people to do what they like to do anyway . . . dine out more often.

Raphael & Wolff
STUDIOS, INC.

HOLLYWOOD

• NEW YORK •

CHICAGO •

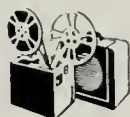
DETROIT •

CINCINNATI



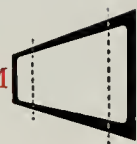
Offers everything you need to improve your film program —

16mm SOUND PROJECTORS



for the finest in sound and picture

quality plus absolute film protection — 16mm WIDE SCREEN SYSTEM



for

showing more product, captivating your audience — 1600 ARC PROJECTOR



for ultra large audiences of theatre size with professional results, yet

portability — MIXER MAGNESOUND



for adding magnetic sound

economically to your films — MOBILE PROJECTOR STAND



for showings

and storing equipment — CINESALESREEL



for continuous movies

at point of purchase without rewinding and rethreading — SILENT 16



for

time and motion study, has rheostat speed control, forward-reverse and 2000' reel

capacity — MAGNASCOPE V200



for enlarging microscopic

specimens hundreds of diameters and projecting them on a movie screen or

table top.

WRITE  TODAY FOR THE COMPLETE STORY



VICTOR *Animatograph Corporation*

Dept. L-66 Davenport, Iowa, U. S. A.
New York — Chicago

Quality Motion Picture Equipment Since 1910

Right-to-Work Legislation Hit in Latest AFL-CIO Film

★ The American Federation of Labor-Congress of Industrial Organizations has released *Injustice Trial*, 16mm sound film that documents its stand against the controversial "right-to-work" or open shop laws in effect in some states.

This is coincident with recent action in which the U.S. Supreme Court ruled the union shop is legal in the railroad industry, that the Railway Labor Act takes precedence over the conflicting "right-to-work" laws of 18 states. Other industry in those states were not effected.

Justice William O. Douglas, announcing the unanimous court decision, stated that financial support of the collective bargaining agency by all who receive the benefits of its work is within the power of the Congress under the commerce clause, and that it does not violate either the First or Fifth amendments. States which have "right-to-work" laws are Arizona, Arkansas, Florida, South Dakota, Utah, Alabama, Georgia, Iowa, Louisiana, Mississippi, Nebraska, Nevada, North Carolina, North Dakota, South Carolina, Tennessee, Texas and Virginia.

Contention of the AFL-CIO film is that the name "right-to-work" is a misnomer as applied to the statutes since, it is claimed, the guarantee work to no one, and the entire community suffers. It presents experience of a worker who decides that only the union can help him when he is fighting an unfair wage cut.

The picture was produced by Freedom Films in Hollywood and released by the union's Department of Education. It features Father William J. Kelley, former chairman of the New York State Labor Relations Board; Rabbi Israel Goldstein, president of the American Jewish Congress; and the Rev. L. B. Mosher, pastor of the First Baptist Church in Pittsburgh.

16mm; 20 min. sound; color, b&w; from Film Division, AFL-CIO Dept. of Education, 815 16th St. NW, Washington 6, D.C. Color, long term lease for \$125; b&w for \$75; \$2.50 for single showings. 13 min. version to be prepared for TV.

Feldman Heads Committee

♦ Herschel Y. Feldman, sales manager of Radiant Manufacturing Corporation in Chicago, has been appointed chairman of the National Audio Visual Association Advertisers' Committee for the 19th NAVA Convention. Feldman places Howard Marx who recently resigned as vice-president of Amp Corporation, Chicago, and as chairman of the NAVA committee.

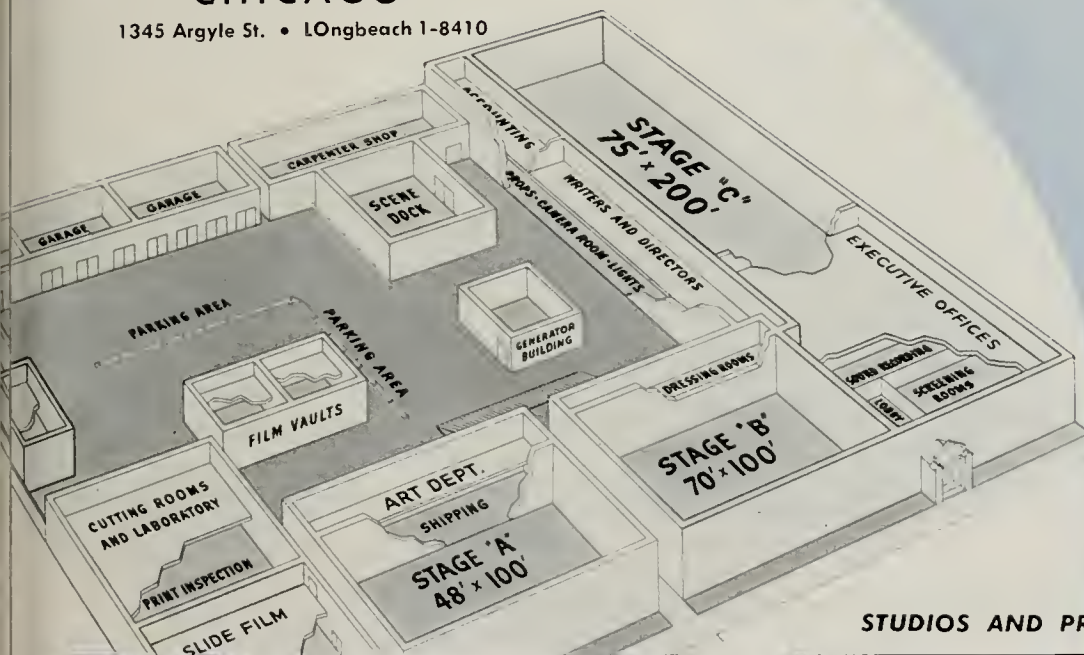
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AND COMPLETE LABORATORY

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HOLLYWOOD

5981 Venice Blvd.

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WILDING

Picture Productions, Inc.

SALES AND SERVICE BRANCHES IN

CLEVELAND
1010 Euclid Bldg.
TOwer 1-6440

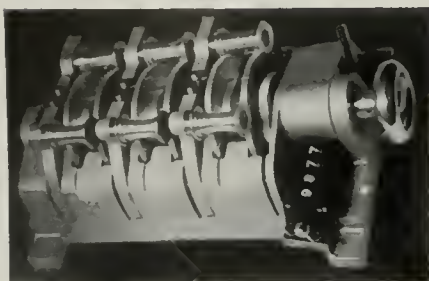
CINCINNATI
617 Vine Street
GARfield 1-0477

PITTSBURGH
3 Gateway Center
GRant 1-6240

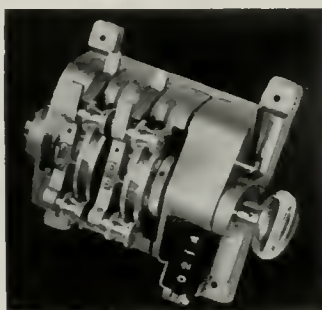
ST. LOUIS
3940 Lindell Blvd.
JEfferson 5-7422



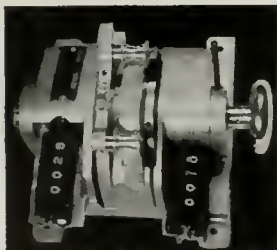
SYNCHRONIZER HEAVEN



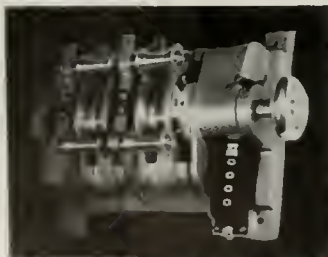
35mm 3-Way Synchronizer \$165.00



16mm 2-Way Synchronizer \$125.00



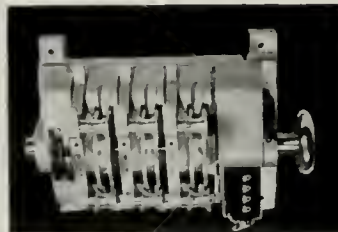
16mm Special Measuring Machine.
Counts in 16 & 35mm Footage. \$160.00



35mm 2-Way Vistavision Synchronizer with
Footage & Frame Counter \$160.00



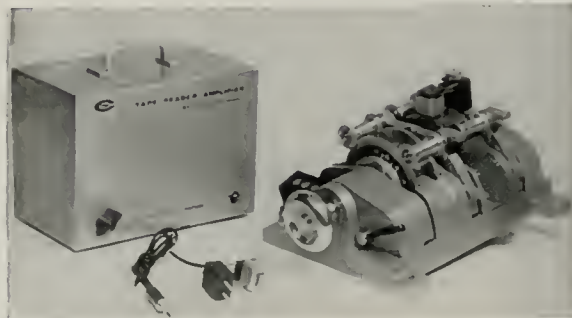
35mm 4-Way Synchronizer \$190.00



16mm 3-Way Synchronizer \$165.00



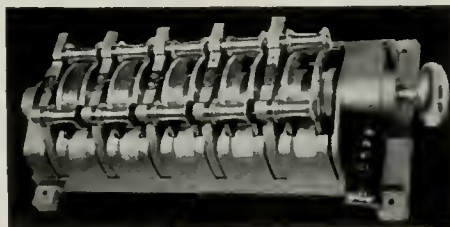
65-35mm Combination Synchronizer \$380.00



1. Fastens to roller arm of synchronizer.
2. Sync dailies quickly without using editing machine.
3. Ideal for checking sound track for words or effects to be replaced.
4. Fastest and most accurate in locating beginning and ending of words.
5. Tape head can be slid up and back to read a track in any position of fullcoat or magstripe.

Selling Price:

HFC Magnetic Tape Reader Synchronizer	
attachment	\$34.50
HFC Magnetic Tape Reader Amplifier	\$55.00
Complete Unit	\$89.50



35mm 5-Way Synchronizer \$225.00

Minneapolis Star & Tribune Sponsors Promotional Film

★ Like a massive, man-cogged, verbal adding machine, the metropolitan daily newspaper tabulates history as it happens and dispatches punctual sheafs of data, dilemma, advertising and timely whatnot to a city-full of readers with aggressive and endless regularity. As its complex, cohesive word factory races to daily deadlines and its relentless product plays innumerable roles in human activity, the newspaper provides its owners with an industry which they easily, if typically, can promote as "miraculous."

Narrated by Cedric Adams

Miracle at Your Front Door, new 25-minute color motion picture, is a version of the newspaper miracle as practiced by The Minneapolis (evening) Star and The Minneapolis (morning and Sunday) Tribune.

Narrated by the Star and Tribune columnist, Cedric Adams, *Miracle at Your Front Door* is a reporter photo-reporter as it shows how the Minneapolis sister papers gather, edit, print and distribute news. The film's editorial is that such newspapering, by facilitating a constant information flow, serves the public's "right to know" — a necessity of an enlightened democracy. For illustrating this public service idea, *Miracle*... recently won the George Washington honor medal of the Freedom Foundation at Valley Forge.

Second Film by Denver Studio

Produced by Rippey, Henderson & Kostka, Denver, Colorado, the film is a promotional sequel to *New Wealth in the Land of Hiawatha* sponsored by the Star and Tribune combination in 1953. Initially aimed at business men, the earlier film pictorially headlined the 224-count market area which the Cowles paper serve. After its advertising promotion showings were completed, the film was released for general public relations — or circulation — promotion.

Miracle at Your Front Door being made available to groups on free loan through the Public Service Department, Minneapolis Star and Tribune, Minneapolis 15, Minnesota.

Florez Talks to Army Group

♦ "The Place of Audio-Visual Media in Promoting Better Understanding" was discussed by Genaro A. Florez on June 4 in Washington before a special meeting of U.S. Army Signal Corps film exchange and equipment personnel. He is president of Florez Inc., a Detroit firm of promotional and training specialists.

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Intensive research, far-sighted engineering and startling developments in the field of electronics have vastly improved the materials and methods of many industries.

Technological miracles have become commonplace and wonderful achievements have contributed greatly to security and enjoyment of American life.

Sound Masters' capable personnel and complete up-to-date facilities constantly keep pace with this rapid progress in *our* industry.

Our TV commercials and color productions, having excellence of picture and sound, accomplish their objective with striking power that justifies clients' acclaim.

SOUND MASTERS, INC.

165 WEST 46TH STREET, NEW YORK 36, N.Y.



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MOTION PICTURES

SLIDE FILMS

TV SHORTS

COMMERCIALS

PLAZA 7-6600

A Cover Feature of the Month:

Bethlehem Steel Premieres "Teamwork"



Scene in new Bethlehem film "Teamwork" shows ladle containing 50 tons of steel being teemed into ingot molds before forging.

BETHLEHEM STEEL, second largest producer in its industry, was among the first steel fabricators to film its activities. Cameras started cranking in 1912 on Bethlehem's activities.

Now Bethlehem has come out with its 22nd film. There are 16 on the current list of company-sponsored titles available for showing without rental charge.

The new color film, *Teamwork—the Tool Steel Story*, made an auspicious bow by winning two awards in April competitions. The Columbus Film Council gave it a certificate of merit and American Film Assembly a Silver Reel award.

The title *Teamwork* signifies the cooperation required between manufacturer and user of tool steel in order to obtain best results, since each tool or die is carefully created to perform a specific function. Five important principles employed are proper design, selection of the right grade of steel, skilled toolmaking, proper heat-treatment, and proper grinding and finishing.

One challenge the company faced was correct selection of colors to suit Eastman's 35mm negative-positive film, having previously used 16mm Kodachrome. In working out this problem Bethlehem had the benefit of Director Leslie Roush's

background knowledge of industrial equipment, plus the experience Cameraman Jules Sindie, who began shooting film for Bethlehem in 1935.

A total of 1,025 gallons of paint were used to furnish the proper variety of colors for dynamic painting. Although good housekeeping is a rule with Bethlehem, additional cleaning is inevitable and this includes painting, temporary wiring, lighting, platforms, and moving picture-taking equipment required about 7,500 man-hours of work. Force carrying on this work included electrical repairmen, riggers, pipe fitters, painters, carpenters, borers, bricklayers and maintenance personnel.

To provide the superior lighting needed in mill building interiors, Roush used direct current arcs supplemented by 5000- and 2000-volt Mazda lamps. The two-month photography assignment was completed on seven sites, including the Bethlehem plants at Bethlehem and Lehigh, Pa., which serve as tool steel proving grounds. Other locations were plants of cooperating firms: Doehler-Jarvis Division of National Lead Company at Pottstown, Pa.; Heintz Manufacturing Company at Philadelphia; McKay Chain Co.

(CONTINUED ON PAGE 6)

WEBSTER'S
DICTIONARY—

"COMPREHENSIVE: LARGE IN SCOPE AND HAVING THE POWER OF FULL UNDERSTANDING."

"Comprehensive Service" is devoted to: "Full understanding of our customers' needs or problems."

REELS • CANS
SHIPPING CASES
MOTION PICTURE
EQUIPMENT
REjuvenation
OF FILM



COMPREHENSIVE SERVICE CORPORATION

245 WEST 55TH STREET, NEW YORK 19, N.Y.

COLUMBUS 5-6767

"25TH YEAR OF SERVICE TO THE USER OF MOTION PICTURES"



For those
who
can afford
the
finest...

in the EAST it's...

MOVIELAB

FILM LABORATORIES, INC.

Rainbowcolor
processed
by
Movielab

MOVIELAB BUILDING • 619 West 54th St., New York 19, N. Y. • JUDson 6-0360

Which ad would you run?



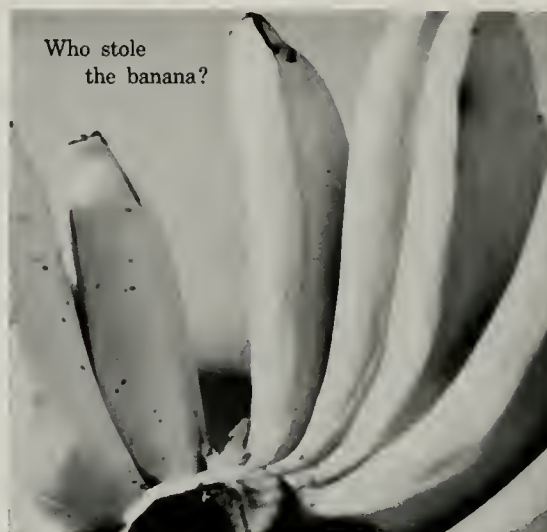
Clue No. 1: He was hungry and he was smart.

Clue No. 2: He got away with one of the most valuable protective foods known

A

Deduction: You can't protect bananas from people, but bananas protect people from loss of things. Bananas provide needed vitamins and minerals. They are the natural way to get energy-building sugars. Also, they are one of the easiest of all foods to digest. Isn't it lucky they taste so darned good?

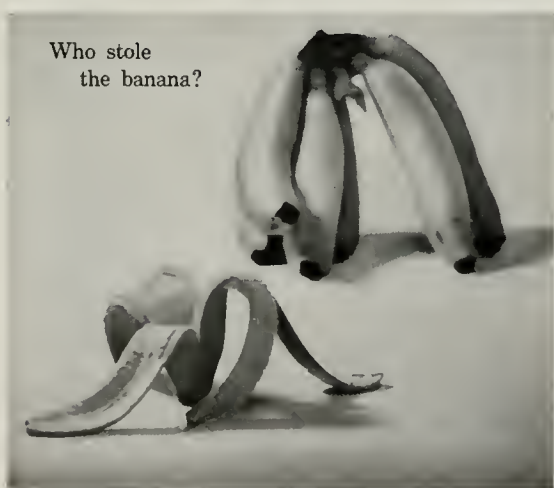
United Fruit Company



It could have been Mom. She's been weight-watching lately. Health expert that she is - she knows that a banana has "satiety value" (which means it fills you up). That makes it easy to eat moderately at mealtimes... easy to keep weight down.

B

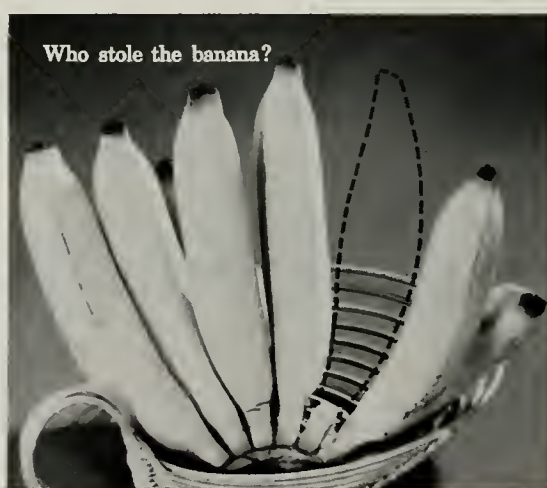
Bananas can help solve many weighty food problems you might have. This streamlined fruit is high in vitamins, minerals and energy-building sugars. And it's one of the easiest of all foods to digest. Bananas make such satisfyingly healthy eating when you crave something sweet. Isn't it nice that such a good-tasting food is so good for you? UNITED FRUIT COMPANY



Pussy grandpa took it! Like many older folks, he finds that bananas are easy to chew, easy to digest. And they're low in sodium, high in the food values people of all ages need.

C

It's a wise man - old or young - who chooses a banana for a delicious helping of health. Along with their wonderful taste, bananas bring a rich supply of protective vitamins and minerals and quick-energy sugar. Bananas come wrapped in their own nature-perfected package - protected from just about everything but your appetite. Aren't you lucky that they're so good for you? You can have them any time! UNITED FRUIT COMPANY



A smart burglar, whoever he was! He helped himself to a handful of health, safely wrapped in nature's convenient dustproof package.

D

Bananas are a "protective food" - rich in the vitamins and minerals we literally couldn't live without. A banana is a wholesome, natural way to get energy-building sugars. And bananas are one of the easiest foods in all the world to digest. Isn't it lucky that they taste so good? UNITED FRUIT COMPANY

One of these four advertisements will appear in LIFE and The New Yorker magazines the week of June 30. Which do you think it should be?

It took us some time to decide on the best copy approach - mainly because there are so many good things to say about bananas. They have a rich supply of protective vitamins, minerals and energy-building sugars. They're a wonderful food for dieters - and they're also one of the easiest foods to digest.

P.S. Write and tell us which ad you would pick to run - A, B, C, or D. Pick the winner, and United Fruit Company will send you an award in keeping with your status as an advertising expert. Send your choice to United Fruit Company, Pier 3, North River, New York, N. Y.

Bananas know no age barrier - they're an important food from infancy to old age. And they come wrapped in a nature-grown dustproof package.

We narrowed the banana story down to four different copy approaches. Then we selected four different photographs. And, after careful consideration, we made our choice. Wonder if it's the same one you would choose?

TV Won't Solve Everything: Educators Say at NCPT Meet

★ Television will never replace teacher-student relationship in nation's schoolrooms was the warning expressed by leaders in education at a recent press conference the annual convention of National Congress of Parents and Teachers in San Francisco.

Taking note of numerous proposals to bring television into schoolrooms on a large scale, Joe Lester Buford, president of the National Education Association, said that teachers must have time to work individually with pupils. The he said, is impossible in the case of the much larger classes that would use television.

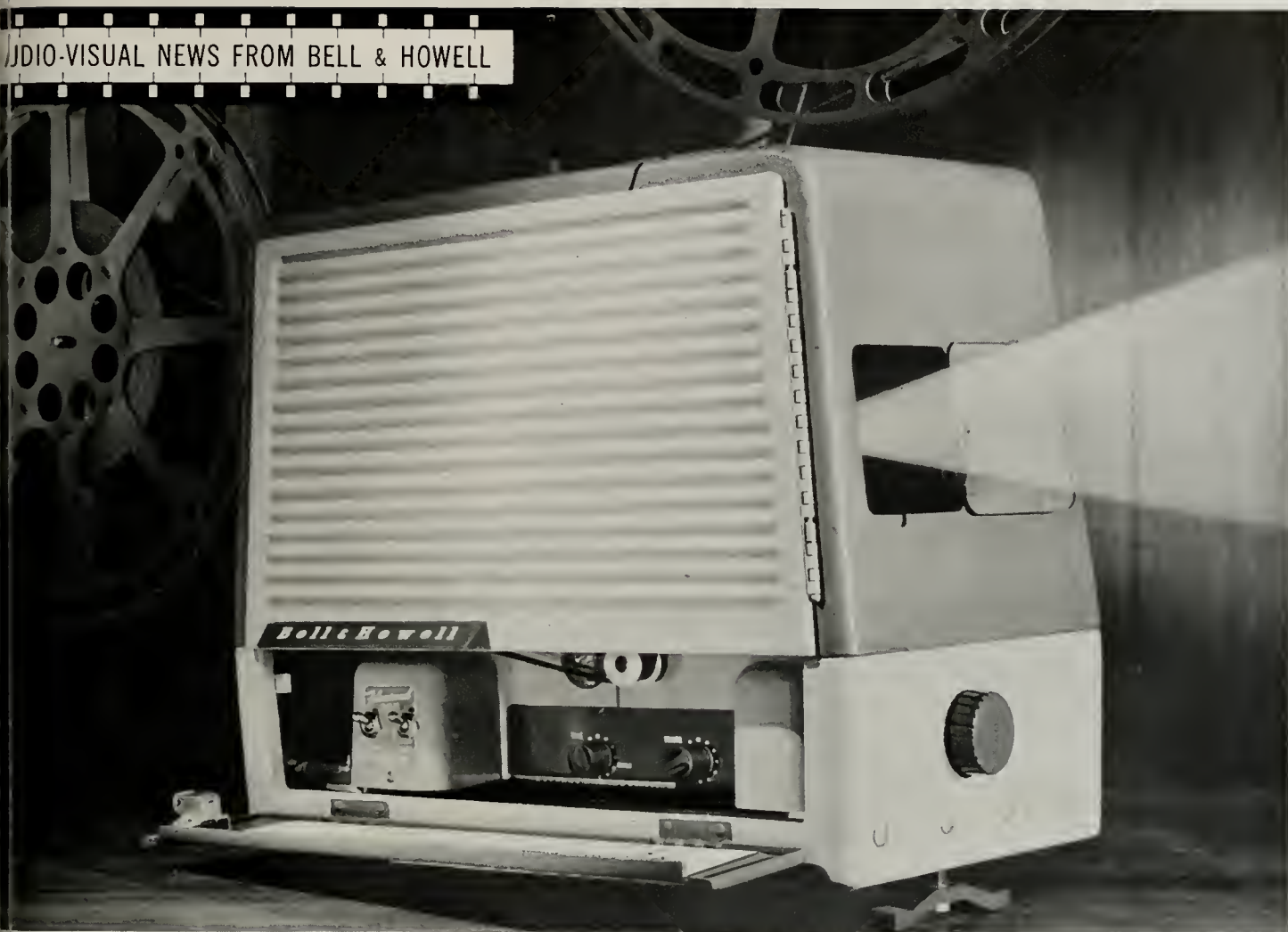
Expressing himself as certain the NCPT would resist any proposal that would "deny children the personal guidance of friendly, competent and sensitive teachers," Paul J. Misner, president of the American Association of School Administrators, who warned that considered proposals are being advanced as an emergency solution to the teacher shortage. He cited one of the best ways to get more teachers the current movement to prepare college trained women by teaching by means of short, streamlined courses, adding that the real solution is to raise salaries, improve conditions of teachers, making teaching attractive as a career.

Misner believes that goals set at the White House Conference on Education can be met only if new sources of revenue are found, and present methods of taxation improved.

Kenneth Oberholtzer, Denver school superintendent, sees television as an aid in high schools, colleges, in training of semi-professional and skilled workers, and of the best possible techniques for adult education, but warned that it should not become a substitute for the teacher at elementary school level.

"It is exceedingly effective when students are mature enough to know how to learn and are well motivated," he declared. "We are facing a new demand for a much larger body of semi-professional and skilled workers. Television is an excellent way to train this group."

VIDEO FILM LABORATORIES
Complete Laboratory 16MM Service
Producers Using Reversal Process
Also 16MM Negative and Positive Development
Write for Price List
Video Film Labs are now located
350 W. 50th St., New York 19 JUdeon 6-156



The Bell & Howell Filmosound 385, new model of the 16mm sound projector most widely used in the audio-visual programs of business and industry.

GREAT NEW SELLING TOOL

For Employee Communications, Sales Promotion and Public Relations

.....Filmosound 385.....

Now 10 ways NEW, for even finer performance!

- NEW 15-watt amplifier . . . double power under normal conditions, four times stronger at low voltage
- NEW 8-inch speaker for superior sound quality
- NEW tone control compensates for variations in film
- NEW mike-phono input takes low output microphones
- NEW streamlined case with sound-insulated doors
- NEW positive type tilt control
- NEW shuttle cam for gentle, secure film engagement
- NEW long pressure plate holds newest film
- NEW two-tone, scuff-proof finish
- NEW phono-type plugs for speaker connections

The new Filmosound 385 advances the art of communications another step forward! With an eye for the special needs of business, Bell & Howell has again improved the famous Filmosound projector.

More Filmosounds are in use today than all other makes of sound projectors combined. Innovations in the new Filmosound 385 lengthen

the list of Bell & Howell features that established this preference . . . exclusive all-gear drive, straight line optics, flickerless projection, simple operating controls, still picture clutch and reverse.

Ask your Bell & Howell dealer all about the new Filmosound 385 or write for details. Bell & Howell, 7108 McCormick Rd., Chicago 45.

Bell & Howell

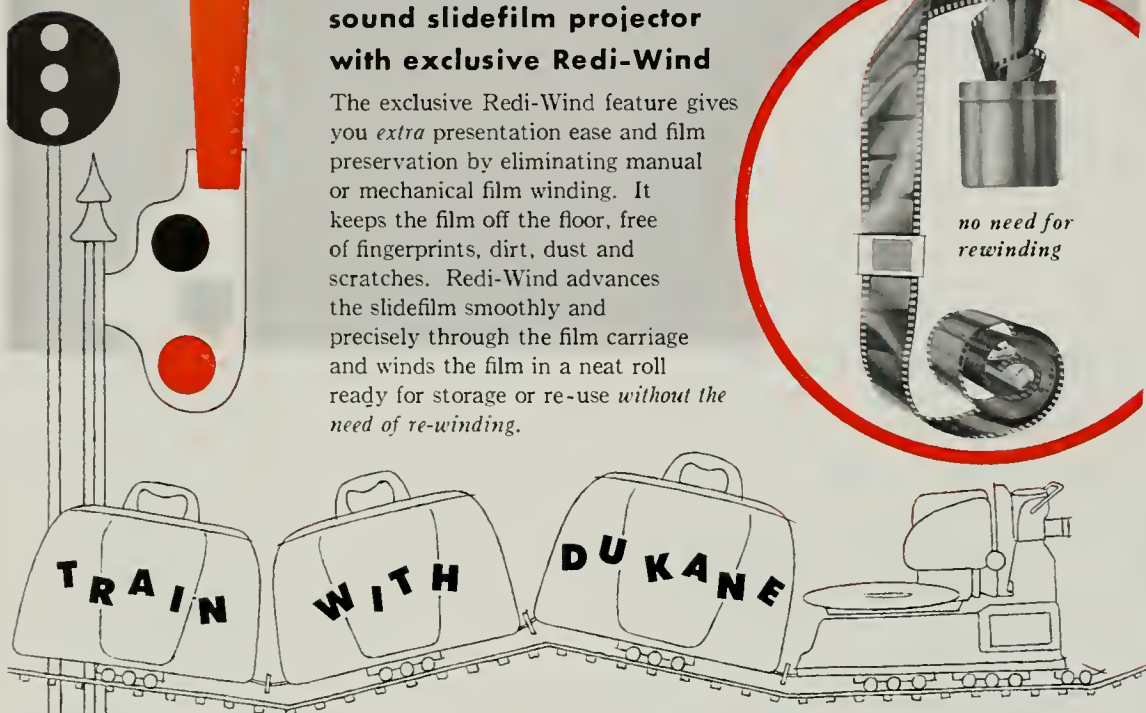
FINER PRODUCTS THROUGH IMAGINATION

CLEAR THE TRACK

for the new **DuKANE** *Micromatic*

**sound slidefilm projector
with exclusive Redi-Wind**

The exclusive Redi-Wind feature gives you *extra* presentation ease and film preservation by eliminating manual or mechanical film winding. It keeps the film off the floor, free of fingerprints, dirt, dust and scratches. Redi-Wind advances the slidefilm smoothly and precisely through the film carriage and winds the film in a neat roll ready for storage or re-use *without the need of re-winding.*



The new "Micromatic" assures you more effective training in office, school and shop. Dynamic sales results have also been obtained with the "Micromatic" in sales training and sales promotion. The compact, lightweight "Micromatic" delivers your complete presentation from a unit the size of your briefcase. Although the "Micromatic" is completely automatic, it is readily adaptable to the use of manual type presentations.

Fill in and mail this convenient coupon for complete information. Do it today!



DuKANE CORPORATION
ST. CHARLES 30, ILLINOIS

Please send me complete information on the new Du Kane "Micromatic" with the exclusive Redi-Wind feature.

Name _____
Title _____
Company _____
Address _____
City _____ State _____



Kling Film Enterprises, Inc., North American Film Merge

♦ Merger of the operations of North American Film Corporation with Kling Film Enterprises, Inc., has been announced by Robert Eiriberg, Kling's president, and Edg B. Yuhl and Robert W. Larsen, partners in North American. The new corporate setup will be known as Kling California, Inc.

Kling California will combine production commitments of North American and Kling Film Enterprises for the production of industrial films and television commercial spots. At least three series half-hour tv films are to be made under the consolidated banner during 1956. The main production load of the studio will be taken over by Kling California which will not rely on outside rentals to keep its plant working.

Yuhl, as president of Kling California, and Larsen, as executive vice-president, will be the operating chiefs of the company, with Robert Eiriberg as chairman of the board.

Valentino Sarra Addresses Color Processing Conference

♦ Valentino Sarra, president of Sarra, Inc., film producers, appeared as speaker at the Color Processing Conference banquet, May 26, in the Sheraton Hotel, Rochester, N.Y.

Sarra is known as an expert in three-color photography, having pioneered color work in the Saturday Evening Post's advertising pages in 1931. His photographic work has appeared in Fortune, Time, McCall's, American, Collier's and other magazines. A fellow of the Royal Photographic Society of Great Britain, Sarra has received many awards in international photographic salons.

NEA Considers Animation Treatment for PR Effort

♦ Kenneth B. Frye, art director of the National Education Association, recently conferred with Earl Kleiman, president of Animation, Inc., Hollywood, California, on "new and dynamic ways" to communicate the Association's program to its 620,000 members and the public.

KNIGHT TITLES...

*add to the professional
dignity of your films*

HOT-PRESS TITLE PRINTERS SINCE 19



KNIGHT TITLE SERVICE

Phone WAtkins 4-6688

115 West 23rd Street New York 11, N.Y.

Training Pictures by Audio...

"WHERE MILEAGE BEGINS" 20 mins.
The story of the internal combustion engine and the modern motor car.

"DIESEL—THE MODERN POWER" 20 mins.
A basic film on Diesel engines and their place in modern transportation.

"THE SAFE RAILROADER" 25 mins.
Safe working habits in dealing with cars, engines, hand brakes, switches and around tracks and yards.

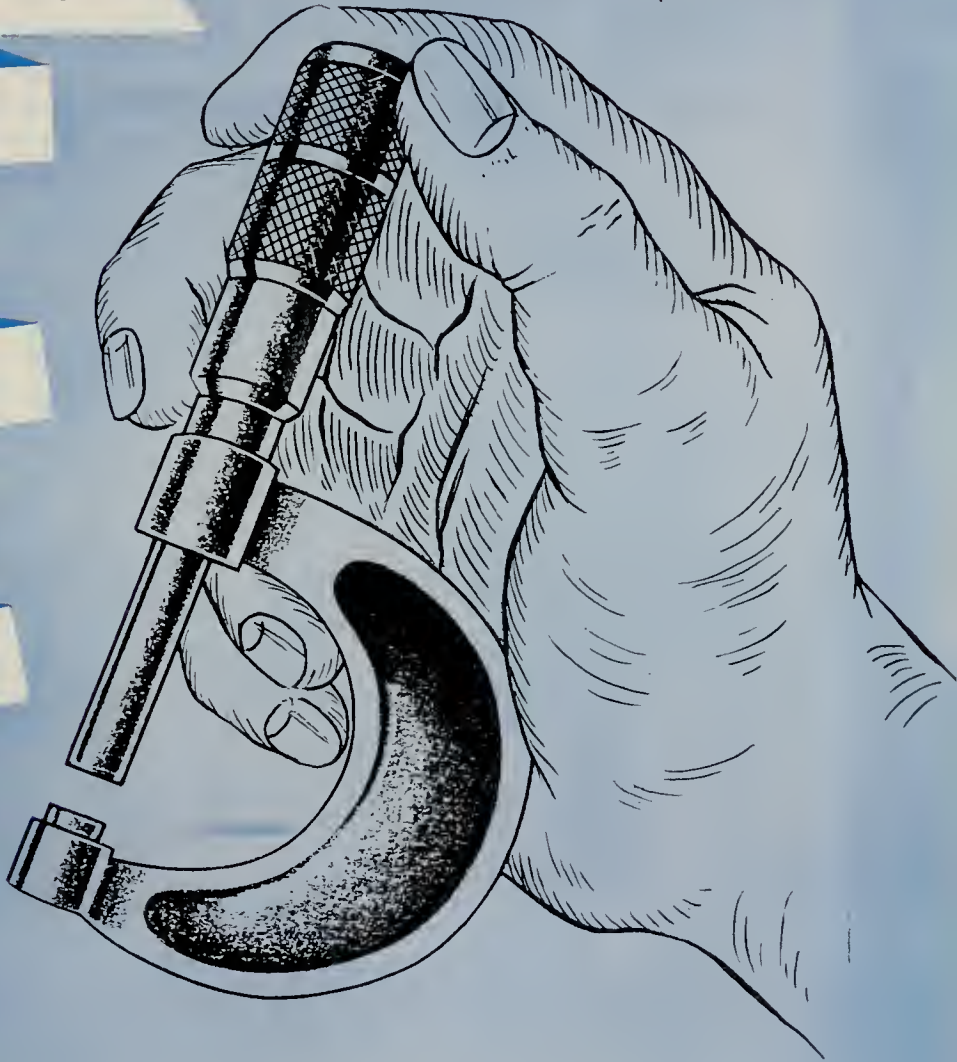
"ETHYL MIXING PLANT" 24 mins.
Animated in color to show internal operations and flow of liquids in blending gasoline and Ethyl Fluid.

"FIRE—AND YOUR HOSPITAL" 20 mins.
A training film for hospital staffs on fire prevention, organizing a fire safety program handling fire emergencies and evacuating patients.

"STOP FIRES—SAVE JOBS" 18 mins.
A picture for workers in all factories, giving them valuable hints on how to prevent fires.

"INSTALLING CAST IRON PIPE" 30 mins.
Accepted methods for water supply systems and other public utilities.

... AND MANY OTHERS for such sponsors as American Tel. & Tel., Babcock & Wilcox, Carborundum Co., Ethyl Corp., The Texas Co., U. S. Navy Department AND MANY OTHERS. . .



Audio Productions, Inc.

FILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N. Y.

TELEPHONE PLaza 7-0760



Frank K. Speidell, President • Herman Roessle, Vice President • P. J. Mooney, Secretary & Treasurer

Producer-Directors: L. S. Bennetts

Alexander Gansell

Louis A. Hanausek

Harold R. Lipman

H. E. Mandell

Earl Peirce

Erwin Scharf

Sales Manager: Sheldon Nemeyer



For 16mm. Film — 400' to 2000' Reels

Protect your films

Ship in **FIBERBILT CASES**
Sold at leading dealers

Only
original
Fiberbilt
Cases



bear
this
TRADE
MARK

Over 8,000 Leading U.S. Firms
Regularly Use Business Screen

BUSINESS SCREEN REPORTS THE FILM FESTIVAL AWARDS

Columbus Film Council Cites 30 Sponsored Films for Honors at Its Fourth Annual Film Festival

S PONSORED MOTION PICTURES fared well in the Fourth Annual Film Festival of the Film Council of Greater Columbus, held at the Ohio Union, Ohio State University, April 7.

More than 30 of the 65 Columbus honors went to sponsored subjects with Standard Oil Company (Ohio) winning awards for three films. Pan-American World Airlines won two awards.

Purrrington Is Guest Speaker

Guest speaker at the award ceremony was E. S. Purrrington, of the Ford Motor Company, who spoke on "Making Films for Industry." He was introduced by Ed Welsh, director of Public Relations, Columbus Chamber of Commerce. George F. Jenny, supervisor of Education, Ohio Historical Society, provided comments on films entered in the festival. Daniel F. Prugh, Council president, had charge of the program.

Sponsored, syndicated and schol-

astic winners in the five categories included:

♦ **(Business and Industry):** *Speechless by Mistake* (Bell Telephone System); *The Last Story* (Endicott-Johnson); *An Introduction to the Heat Engine* (Shell Oil Company); *The Case of Officer Halli-Brand* (The Ohio Oil Company); *More Than Telling* (New York Telephone Company); *There Is a Season* (Ford Motor Company); *Production 5118* (Champion Paper & Fibre Co.); *The Body with the Nylon Heart* (E. I. du Pont de Nemours & Co.); *The Nine Lives of a Salesman* (Pan American World Airways); *Yours to Keep* (U. S. Savings & Loan League); *The Best Man* (Sinclair Refining Company); *How to Invest* (Merrill, Lynch, Pierce, Fenner & Beane); *The Velvet Cushion* (Savings Bank of New York State); *Teamwork* (Bethlehem Steel Company).

♦ **(Travel):** *So Small My Island*

(Pan American World Airlines Ohio, U.S.A. (Standard (Ohio)); *My West Indies Cruise* (The French Line); *Caribbean Holiday* (B.O.A.C. & B.W.I.A. Airlines); *Australia Today* (The Queen in Australia (Australi News & Information Bureau); *California* (Avis Film Production Yellowstone (International Film Bureau); *Dangerous River* (Bail Films, Inc.); *Peloponnesus* (D. Flagg Productions).

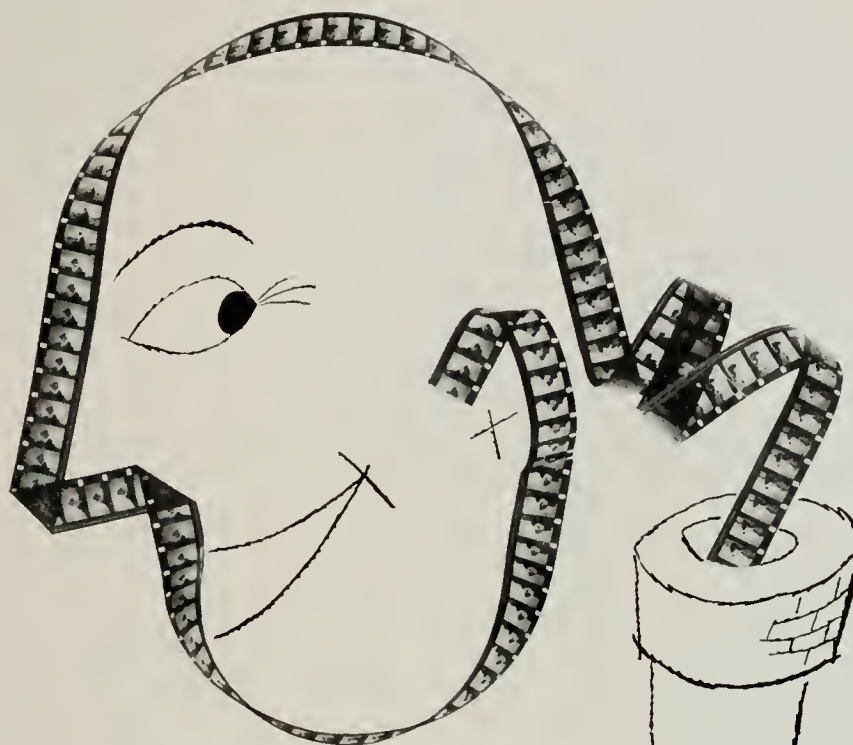
♦ **(Educational—Information)** *One to a Customer* (Aetna Affiliat Companies); *Clouds Over Ohio* (Nature's Children (Standard Co., Ohio); *It's Lamb Time* (Wil-ing Picture Productions); *Three Furies* (Ohio Bell Telephone Co.); *Arizona and It's Natural Resources* (Frederick K. Rockett Iron from the North and Colour Life (National Film Board of Canada); *Mellah* (Women's American ORT); *Children of the Sun* (Al Shilin Productions).

The Story About Ping and And the Lion (Weston Woods Studios); *Continental Glaciers* (CONCLUDED ON PAGE TWENTY)

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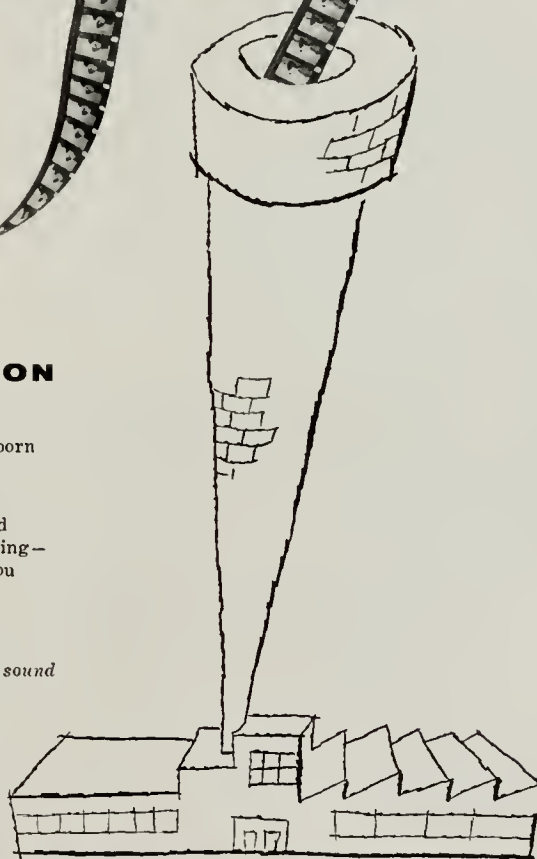
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EDUCATORS GUIDE TO FREE FILMS

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Easy-to-use

Educators Progress Service

Dept. BSM
Randolph, Wisconsin

Columbus Film Awards:

(CONTINUED FROM PAGE 18)

Story of a Dam (Ohio State University); *Herds West* (Avalon Daggett); *Svedish Family Story* (Bailey Films Inc.); *Steadfast Tin Soldier* (Brandon Films); *Alexander Learns Good Health* (Coronet Films); *Moose Baby* (Arthur Barr Productions); *Churchill: Man of the Century* (British Information Services); *Susan's Wonderful Adventure* (Syracuse University); *Life in the Ocean* (Film Associates of California); *Pueblo Indian Pottery* (Ambrosch Productions); *The Living Bird* (Murl Denising Productions); *North Pole* (Young America Films).

♦ (Health — Mental Health): *A Place to Live* (Dynamic Films, Inc.); *The Lonely Night* (Mental Health Film Board); *Still Going Places* (Potomac Film Productions).

♦ (Religious Film Awards): *Discipleship* (Cathedral Films); *The Story of Samson* (Moody Bible Institute); *The Life of Christ in Art* (Coronet Films); *Choosing Your Life's Work* (Family Films); *Song of the Shining Mountains* (Broadcasting Films); *God's Wonders in the Zoo* (Church Craft Features);

Martin Luther (Lutheran Church Productions).

♦ (Fine Art Awards): *Instruments of the Band and Orchestra* (Coronet Films); *The Haitian Primitives* (Carlin Film Productions); *Color Lithography — An Art Medium* (University of Mississippi); *Artur Rubinstein* (Rudolph Polk Productions); *Art Treasures from the Vienna Collection* (International Film Bureau); *Stone Soup* (Weston Woods Studios).

Two new art films, *Rembrandt* and *Oriental Brush Work*, produced by Encyclopaedia Britannica Films, Inc., were shown during the Fine Art screening session—but were not actually entered in the festival competition. Britannica Films has adopted a policy not to enter festival competition. Companies which do not wish to enter the Columbus competition may enter films for the Council's Recommended List.

* * *

Maurice Mitchell, EB Films' President to UNESCO in Paris

♦ Maurice B. Mitchell, president of Encyclopaedia Britannica Films, was named to represent the United States at a June UNESCO meeting of film and television experts in Paris. The session was called to discuss possible creation of an inter-

national center for education scientific and cultural films, as well as problems of financing.

Purpose of the UNESCO center to stimulate large scale production and distribution of films for television, to create a catalog of film available in all nations for educational purposes, and to help establish film libraries on a world-wide basis in member countries.

* * *

Sales Staff Changes Made at Associated Screen News

♦ Several changes in the sales staff of Associated Screen News, Limited, of Montreal, Canada, have been announced.

Norman Hull, formerly Quebec district manager, becomes general sales manager. Jack MacKay, formerly part of the Quebec sales force, is now Ontario district manager, with headquarters in A.S.N.'s Toronto branch office.

"Nick" Nicholson, formerly in charge of laboratory sales service, has been named Quebec district sales manager. Armand J. fevre has been appointed service manager for the laboratory division.

The sales staff realignment was announced by Murray Briskin, executive assistant to the president.

At your service

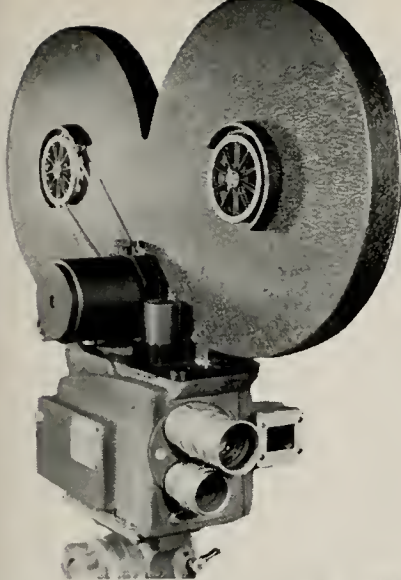


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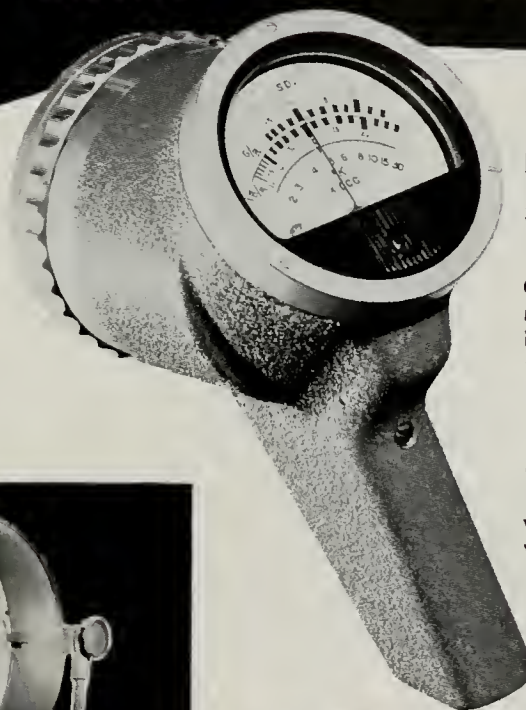


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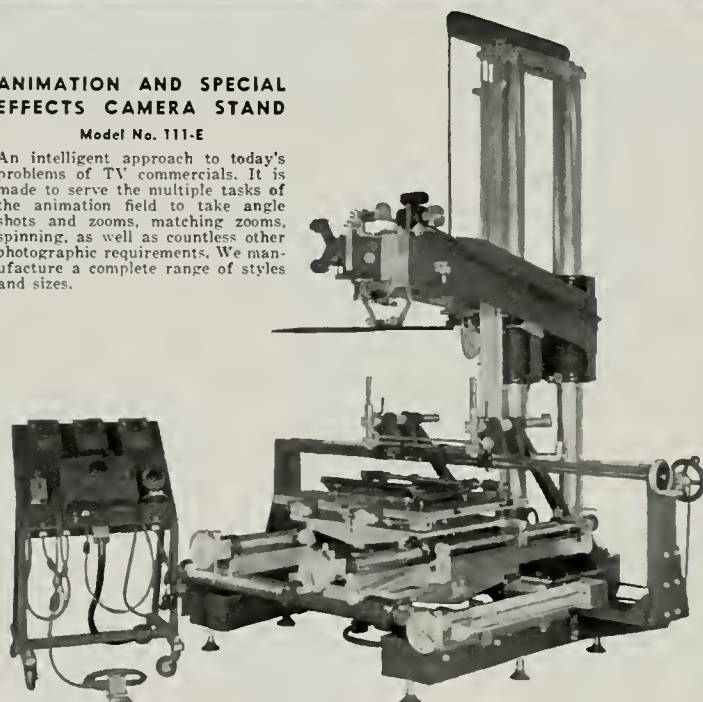
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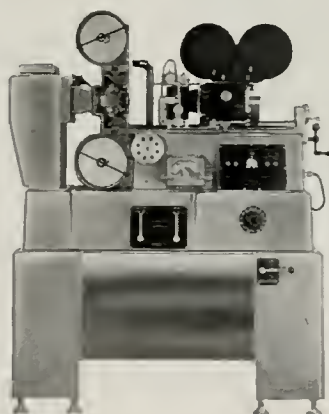
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Worldwide Step-Up in Soviet Film Propaganda Reported by the U. S. Information Agency's Film Chief

LED BY THE SOVIET UNION, Communist countries are mounting an all-out propaganda offensive via motion pictures. A "steep rise" in Soviet film production, emphasizing features of highest quality designed to win international acclaim for Communist cultural achievements, has been reported by Turner B. Shelton, chief of the U. S. Information Agency's Motion Picture Service.

Besides its culture kick, the Communist Bloc also is stepping up production of documentary films. Communist China has announced it will produce 220 newsreels and documentaries this year.

Showings in 59 Countries

According to Shelton, the Soviet Union has indicated it will produce 120 feature films a year by 1960, as compared with an announced quota of 75 this year. Soviet films currently are being shown in 59 countries. Soviet propagandists take advantage of every opportunity to turn out expensive documentaries that will attract foreign audiences. Shelton noted. During Prime Minister Nehru's visit to the Soviet Union, the Soviets made a \$750,000, 14-reel color documentary which promptly was shipped to India for country-wide showings.

The Communist film campaign is described as "just beginning," with Red nations constructing huge film studios with Hollywood-type sets. Communist China reportedly plans to turn out 40 feature films this year, as compared with 20 in 1955. The Chinese also plan construction of a new film studio in 1957.

Cites Aid of Front Groups

"Communist countries," Shelton said, "have little difficulty peddling their films, even in free countries. Where distribution presents a problem, they subsidize box offices,

lease theatres, enlist the help of front organizations, such as film societies, friendship groups, and social clubs."

Typical of the "sweetness and light" cultural films being used in the Communist offensive, Shelton lists the Soviets' *Othello*, *Romeo and Juliet*, *The Circus*; China's *Loves of Ling Shan Pao*, and Czechoslovakia's puppet shows and special effects films which display unusual artistry. These films are for easy export to countries that ban the showing of outright propaganda films. The Communists are providing plenty of obvious propaganda films for countries that will show them.

With lavish color extravaganzas selling the Soviet Union as the cultural center of the world, and loaded documentaries, the Reds appear to be waging an effective idea war with the weapon the West and particularly the United States has made famous. Isn't this where we can in?

* * *

Van Praag Opens Hollywood Branch; Hugh Hole in Charge

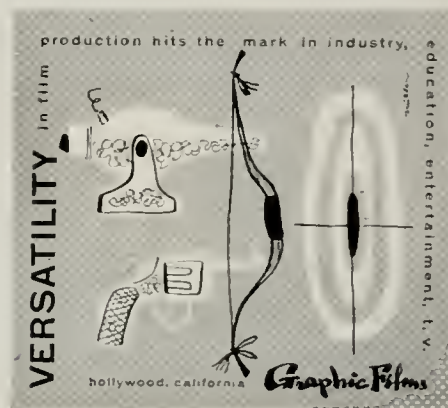
♦ The new Van Praag Production branch in Hollywood, recently announced, will be under the supervision of Hugh Stanley Hole, formerly Maxon, Inc. producer handling the Gillette account. Western office marks fourth branch of the film production firm.

* * *

Fred A. Niles Films Appoints Robert Givens Art Director

♦ Robert Givens has been named art director at the animation studios of Fred A. Niles Films, Hollywood. Givens formerly was with U. P. and Walt Disney.

His first assignment at the Niles studios is a campaign of 10 animated commercials on adequate wiring for tv use by utilities throughout the country.



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PROBLEM:

How to launch a new merchandising idea . . . a modern, efficient color center display . . . and achieve immediate sales results.

SOLUTION:

A Full-Color 12 minute Sound Slide that graphically and dramatically tells the story.

RESULTS:

More than 500 new full-line dealer accounts directly attributable to the film . . . a film that was unanimously awarded First Prize in its category by the Fourth Annual Visual Presentation Competition.

Sarra is proud to have produced this film and is happy to have had the opportunity to work with The Martin-Senour Company in the presentation of this new merchandising idea.

NATIONAL VISUAL PRESENTATION ASSOCIATION

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1956

Fourth Annual Visual Presentation Competition **First Prize**



Award for outstanding achievement
in the development of a visual presentation
which reflects the best principles
of effective communication.



The Martin-Senour Company

Selling

Classification

Slide Films

Category

[Signature]
President, National Visual Presentation Association

[Signature]
President, Sales Executives Club of New York



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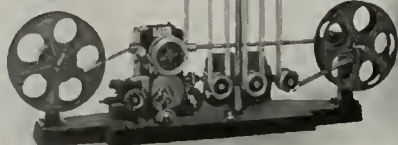
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The MOY edge numbers every
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The MOY replaces cue marks, perforations, messy crayons, punches, embossing—does not mutilate valuable film. Work prints showing special effects, fades and dissolves require edge numbering to keep count of frames cut or added. Multiple magnetic tracks in CinemaScope stereophonic recordings make edge numbering a MUST. Write for brochure.

Present MOY owners can easily install the new and improved inking system!

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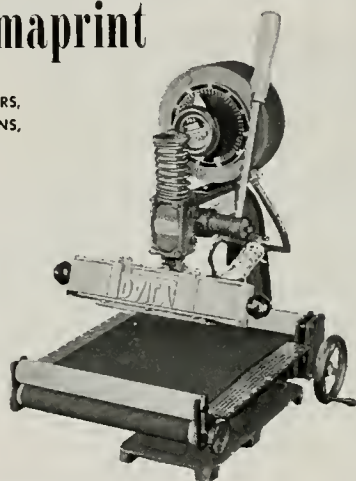
Eastman Kodak Co., Rochester, N.Y.
General Film Labs., Hollywood, Calif.
Reeves Soundcraft, Springdale, Conn.
American Optical (Todd-AO), Buffalo
Telefilm, Inc., Hollywood, Calif.

Consolidated Film Labs., Ft. Lee, N.J.
Eagle Labs., Chicago, Ill.
Cinerama Productions, New York
Columbia Broadcasting System, N.Y.
Louis de Rochemont, N.Y.C.

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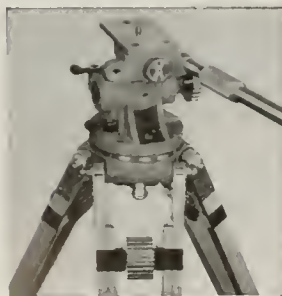
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Overseas Production Division Is Announced by Sound Masters

SOUND MASTERS, INC. has announced the formation of a new division, the International Production Service. Created to fill a need not met by any other organization in the motion picture industry, the IPS is designed to function as Sound Masters' foreign production company for American networks, advertising agencies and industry, with services anywhere in the world.

Heading up the new division will be Wallace Worsley, Jr., whose experience in the motion picture and television fields are well-known both in Hollywood and abroad. For seventeen years he was with Metro-Goldwyn-Mayer as assistant director and unit production manager on many of MGM's top features. He also directed second units. His first association with Sound Masters was as an executive producer and director on a series of feature films produced by Sound Masters in the Far East.

Covers Two Types of Service

When this project was completed, Mr. Worsley returned to the United States via Europe. He spent six months touring Europe to acquaint himself thoroughly with production facilities, costs and personnel in order to develop the background for the International Production Service.

Among the services that IPS will undertake for its clients are:

1. Production advisory service—furnishing detailed production advice, cost analysis and rough budget to clients on contemplated foreign projects.

Complete Administrative Detail

2. Production service—preparing final budgets, breakdowns and shooting schedules, administering any budget submitted, and underwriting any budget administered.

Production services will include sponsored and documentary film



Wallace Worsley, Jr.

production, TV commercials and TV series and special programs.

Some of the Advantages Noted

Advantages cited by IPS for its unique services include:

1. The advisory service gives clients an accurate basis for a decision as to whether to proceed with production plans on any proposed project.

2. Because IPS budgets are guaranteed, the client knows his true costs before he starts production.

3. IPS can furnish the client with trained, efficient personnel who will administer his production as smoothly as it would be done in the States.

4. The client is saved the expense of sending high priced production talent from the United States.

5. IPS offers the client a type of organization that he could only form himself after a protracted and expensive period of trial and error.

6. It offers the client a foreign organization run by Americans. He is saved the difficulties and expense involved were he to work with a foreign company that did not understand his problems and needs.

* * *

Simpson to Reid Ray Sales

♦ A. Merritt Simpson, Dayton, Ohio, has joined Reid H. Ray Film Industries, St. Paul, as sales representative, with headquarters in Dayton.

Curtis Announces Latest Film

♦ The Curtis Publishing Company has released *Modern Magazine Magic*, 26½ minutes, color, for distribution nationally via Modern Talking Picture Service exchanges. It's in the new Eastman color.

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Preparing for a sidewalk interview show are (l. to r.) Norman Armstrong, News Director Herb Robinson, Howard Ramaley and Chief Cameraman Merle Severn of KOMO-TV.



Chief Cameraman Merle Severn (right) and Howard Ramaley adjust portable sound equipment for on-the-spot coverage. Mr. Severn says, "The virtual absence of grain in Du Pont Motion Picture Film permits us to record excellent single-system sound."



Du Pont Representative Harry Ruble examines studio footage shot on Type 930 Rapid Reversal Motion Picture Film with Merle Severn and Assistant Cameraman Howard Ramaley.

"For speed and dependability in TV work, you can't beat Du Pont Rapid Reversal Film!"

—says Chief Cameraman, Merle Severn, KOMO-TV, Seattle, Washington

"**DEADLINE**"—a half-hour news show on KOMO-TV, is just what the name implies. And, to keep up with fast-breaking news events, Chief Cameraman Merle Severn has some definite convictions about the film he uses:

"Du Pont Type 931 is the *only* motion picture film we've found that gives the speed, dependability and consistency we need for newsreel work. Shooting a five-times-a-week news show demands a lot from a film . . . smooth gradation for good reproduction, fine grain and wide latitude to catch every detail in shadows as well as highlights . . . demands easily handled by Type 931!"

"I used Type 930 and 931 in Alaska last year when covering the joint Army-Air Force 'Operation Snowbird' for KOMO-TV and the NBC Network," continues Mr. Severn. "Shooting in temperatures from 10 below to 10 above zero. Du Pont 930 and 931 worked smoothly with no

special preparation of the films.

"When TV schedules are tight—as they often are—Du Pont Rapid Reversal Films can be processed and ready for televising in just *30 minutes*. Footage is frequently used directly from the processing machine with no preliminary projection . . . and we're always confident of the high quality results we'll get.

"Here at KOMO-TV," concludes Mr. Severn, "we use Du Pont films *exclusively*—Type 930 for routine assignments, and Type 931 where more speed is necessary. We call them the 'twins' . . . and they make a wonderful pair!"

Take advantage of the many features of these fine films in your own work. Contact The Du Pont Company, Photo Products Department, Wilmington 98, Delaware, or your nearest Du Pont Sales Office (listed below). In Canada: Du Pont Company of Canada Limited, Toronto.

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SIGHT AND SOUND

N.Y. Producers Cite Decline of Print Quality in TV Spots

★ According to a recent discussion at a meeting of the Film Producers Association of New York there is an increasing problem of poor quality prints of film commercials.

FPA members, who produce the bulk of TV commercials in the U.S., attribute the condition to a loss of control among producers of finished negatives which are being consigned to service organizations for mass production of release prints and shipping.

The practice began when a number of heavy spot buying agencies decided to centralize the location of agency owned negatives heretofore spread among many producers.

The FPA claims that optimum quality images and sound track of release prints are best attained when the individual producer involved deals directly with the film processing laboratory. The next FPA meeting is expected to bring forth concrete proposals aimed at expediting the centralization of agency owned negative film without sacrificing release print quality.

Roy Pinney Productions Takes Over a N.Y. Studio Building

★ Roy Pinney Productions, Inc., has taken over the three-story building at 149 East 69th Street, New York, an address once well known as that of Edward Steichen, one of America's greatest photographers. The studio is 100 feet by 25 feet, with a skylight covering half the area.

Mr. Pinney, engaged in producing a film series for television starring Ivan T. Sanderson, will accompany the scientist-author-explorer on an archaeological expedition to Mexico next month.

46,989 16mm Sound Projectors Made by U.S. Firms in '54

♦ According to the recently-released 1954 Census of Manufacturers of the U.S. Department of Commerce, there were 46,989 16mm sound projectors (both optical and magnetic) manufactured in that year. Total value was \$19,473,000 (at factory). There were 37,365 optical projectors made and 9,125 optical-magnetic projectors. 1954 screen volume totaled \$9,561,000, up from \$5,599,000 of the previous year.

Nat'l Projection Rental Service Now Has Facilities in 44 Cities

♦ In its first 11 months of operation, the National Projection Rental Service, voluntary cooperative organization of audio-visual firms who provide meeting and convention projection services of all kinds, has extended its membership to key firms in 44 U.S. cities.

Organized by Ray Swank of Swank Films, St. Louis, and Tom Roberts, Chicago, head of Midwest Visual Equipment Co., these firms rent projection and recording equipment of all types, provide operators, screens, etc., for business meetings. Coast-to-coast tieup gives clients a single, responsible source to handle showings for large or small groups anywhere in the U.S.

Carey-Swain, Florida Producer, Announces Five 16mm Films

♦ Five films on various Florida subjects are now being distributed by Carey-Swain, Inc., film producers and distributors located in Sarasota, Fla.

The film for which the distributors claim the largest audience is *Florida Glads*, produced for the Florida Gladiolus Growers Association. Other subjects include *Industrial Florida*, produced for the State Development; *Tallahassee*, produced for that city's Chamber of Commerce; and *Having Fun in Sarasota*, made for the Sarasota County Chamber of Commerce.

Carey-Swain has just released a new film, *Enchanted Waters*, made for Warm Mineral Springs, Inc. Many familiar West Coast scenes and historic landmarks are featured in the film which traces the area's appeal to visitors from the early Spanish voyagers to 20th Century vacationers. Gasparilla Pirates, Bradenton Conquistadores, the magnificence of the Myakka River Country and the Indian legend of the "lake of everlasting water," Warm Mineral Springs, highlight the colorful story.

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"For the heart of the meeting . . .

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An RCA Projector belongs in every meeting, in every plan when the purpose is effective explanation. It shows your product . . . and shows it off. Crystal-clear, steady pictures reach out and capture attention. Natural sound reproduction brings sound tracks to life. And a complete amateur gets just such professional results with the RCA Projector that's engineered for operation after minutes of instruction. Fast set-up and RCA's exclusive Quick-Easy threading help *any* operator roll a show within five minutes.

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Production and Equipment Are
Advertised in BUSINESS SCREEN

"Self Improvement Means Greater Success" Film Stars Dr. Norman Vincent Peale and Millard Bennett

DR. NORMAN VINCENT PEALE and Millard Bennett, two outstanding inspirational speakers who have regularly attracted thousands of people to their live forums on self-improvement and salesmanship, have turned their talents to a new 90-minute film version of their talks, tentatively titled *Self Improvement Means Greater Success*, and produced by N. F. Sutton. Dr. Peale is the noted clergyman and author of the best-selling book, *The Power of Positive Thinking*. Mr. Bennett has been on the lecture circuit for years, billed as *The Voice of Selling*.

Back of this new venture is Vision, Inc., publishers of *VISION* and *VISAO*, Latin American news-magazines. Branching out into other fields recently, Vision, Inc. has also acquired the National Foremen's Institute, Bureau of Business Practice, Arthur C. Croft Publications and, soon to be announced, Science Pictures, Inc., one of New York's leading film production firms.

Vision, Inc., will present the film in worldwide distribution "believing that it will provide a contribution in improving human relations and prove as inspirational and valuable to the business executive as to



Above: l. to r. A. C. Croft, exec. vice-president, Vision, Inc. pictured with Dr. Norman Vincent Peale (center) and Millard Bennett at N.Y. premiere of new film.

the youth just starting out in the world."

As previewed recently, there can be no doubt that Dr. Peale and Mr. Bennett are immensely winning speakers with plenty to say. But 90 minutes of straight-from-the-shoulder uplift does seem to be an awfully big dose at one time.

It has not been finally decided how to break the package up, but it is hoped that four or five shorter films may be fashioned from the excellent material. In this form, the two men should prove to be more

attractive to the average audience and decidedly effective in putting across their message. They have a superb speaking presence, humor and good sense.

Co-distributors of the film, or films, will be Arthur C. Croft Publications, 100 Garfield Avenue, New London, Conn., and United World Films, Inc., 1445 Park Avenue, New York.

First Russian Medical Films Shawn at A.M.A. Convention

★ Three of a group of 10 Soviet medical motion pictures, the first to be shown in the U.S. in many years, were a feature of the recently-concluded annual convention of the American Medical Association in Chicago.

The three films, produced by the Academy of Medical Science of the USSR, covered surgical techniques. They were selected from the 10 subjects exchanged with Russia as a result of a 1954 request made by Prof. B. V. Petrovsky of the Academy during a visit to Walter Reed Hospital. At the request of the State Department, Ralph Creer, Director of Motion Pictures and Medical Television of the AMA, cooperated in the official exchange.

The films were produced in 35mm Agfa color of good quality.

AT JAMIESON FILM CO.

we are, first of all **BUSINESSMEN**

The production of a motion picture is an exacting, creative business. But it is, first and foremost, a business. When you invest the corporate dollar in film you are well aware that it must pay a return, either in sales, public relations benefits, or training effectiveness.

It is for precisely this reason that at Jamieson Film Company we try to appraise each new production in terms of its ultimate purpose as a business communications tool. For we know that the most elaborate production and the trickiest effects, no matter how much we enjoy doing them, are wasted unless the picture is carefully and thoughtfully planned to do the whole job assigned to it with complete effectiveness.

This business approach to film production also places upon us an obligation to give our clients a realistic picture of their motion picture plans: realistic costs, delivery dates, probable results. And it requires careful and attentive service on every job, whether the budget is large or small.

The Jamieson method of doing business has served us well during our forty years of operation. More important, it has enabled us to serve well such clients as Texas Gulf Sulphur Company, Humble

Oil and Refining Company, Phelps-Dodge Copper Corporation, Sinclair Refining Company, Dresser Industries, Three-States Natural Gas Company, Oilwell Supply Division of U. S. Steel, Southern Union Gas, Southern Pacific Railway, and many others.

If you believe, as we do, that business films are, first of all, a business investment, perhaps we should be working together.

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Motion Picture Producers Since 1916
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extremely interesting.
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Manufacturer's Twenty Member Motion Picture Unit sets up to shoot Northrop F-89D all-weather jet interceptor for sequences in Northrop Training Department film.

INDUSTRY'S USE OF 16MM CAMERAS BROADENS

Northrop Aircraft Demonstrates Expanded Industrial Use of Mitchell Cameras

Over 100,000 feet of film were shot last year by two 16mm Mitchell cameras operated by a full-scale motion picture unit at Northrop Aircraft. Operating daily throughout the year, these 16mm cameras provide impressive evidence of the rising role of professional motion picture equipment in American Industry today.

Northrop, a leader in airframe and missile manufacture, makes diversified use of their Mitchell cameras. Motion pictures range from employee activities to engineering test films—where re-shooting is impossible and where steady, accurately-framed film of superior quality is consistently delivered by Mitchell cameras.

No other single camera is today used by American Industry for such a broad range of filming requirements as is the Mitchell camera. Easy operating Mitchell cameras help create sales, meet delivery schedules, and systematize and accelerate research and development. For details about Mitchell equipment that will meet your specific needs, write today on your letterhead.



Alaska Bound test pilot Bob Love and Columnist Marvin Miles being filmed by Mitchell camera for Northrop Public Relations Department.

For Quality Control Film, Mitchell camera moves in for close shots of Scorpion F-89D.

104 Rocket Solvo of twin-jet F-89D is captured on 16mm Engineering Test film.



Mitchell Camera
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*85% of professional motion pictures shown in theatres throughout the world are filmed with a Mitchell

Ninth Annual Cleveland Festival

Eighteen Outstanding Films Selected for "Oscar" Awards as Cleveland Film Council Holds Ninth Annual Screening

PIONEER AMONG the sponsors of film festivals is Cleveland's Film Council. This year, on June 8 and 9, the Cleveland group held its 9th Annual Film Festival, saluting a broad selection of the year's outstanding sponsored and educational motion pictures. The traditional Cleveland "Oscar" award was presented to 14 sponsored films; four unindicated, independent productions also won the coveted statuettes.

With David Adam, Council president, on the rostrum, the featured address at the annual Awards Banquet was made by Floyd E. Brooker, executive secretary of the Department of Audio-Visual Instruction, National Education Association. Mr. Brooker spoke on "The Crisis in Communications."

Festival screenings of 290 titles submitted for honors were attended by nearly 300 local leaders in affairs, heads of community and civic organizations, educators and business spokesmen. Kenneth Nash, director of the Education Department, Cleveland Chamber of Commerce, made the awards presentations.

Cleveland "Oscar" winners were:

Agriculture and Conservation: *Arizona and Its Natural Resources*, 28-minute color film sponsored by the United States Bureau of Mines in cooperation with Phelps Dodge Corp. and produced by Frederick L. Rockett Company. This picture shows how enterprise found industrial wealth in a state considered industrially nil.

Employee and Industrial Rela-

tions: *Production 5118*, sponsored by Champion Paper & Fibre Company, produced by Wilding Picture Productions, Inc. — a 27-minute color dramatization of the necessity



Above: Elizabeth Hunady, Cleveland Public Library and Eric A. Teel, registration chairman, handle incoming guests at Festival.

and fundamentals of good personal communications in industry.

Sales Promotion: *What's It to You?* — produced by The Jam Handy Organization, Inc., for E. I. du Pont de Nemours and Company. A film about film — this 24-minute color study explains the synthetic Mylar.

Industrial Processes and Research: *Bright Steel*, sponsored by Bethlehem Steel Company and produced by Mode-Art Pictures, Inc. How Bethlehem Steel maintains the quality of its tin mill products is shown in this 28-minute color film.

Public Relations: *The Ford People*, produced for Ford Motor Company by Raphael G. Wolff

Studios, Inc. In 22 minutes of color, this picture tells of the huge employee family engaged in Ford mass-production.

Safety, Industrial and General: *The Case of Officer Hallibrand*, a 27-minute black white film sponsored by Ohio Oil Company and produced by Wilding Picture Productions, Inc., which points out dangers involved in careless acts of drivers.

Travel: *Snows of Aorangi*, sponsored by New Zealand Embassy, produced by New Zealand National Film Unit. The South Islands' alpine ranges, glaciers, lakes, the snow-fields of the North Islands' volcanic mountains and ski adventure are depicted in this 20-minute color traveler.

Family and Community Relationships: *The Boy With a Knife*, sponsored by the Welfare Federation of Los Angeles, produced by Dudley Pictures Corporation. 20 minutes, black white, which tells how a group of delinquency-bound boys are brought to good account by the formation of a club.

Health: *They Learn to Live*, sponsored by United Cerebral Palsy Association, Inc., of Cuyahoga County, Cleveland, and produced by Edward Feil Productions, Inc. This 12-minute color film documents the Association's development of a program of diagnosis, treatment, speech therapy and education.

Medical and Nursing: *Dynamics Tubercle: In Vivo Observations of Pathogenesis and Effects of Chemotherapy in the Clark Rabbit Ear Chamber*, sponsored by Pfizer Laboratories, produced by Churchill-Wexler Film Productions — a 30-minute color film explaining the formation of connective tissue in the Clark rabbit ear chamber.

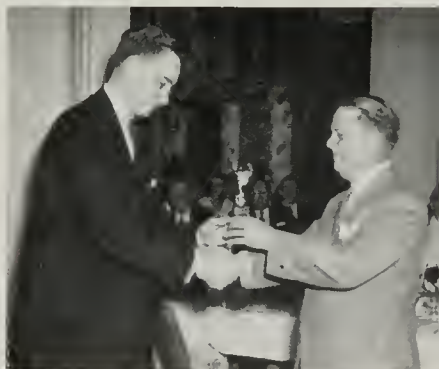
International: *Turkey: This World* (CONTINUED ON THE NEXT PAGE)



Accepting first award for The Jam Handy Organization film "What's It to You" is H. P. Zuidema (right). Sponsor is E. I. du Pont de Nemours and Company.



R. J. Haynes, Film Department, Ford Motor Company (left) received "Oscar" for "The Ford People" produced for his company by Raphael G. Wolff Studios, Inc.



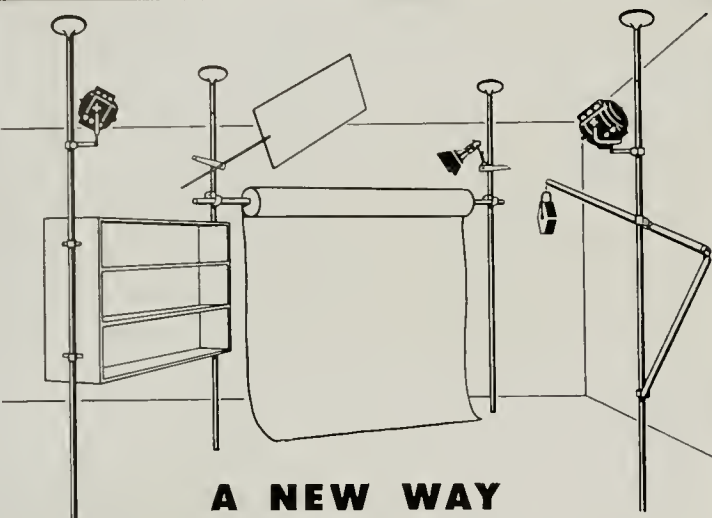
Donald Elliott (left) accepted "Oscar" award for "Production 5118" on behalf of Champion Paper & Fibre Co. and the producer, Wilding Picture Productions, Inc.



Mr. Nash presented the "Oscar" for Bethlehem Steel Company's film "Bright Steel" to Donald Jones (left) representing the producer, Made Art Pictures, Inc.



Cleveland Awards Banquet guests heard Floyd E. Brooker, (standing) executive secretary, Dept. of Audio-Visual Instruction, National Education Assn., who spoke on "The Crisis in Communications." L. to r. at speaker's table are Eileen Petrie, secretary, Cleveland Council; Kenneth Nash, Ass't Legislative Counsel, Cleveland Chamber of Commerce; David G. Adam, president, Cleveland Film Council; Mrs. Fern Heckelman, general chairman of Festival; Elmer A. Treece, treasurer of Council; and James A. Chesebrough, director, Audio-Visual Center, Fenn College, host to this year's Festival screenings.



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LIGHTS • PROPS • BACKGROUNDS • MIKES
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POLECAT is a featherweight, telescoping column of 1½ inch anodized aluminum with an expansion spring in the top. Adjust it once to your ceiling height with locking collar. Then just spring it in and out of place as you please. Rubber pads top and bottom protect ceilings and floors. POLECAT can't be knocked over... and takes less floor space than a silver dollar.

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The major cause of film failures is poor splicing... and the major cause of poor splicing is improper scraping (either too much or too little). SPLICE-O-FILM solves both of these problems with its automatic scraper that takes off exactly the right depth of emulsion every time... regardless of applied pressure.

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Cleveland's Festival:

(CONTINUED FROM PRECEDING PAGE)

of Ours, produced by Dudley Pictures, Inc., for the Turkish Information Office, which affords a 14-minute color tour of present day Turkey.

Gardening and Home Improvement: *The Promise of Spring*, sponsored by the Association of Bulb Growers of Holland, Inc., produced by D.P.M. Productions, Inc. A complete demonstration of how to get the best results with Dutch bulbs is provided by this 17-minute color view.

Career Guidance; Recruitment and Training: *Airman Smith*, sponsored and produced by Northrop Aircraft, Inc. Shot at Air Force bases, this 29-minute color film portrays the beginning of a young man's air career.

Teaching and Classroom — Sciences (Secondary and College): *The Living Bird*, produced by Murl Denning Film Productions, which describes bird flight and other powers, habits for 14 minutes of color.

(Teaching and Classroom — Humanities—Secondary and College) *Mooti—Child of New India*, a 15-minute color picture produced by Atlantis Productions, Inc., showing the changes in India in recent times.

(Teaching and Classroom, Elementary) *The Story of the Pilgrims, I and II*, produced by Stringtime Productions for McGraw-Hill Book Co. A 28-minute silent color film, this is the story of the Pilgrims' exile and events leading to the first settlement at New England.

Arts and Crafts: *The Haitian Primitive*, produced by Carlin Films, a 13-minute color survey of work being done by artists in Haiti.

Experimental: *O Dreamland*, produced by Kinesis.



One of 18 Cleveland Jurors

Swank's, St. Louis Audio-Visual Firm, to Occupy New Building

★ Plans to occupy a building providing 10,000 square feet of space have been announced Swank's, St. Louis audio-visual equipment center and film library. The firm intends to substantially increase its clientele in the metropolitan area and elsewhere.

The new area will be used better display the large array audio-visual equipment which Swank's supplies to industrial churches and schools. Swank's will occupy two levels in the new quarters. The entire first floor will be for sales and service, the lower level for storing new and rental equipment. Films in Swank's rental library will be maintained in the lower level. All acoustical areas of the air-conditioned building will be of the "random type" for sound fidelity.

An innovation will be arrangement for returning rental films. Customers will be able to return films any hour of the day or night without leaving their cars—by using a built-in weather-protected receptacle and gravity chute. Swank's customers may also use "shopping carts"—supermarket style—assembling their needs from various departments. A number of sound-proof screening rooms will be provided.

Through a national organization, Swank's has service facilities and offers on-the-spot service personnel and projection and sound operation in every part of the country.

Artist's sketch of new modern building for Swank's, St. Louis audio-visual firm.



You are invited...

**to the National Convention
for everyone interested in
AUDIO-VISUAL MATERIALS
AND EQUIPMENT**

1956

NATIONAL AUDIO-VISUAL CONVENTION AND TRADE SHOW

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Including Separate Meetings of:

- National Audio-Visual Association
- Educational Film Library Association
- A-V Workshop for Industrial Training Directors
- Chief State School A-V Officers
- Industrial Audio-Visual Association (Regional meeting only)
- Agricultural Audio-Visual Workshop
- A-V Conference of Medical & Allied Sciences
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Featuring... **THE NATIONAL AUDIO-VISUAL TRADE SHOW...**

**Largest exhibit of Audio-Visual Equipment and Materials
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2540 Eastwood Avenue, Evanston, Illinois

Admission Policies: Audio-visual users and buyers are admitted to the Convention upon registration with any of the constituent groups. Audio-visual dealers, manufacturers and others eligible for membership in the National Audio-Visual Association must apply for such membership before being admitted. For details contact NAVA

Your public relations story on **FILM**

penetrates the mind

Modern gets it there!

**For your film, use the specialized services
of the only national network exclusively
devoted to distribution of sponsored films**

Motion pictures have the power to deliver a public relations story in a way insuring that your message is fully understood and retained. The attainable impact of the movie coupled with the fact that you get an actual count of the number of people seeing it means that you are using a medium which enables you to report specific results to your board of directors.

Distribution of sponsored public relations films via television, theatres, and 16mm audiences is the job that is being done by Modern for hundreds of leading business concerns and trade associations. Just as you call on the services of a qualified producer for the production of your film, you should also call on the services of a qualified distributor to make certain that your motion picture reaches the screen in front of the people who are important to you.

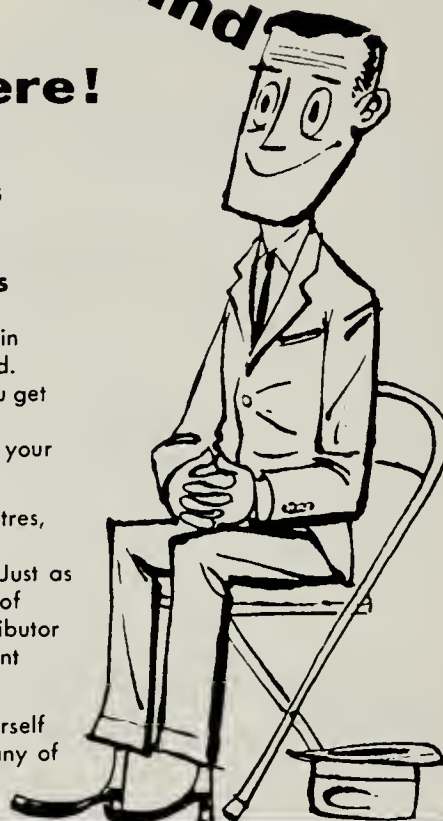
If you have a film program or are planning one, you owe it to yourself to find out what Modern can do to help you. Call us or write any of the offices listed below.

NEW YORK JUDson 6-3830
45 Rockefeller Plaza, New York 20, N. Y.

CHICAGO DELaware 7-3252
1 Prudential Plaza, Chicago 1, Ill.

DETROIT TEMple 2-4211
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BOSTON	CHICAGO	DENVER	INDIANAPOLIS	MILWAUKEE	OMAHA	SAN FRANCISCO
BUFFALO	CINCINNATI	DETROIT	KANSAS CITY	MINNEAPOLIS	PHILADELPHIA	SEATTLE
CEDAR RAPIDS	CLEVELAND	HARRISBURG	LOS ANGELES	NEW ORLEANS	PITTSBURGH	WASHINGTON, D. C.



Job security through improved selling skills is one film's mission (see "The Story of a Star" on page 39).

The Woman's Angle and the Screen

"A Powerful, Neglected Influence" Women's Interests Have Broadened Immensely
Today's Feminine Audiences Are Alert to Useful, Informative Sponsored Films

THIS MONTH'S COVER FEATURE
Business Screen Special Report
on Potentials for the Sponsor

IN THESE DAYS of easier homemaking and speedy communication, women are becoming the number one target for any kind of film message that might be in the family interest.

The greatest influence in the world is helping to form public opinion or create a desire for a new product, all of which is just a lot of talk that got someplace. Women can get it there faster and better than anyone.

A three-year survey on habits and motivations of women was made by Kay Metz, director of women's programs for Quaker Oats Company, by questionnaire plus a lot of old-fashioned talk over coffee cups. It shows what has long been suspected—a woman's influence is not limited to the economic front where she is the country's biggest purchasing agent and comptroller of the budget. She is also a potent factor in shaping her husband's opinions, attitudes and activities.

A Great Awakening Is Taking Place

Mrs. Metz, one of our nation's most prolific writers on women, in 1955 spoke before more than 50,000 members of her sex in every part of the U. S. She is currently using a new film, *Waste Not, Want Not*, to clinch her verbal messages in a grass roots campaign in behalf of the Citizens Committee for the Hoover Report, with which her company is cooperating.

In polling some 7,600 women, she found a great awakening taking place. They have one thing in common, whether in business, on a farm, in a factory or home. They worry about the same national problems and in this order—68 per cent, unnecessary government spending; 51 per cent, high taxes; and 43 per cent, the threat of communism.

The result that really presents a challenge to

the film industry is closer to home. Eighty-six per cent said they are planning a definite self-improvement program including interests in every area, more participation in community affairs, planned study courses and greater care in selecting material to use. Previous studies indicated they were reading more for excitement, entertainment, fulfillment than for information or knowledge.

There are more women in America than men, a plurality of 25 million. They are not only numerically stronger, but control the private wealth. Women own 55 per cent of all savings accounts, hold title to 40 per cent of real estate, own 50 per cent of industrial stocks, inherit 68 per cent of all estates and are beneficiaries of more than 80 per cent of insurance policies. They also make up the largest influence group of all time.

Woman's Influence as Buyer and Citizen

Of keen interest is the degree of woman's influence in this expansive field and the direction it takes. Hers is a small world, not because she wishes it so, or because it must always be so. She has a buying power that reaches right into the market places of New York, Chicago and San Francisco, moral values and a tenacity that can unseat unwary politicians, and an intense desire to explore with her family the new wonder-

world of invention and product development that makes her living standard the highest in the world.

The manufacturer has only begun to realize the possibilities of mass merchandising that came when television brought its instantaneous message into the living rooms of millions. That sales message is being considerably refined by judicious film production that has put such communication on an entertainment level. There is a story to be told, and told well.

Public Service Films for Television

Television stations preview films for possible public interest value on a sustaining basis, generally choosing those with 13 and one-half to 27 minutes running time. They look for high professional quality with the least amount of

(CONTINUED ON THE FOLLOWING PAGES)

Theatre audiences contain a large proportion of feminine viewers; good short subjects in the public interest get widespread acceptance.



WOMEN AND THE SCREEN:

(CONTINUED FROM THE PRECEDING PAGE)

direct advertising. Sponsored films are widely accepted by television stations and audiences.

The same type of film, except for running time, is widely used in motion picture theatres—chain, independent and drive-in. They must be made so that the audience will accept them as part of the regular program. Ideal length for such showings is 10 to 12 minutes, but they may run to 20 minutes, depending on subject matter and treatment.

Road shows draw average audiences of 400 in summer rural and resort circuits. Here is a ready market for short subjects added to the regular film fare. These often are underwritten by merchants who remain open on show night.

Meet "Mrs. Middle Majority Housewife"

A composite emerging from Mrs. Metz's survey might be called Mrs. Middle Majority Housewife, who, released from a dreary pattern of daily activity, has imagination and interest that knows no bounds. Her "want-to-know" extends into every field of endeavor with a desire to participate with her family, members of her club and others in the community to explore these new vistas. Discussions at meetings will depend on the wealth of information that can be offered best through the film medium.

She is close to her family but not as home-bound as traditional concepts would have it. She is a citizen, a stockholder, a club member, a community worker, an educator, a church goer with the power of influencing someone in each group. She is concerned with the welfare of her family, the community and the nation. She is a conservative in her economic thinking and influences her husband in that direction. The degree of that influence is in direct proportion to efforts directed at her by her husband's company, outside interests, or both.

A club meeting is a special event devoted to matters important to health and happiness of a woman. She wants her role in government, finance and education sharply defined by a film, speaker or club officer. She has a social idealism



In films like "Beauty for Keeps" (Johnson Wax) feminine viewers get useful facts on modern home care.

that sharpens interest. Fifty two per cent of the women polled by Mrs. Metz said they intend to become more active politically, to do more than just cast a vote in general elections. Thanks to such items as frozen foods, ready mixes and diaper service, women have time for such efforts. Only a few years ago it took 5.5 hours to prepare three meals a day for a family of four. Today she can do it in an hour and 35 minutes, a gain of nearly four hours a day for shopping or group activities.

Experts in Selling Products, Not Ideas

No expense has been spared in developing experts in merchandising and selling products to women. Psychological researchers have analyzed her wants, probed her suppressed desires, studied her weaknesses and moods. As result there are many experts in selling to women, but few adept at selling ideas.

The influence of a wife has long been recognized among the professions as any woman married to a doctor, clergyman, teacher or any executive very well knows. Because of their numerical strength, what American women think can be as important as what they buy.

Manifold interests of the highly organized women's clubs offer a potential audience that is astronomical. National Congress of Parents and Teachers alone has 3,822,694 members in 39,000 associations with General Federation of Women's Clubs a lesser but equally potent 815,000. Three million women of all ages participated in Young Women's Christian Association activities in 1954.

and the Girl Scouts in the same year accounted for 2,230,972. Others in top brackets are the American Association of University Women with 131,000; Camp Fire Girls 392,000; Woman's Christian Temperance Union 400,000; Daughters of the American Revolution 176,343; and Altrusa 12,000.

Films Can Help Her Reach Good Decisions

Mrs. Middle Majority Housewife often is lonely and feels isolated from the world, even from those closer to her. She struggles constantly against feeling that the work a homemaker does is not terribly important. Anything a good film program can bring her is apt to be deeply appreciated.

She is unable to reason clearly on new and strange questions, and accepts the decisions of others in proportion to her confidence in the speaker, the writer, the boss, the union steward, political candidate or community worker. In planning films for this audience, always discuss situations, projects and ideas that she can interpret out of personal experience. If you want her to have a good opinion of your product or company, give her information and more information.

No one can do that but your company or association, and through a special program designed for just that. This is essential, but the best possible presentation is a failure if heard and seen by only a few. Films, either through community programs or television, will get a message across faster and better than any other medium. They offer opportunity for group discussion, and if conducted by able leaders will motivate the people in the audience much faster.

Roger W. Gerling, secretary of the customer relations council, American Trucking Association, calls wives a "powerful, neglected influence."

Study clubs gain in popularity as more women seek in their own lives the key to world peace, relating their own activities (or lack of them) to the building of an orderly world.

Economic Facts Are a Key Subject Area

Credit is a subject that can be communicated to women without using a measuring cup and teaspoon, as money is listed as the most frequent cause of discord in the home. Since women spend 30 cents of every dollar, they should have information on the subject without turning to the financial page. "Before you sign on the dotted line" would be a film subject.

Household Finance Corporation takes a well-considered recognition of the women public via a film library with information on money managing such as *Make Sense With Your Clothing Dollars* to help the family solve budget problems. The film is loaned free and is accompanied by booklets of the same title.

The banking industry has discovered that in selection of the family bank, the wife picks the institution on her own about 26 per cent of the time, helps the husband make the selection 23 per cent of the time, and influences the remaining 51 per cent of the decisions.

Behind Your Telephone Bill takes the AT and T customer behind scenes of servicing the millions of daily telephone calls and the complex machinery that reduces bookkeeping cost.

Mental health is of great interest. Mothers

Employee noon-hour film showings on convenient, profitable 16mm sound equipment can reach on important segment of the feminine audience within shops and offices. (Illinois Central photo.)



feel it important to know the nature and symptoms of mental ills and know when members of the family need aid. A lot fewer young wives would go home to mother if they understood the pressure under which their husbands work. Hearing aid makers approached the hearing problem sympathetically (and successfully) with a 12 year crusade with intelligent use of films that point up problems of hearing deficiency, correction and acceptance of mechanical aids. Prints were made for free showings, with significant response from women's groups.

Job Security Is Another Major Concern

A major concern is job security. One of the many women who wrote their thanks to the Quaker Oats Company on its program for wives of employees said "God bless the company that takes an interest in its wedded relatives." Mrs.



"This Is Life" (American Meat Institute) presents a colorful story of real interest to women's groups.

Metz receives four or five letters a week from industrial concerns seeking her counsel in setting up women's programs.

Two women were appalled at school dropouts. They learned that about half of all fifth graders, as a national average, would leave school before graduation. Finding that with many it is a financial problem, they got busy and arranged part time and summer work, making it possible for many to stay in school. They reasoned that these immature and ill equipped children would make up the labor supply from which their husbands' company would have to draw.

An Authentic Series on Child Behavior

Campus Films launched a series about children, after more than 10 years of study, which appeal to maternal audiences because of their authenticity. A special clubroom with concealed cameras caught the youngsters in relaxed moments, showing the growth on emotional, physical and language levels. The picture is considered a requisite for civic and school groups forming play schools as part of their communities.

The ladies turned out in large numbers to push for change in the representational structure of the State of Illinois after showings of Sarra's film on *The Blue Ballot Reapportionment Amendment*. It was written by a woman staff member and designed for statewide showing before women's groups. It sparked one-woman campaigns as well as mass efforts such as that of the League of Women Voters.

Women want to make government by the people a stronger reality, and films on citizen

(CONTINUED ON PAGE FIFTY)

How to Reach Feminine Audiences With Your Films

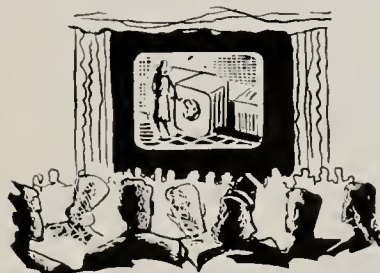
AN ANALYSIS OF MOST EFFECTIVE CHANNELS OF DISTRIBUTION

THE EDITORS of BUSINESS SCREEN have surveyed the broad patterns of 16mm. Television and Theatrical Distribution affecting the great feminine audience for sponsored motion pictures and slidefilms. Our conclusions will be helpful in determining the potential success of any campaign directed at this important segment of the total U.S. population:

1. A word of caution is important in the area of 16mm direct distribution to adult women's clubs and organizations. While this audience can be reached by direct shipment of prints, adult women's groups usually have to make arrangements to borrow sound equipment. To be sure of equipment availability, a pre-release survey is indicated to program chairmen and, if the groups are large enough (as in major metropolitan centers), the sponsor may well arrange for projection service through such organizations as the National Projection Rental Service. Cost of this averages about \$20-\$25 per group, including operator, projector and screen.

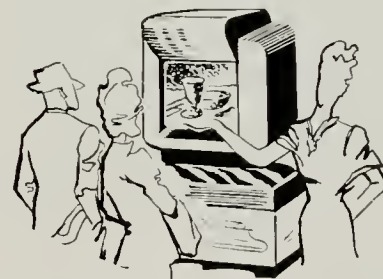
2. Teen-age girls can best be reached through junior and senior high school bookings for which commercial distributors are well-equipped. Most (95%) of all U.S. high schools have 16mm sound equipment. Cost of bookings and shipments only is entailed. A promotional mailing through the services of a commercial distributor will get an excellent response on consumer education, home economics, grooming and similar subjects for interested sponsors.

3. Adult women's audiences are most easily reached through 35mm theatrical channels, including drive-ins, where interesting, general interest short subjects of 10-minute length in color or black and white are welcomed by theatre managers and bookers. Again, it is important to consider the services of professional distributors who know this field. Booking arrangements are based on cost of service only since no payment is made to the theatre for screen time. Consult these distribution specialists during the creative phase of your contemplated film. They know what the theatres will accept.



4. Adult and teen-age women's audiences are also reached via sustaining or public service 16mm film releases to television stations. Subject matter of primary importance, with a minimum of commercialism permissible. Our television contacts indicate that stations will welcome news-worthy or highly-interesting short subjects of five, seven, ten and thirteen-minute lengths for their wide-spread afternoon and morning programs directed at women's audiences. About 74 of more than 400 tv stations are already equipped for color film transmission. Specializing distributors will handle shipments to tv stations.

5. The general 16mm audiences of adult groups and teen-agers will include a large percentage of feminine viewers. Lower cost of promotion and a higher percentage of booking returns can be achieved through general distribution, specifying only "adult" or "teen-age" categories. This broad audience is very satisfactory for such subjects as economic education, traffic and home safety, gardening, travel, home care and decoration (remodeling, etc.) and health education, as a few examples.



6. Special women's audiences can be reached through direct projection utilizing continuous or semi-automatic 16mm sound or slide projectors at women's conventions, county fairs, open-air showings through merchant-sponsored arrangements and in the important area of retail department store showings in specialty departments such as maternity wear, rugs and draperies, home furnishings, wedding apparel, etc. Most large retail stores welcome sponsor material which can be promoted for point-of-sale showing.

7. Finally, it is important to use sight/sound media to train and inform retail store personnel handling sponsor lines of merchandise, apparel, textiles, etc. Sound slidefilms are a most effective medium for retail store education. Such groups as the National Retail Furniture Association, etc., have made excellent use of this medium. Clerk showings of consumer films are also good training procedure for the manufacturer.



"The Red, White and Blue Line" a 10-minute, 16mm film starring Tyrone Power is a current band film.

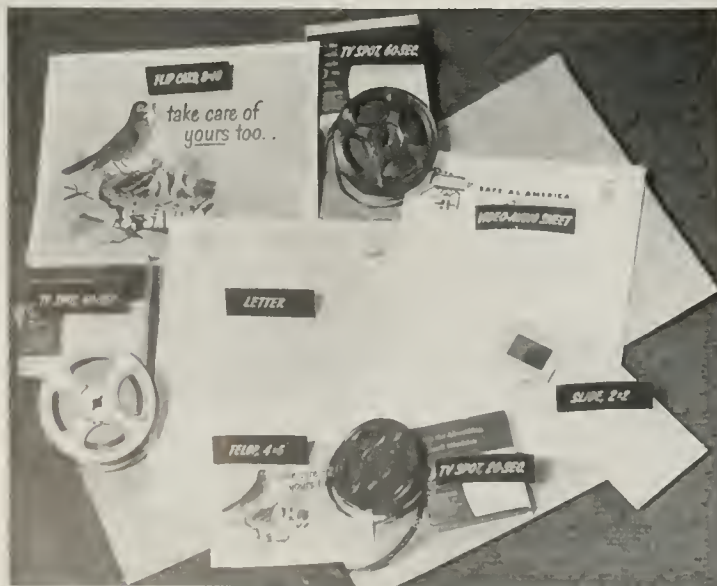
THROUGH THE WAR AND VICTORY Loan campaigns of the 40's, nearly every facet of the film industry participated in the distribution and showing of hard-hitting films which brought the impact of battle-fronts to communities, factories, union halls and crossroads where Bond Drives were being conducted. Today, in this 15th Anniversary Year of the Series E Savings Bonds and of the Payroll Savings Plan, some 40 million Americans have a cash stake of more than \$40 billion in both Series E and the later Series H (introduced in 1952) Savings Bonds.

This huge reservoir of future purchasing power is supported within 40,000 companies who have the Payroll Savings Plan, with 3 million employed men and women investing \$160 million per month in Series E Bonds purchased under the Plan. Clearly the U.S. Savings Bond program is of vital concern to all Americans, as is its continued growth to the United States Treasury.

14 Films Available Now

Motion pictures have continued their important informational and

A monthly kit of U.S. Savings Bond television advertising material containing these visual and printed elements is sent to all U.S. television stations.



Showtime for Savings Bonds

Motion Pictures for 16mm, Television and Theatrical
Audiences Help Stimulate U.S. Savings Bonds Program

inspirational roles in the U.S. Savings Bond program throughout these 15 years. Today, 14 motion pictures and a total print inventory of nearly 4,000 films are being distributed through the local facilities of state sales directors of the Savings Bonds Division. In this peacetime era, entirely different themes motivate purchasers of bonds. *America the Beautiful* a 20-minute Technicolor subject which portrays the beauty and strength of America and its people, is the most popular film currently in use.

Another Warner Brothers' short, *Power Behind the Nation*, also has more than 500 prints in circulation. Its stirring narration and moving music tell the story of the building of the nation down to the abundant present.

Armed Forces Contribute Titles

U.S. Marine Corps and Army Signal Corps films like *Uncommon Valor* and *A Free People* are doing a job in the Savings Bond program, aided by the specific missions accomplished by children's films like *Stamp Day for Superman* and *Stamp Day for Lassie*, which help stimulate thrift habits in the nation's classrooms.

The 16mm Savings Bond film program is only one aspect of a broad visual approach made by its able promotional staff in Washington. Television, for example, may use some of the numerous one min-

ute newsreel-type trailers furnished by the Division but also is fortified by a monthly kit of U.S. Savings Bond television advertising material which is sent to all television stations.

This kit includes 2 x 2 color slides, 4 x 5 telops, live announcement copy in lengths of 3-seconds and 20 seconds and 16mm film an-



June Allyson helps promote Payroll Savings Plan participation in "The Bond Between Us" a 17-minute film.

noncements produced by McCann-Erickson, Inc., volunteer task force agency. These film announcements are in black and white and in one minute and 20-second lengths.

In addition to the kits sent to these individual stations, the four major networks are supplied with 35mm sound film announcements for use on network programs on public service time. Top motion picture stars frequently appear in these announcement spots, both for individual and network programs.

Theatrical showings also give millions of moviegoers a direct Savings Bond sales pitch through one-minute films of the newsreel type.

Plant Showings Are Important

Mindful of the tens of thousands of 16mm film showings in plants, schools and to group audiences of every type, the Savings Bonds people see a direct relationship between the Payroll Savings Plan, for example, and the increased use of Savings Bonds Films in the numerous plant noon-hour film programs.

Industrial relations and training personnel directing such programs can be especially helpful in booking such pictures for their noon-hour programs. Sales directors in every state and in most large cities throughout the U.S. will cooperate in making 16mm prints available. An ideal film for this use is *Fly*,

Fisherman, Fly, a 30-minute 16mm color film donated to the Division by the United Aircraft Corporation. While print supply is somewhat limited, each State office has one available for free loan.

School Subjects Encourage Thrift

School audio-visual directors have also been encouraged to take advantage of the Savings Bond films which encourage youngsters to thrift habits. In addition to the two *Stamp Day* films of 20 and 15-minutes each, there is a 5-minute film starring Robin Morgan in an inspirational, patriotic appeal to children and parents for participation in School Savings.

A 30-frame silent filmstrip called *Billy Dollar* brings the School Savings theme down to elementary grade level understanding. Accompanied by a reading manual, *Billy* shows how he doesn't want to be left in a piggy bank where he's doing no good. He gets out into the world, calling on his fellow dollars to help make the country stronger.

Among the latest of the Treasury films is a 17-minute color and sound subject titled *The Egg and Us*, prepared in the public interest by LIFE



Dog star "Lassie" is helping sell thrift habits to youngsters in the classroom film "Stamp Day for Lassie".

Magazine. Animated by Pelican Films and produced by Brandt Enos Associates, *The Egg* delivers the economic story behind Savings Bonds, shows the importance of a sound dollar and how the widespread sale of Savings Bonds are important to the growth of America.

This latest film is a "management" subject and especially suitable for meetings of business groups, bank organizations, groups of Bond volunteers and women's organizations. It is especially intended for organization or campaign meetings on company Payroll Savings drives.

Films can and are playing a key role in the nation's economy as vested in the U.S. Savings Bond program. Through the cooperation of film distributors and users, it's a mighty important contribution.

Star-Maker in Retail Selling

Allied Stores' Nationwide Retail Organization Helps
Sales People Raise Sights With a Basic Training Film

LOCATED ONE UPON ANOTHER in the cities and towns across the country are a million of retail stores selling just about everything we buy. This industry—the biggest business in the world—employs several millions of salespeople, and the difference in how well they sell, in store after store, is one of the most important factors in each store's success or failure.

One of the most successful retail operations is Allied Stores Corporation, the nation's largest department store organization with more than 30 stores and over 30,000 employees. Each Allied store operates under its own name and has wide promotional latitude in keeping with the local flavor of its community. However, general merchandising methods, including training systems, are coordinated by central management in New York.

Complements Member Training

Last fall, seeking a useful tool to complement the member stores' sustained training programs, Allied engaged Caravel Films, Inc., to produce a film which would emphasize sound merchandising methods applicable to almost all retail sales situations. The result, completed several months ago, is a 33-minute sound motion picture titled *You Are the Star*.

Going into immediate action throughout the Allied chain, the film has now been seen by 75% of all employees and received with marked enthusiasm, not only by executives in charge of training, but by employees, as well. The film will be used for years to come as part of the stores' indoctrination and training program for all new employees and seasonal extras.

Based on Extensive Research

You Are the Star, which is now available to stores outside the Allied organization, is based upon research by Allied in its own stores. Also upon extensive interviews in the consumer field by Caravel Films and by merchandising consultant, Maxwell I. Schultz. Its main conclusions on the path to better sales techniques may be condensed into five points:

- "Be Friendly — Sincere — And Prompt in Your Greeting."
- "Find Out the Customer's Needs."
- "Show and Explain the Right

Merchandise — with Enthusiasm."

4. "Recommend Better Merchandise . . . More of the Item . . . and Related Items."
5. "Help the Customer Decide — and Follow Through Efficiently."

Filmed in Modern Store Locale

To dramatize these points a large cast of 24 is used, and the setting is an actual, well-run, modern department store. The drama begins as a Miss Fenwick walks in the store and Dorothy Kober, a star saleswoman, shows the right way to put into practice all five points of the film resulting in a sale that changes a "just looking" shopper into a satisfied customer who found that she really needed a new purse and a belt.

Also introduced are the trials of Sue Roberts making her first sale and the smooth, ingratiating techniques of Sam McCobb—in Carpets, and Betty Newcomb—in Curtains. The "wrong-way" relief is provided by too eager-beaverish Helen Moran—in Housewares, and bored George Forgan—in Men's Furnishings. May Simons demonstrates how to master one of the most difficult of all retail selling jobs—handling several customers at once.

After showing *You Are the Star* in all of its stores to most of its salespeople, Allied has found the film not only applicable for sound sales training but most useful in training sales-supporting people, such as stock clerks, etc., in the fundamentals of good merchandising. This has been found to be true because the film not only ticks off a set pattern of sales techniques but presents them in such a form that the whole process of retail selling is dramatized and shown as the exciting business it is.

Prints Available for Purchase

By arrangement with Allied Stores Corporation, the distribution of *You Are the Star* is being handled by Caravel Films, Inc., 730 Fifth Avenue, New York City 19. Prints are now available for immediate purchase by retail stores and specialty shops. It will not be available to lending or rental libraries and cannot be obtained on loan except for preview purposes. Prices are as follows: 1st to 5th print: \$250 each; 6th to 10th print: \$225 each.

Key Scenes in "You Are the Star"

"... recommend better merchandise . . . more of the item and related items"



☆
"... show and explain the right merchandise . . . with enthusiasm"



☆
"... the good salesperson finds out the customer's needs . . ."



☆
"be friendly . . . sincere . . . and prompt in your greeting . . ."



☆
"... help the customer decide . . . and follow through efficiently."





A Spokesman for Advertising

This Significant Color Film Merits Wider Educational Use

HAVING DONE A MIGHTY BIG job in moving the goods and services of the world's most productive nation, advertising has overlooked an important bet in selling itself, particularly to the younger generation.

An editorial a few months back in *PRINTER'S INK* pointed out some facets of advertising's need for better understanding of its economic functions and for the recruitment of graduates to its ranks. *PI* also noted the absence of a good motion picture about advertising and in this overlooked a bet. For that film already exists, has proven its value in innumerable showings over the past five years and has just now been up-dated for considerable more mileage. The 16mm color motion picture we refer to is *The Magic Key*, produced by Raphael G. Wolff Studios, Inc.

The Magic Key shows the development of advertising from ancient to modern times; shows the relationship of advertising to the growth of American industry and delves deeply into specifics of media — those lenses which focus, through the distributor and salesman, the wares and ideas of the manufacturer into the consciousness of the consumer.

More than 220 industrial firms, ad clubs and associations have pur-

chased one or more prints of the film. The cost of production was entirely met by the Wolff Studios and *The Magic Key* was (and still is) available at print cost of only \$200, which includes a special presentation title using the name of the sponsor.

Among the present users of *The Magic Key* is the U.S. Chamber of Commerce, which purchased a hundred prints for general distribution to its membership. But its real importance can be derived from school and factory showings in which preview cards were provided to members of the audience. Glendale, California, high school students furnished some revealing comments, such as "I always thought advertising was a waste of money until I saw this film."

Workers in the huge Electro-Motive plant of General Motors in LaGrange, Illinois, showed their enthusiasm with such comments as "This is the picture we ought to show to everybody in Russia," and "makes you think about the way this country got this way."

Preview prints will be made available through Wolff sales offices in New York, Chicago, Detroit and Cincinnati or inquiries can be sent direct to studio headquarters at 5631 Hollywood Blvd., Hollywood 33, California.

Scenes from "The Magic Key" (below) — advertising reaches consumers through many media paths to make them aware of helps to better living. (Right) — through advertising's creators production is increased, prices lowered and jobs are provided.



Motorama: Vision of the Future

MPO Creates a Delightful Fantasy for Theatrical Showing

Sponsor: General Motors Corp.

Title: *Design for Dreaming*, 10 min., color, produced by MPO Productions, Inc., for theatre use via The Jam Handy Organization.

★ General Motors' exciting *Motorama*, an annual event for automobile enthusiasts all over the country, has one great drawback — only a fraction of the people who would like to see it are able to.

Although the "live" *Motorama* plays in five cities (New York, Miami, Boston, Los Angeles and San Francisco) to an attendance of over 2¼ million people, it is impossible because of physical limitations to reach the nationwide potential audience of many millions.

Because of the widespread interest in *Motorama*, General Motors makes an annual film which, al-

though not an exact factual record of the show, does capture its flavor and theme. Designed for theatrical distribution (via The Jam Handy Organization) the film always produced with lavish cost to be of equal or better quality than the Hollywood product with which it appears on the same bill.

Design for Dreaming, this year's *Motorama* film, is a dancing and singing fantasy that introduces beautiful cars through the eyes of cute Thelma Tadlock, a ballerina whose twinkling toes carry the audience from Chevrolet to Cadillac, and to the far out reaches of the highways of tomorrow.

In 1954, the *Motorama* film reached an audience of 7 million theatres, and in 1955, 8 million. From all indications, *Design for Dreaming* promises to be the most popular thus far.

Below: highways and "dream cars" of the future (created in miniature by MPO technicians) are imaginative highlights in "Design for Dreaming."



Visual Story of "Operation Home Improvement"

Sponsor: *Ohi*, Operation Home Improvement.

Title: *56 Is The Year To Fix*, 13 min., sound slidefilm, color, produced by Color Illustrations, Inc.

★ Operation Home Improvement is a national, industry-wide campaign to improve America's homes. The program is sponsored by the U.S. Chamber of Commerce and some 50 leading companies in the building, home equipment and finance field.

According to surveys made in recent years, there are 20 million non-

slum American homes which have fallen into disrepair due to extensive changes of the past decade in home building and equipment. The U.S. Government, aware of this existing housing deterioration, has been pressing for a united effort of government agencies, industry and private citizens to relieve this domestic problem. The *Ohi* campaign is designed to effect this unification.

The slidefilm describes the need for *Ohi* and advises ways of setting up the home improvement program on a local level.

The National Audio-Visual Convention

HOTEL SHERMAN, CHICAGO, ILLINOIS, FROM JULY 19TH TO JULY 25TH

Educational Film Library Association

CONVENING JULY 12-22, 1956

"Working Together to Achieve Common Goals"

Of interest to: educational audiovisual workers; special group appeals for audio-visual people in health education and in field of religious education.

Special programs: Friday, July 20—sectional meetings on problems of significance including a-v programs in schools and colleges; film booking systems, evaluation, t.v., etc. Saturday afternoon, July 21: series of demonstrations on teacher preparation of a-v materials, film damage problems, closed-circuit television.

* * *

Assn. of Chief State School A-V Officers

CONVENING JULY 22 THROUGH 24TH

Of interest to: members of association only.

Special programs: "Progress, Problems and Plans in State A-V Programs During 1955-1956." "How to Do It" and "A-V Costs" Workshops. Discussion of "Pertinent and Compelling Issues" lead by Resolutions Committee.

Chairman: Russell Mosely, president of ACSAAVO.

* * *

A-V Conference of Medical & Allied Sciences

CONVENING MONDAY, JULY 23 ONLY

Of interest to: attendance by invitation only.

Special programs: review by each participant of past year's development in his audio-visual program. Topics for discussion during day include use of television in health field, review data and evaluation forms; trends in medical and allied films.

Chairman: Helen T. Yast, Librarian, American Hospital Association.

* * *

Industrial Audio-Visual Association

CONVENING TUESDAY, JULY 24 ONLY

Of interest to: members and invited guests only.

Special program: a guest luncheon honoring outstanding personalities in factual films will be held Tuesday noon. All other sessions are closed to IAVA members.

Chairman: Vic Johnson, regional director, IAVA.

* * *

Illinois Training Directors Workshop

ONE DAY ONLY: TUESDAY, JULY 24

Of interest to: industrial training directors.

Special programs: "Getting Maximum Mileage for Your Audio-Visual Dollar"—"Audio-Visual Aids to Sell Your Training Program" (C. T. Heusinkveld, Armour & Co.); "Closed Circuit TV for the Training Director" RCA-Victor demonstration with industry cooperation.

Chairman: Burton Monk, Dallas Jones Productions.

National Audio-Visual Association

CONVENING JULY 20 THROUGH JULY 25TH

Of interest to: members of the association and invited guests only.

July 20th Program: 10:30 a.m. meeting of the Educational (Legislative) Committee. 2:00 p.m. meeting of the Board of Directors.

July 21: Advisory Members sales meetings only.

July 22: 9:00 a.m. Advisory members meeting, followed by joint interdenominational church service at 10:00 a.m.

July 23: 8:45 a.m. General Session: Alan Twyman, Presiding. Followed by presentations on "Recruiting Salesmen", "Training and Paying Salesmen" and "How to Live With Competition." 10:20 a.m. "Preparation of Materials for Visual Presentation" by Harvey Frye. 11:20 a.m. "Entertainment Films Section" P. H. Jaffarian, Chairman. Panel: "16mm Wide-Screen, Pro and Con" with demonstration of color wide-screen projection. "Good Selling Will Increase Film Rentals" by Larry Skeese, Films Unlimited.

July 24: 9:00 a.m. special program on selling magnetic recorders and materials, presented by Magnetic Tape Recording Industry Association. 10:20 a.m. "What It's Like on the Other Side of the Fence," talk by Harold A. Fischer, Photo-sound Co. 10:40 a.m. progress report on A-V Public Relations Program. 11:00 a.m. "New Technical Developments Which Will Affect the Future of Our Industry." 11:30 a.m. Annual Business Meeting of the National Audio-Visual Association, committee reports, resolutions and installation of new officers.

July 25: 9:00 a.m. to 10:00 p.m. Trade Show; noon to 6:00 p.m. NAVA Board of Directors' meeting.

* * *

Religious Audio-Visual Conference

CONVENING SUNDAY, JULY 22 ONLY

Of interest to: religious film users and producers.

Special programs: joint interdenominational church service arranged by Rev. Milton Heitzman, National Council of Churches, at 10:45 a.m. in Louis XVI Room. 2:00 p.m. program in Gold Room—group discussion built around two illustrated lecture presentations using a-v aids in large and small churches. 7:00 p.m.—previews of new church motion pictures and filmstrips.

Chairman: Wesley Doe, Film Librarian, American Baptist Convention.

* * *

Agricultural Audio-Visual Workshop

CONVENING JULY 23 AND 24TH

Of interest to: vocational agriculture workers and members of NAVA.

Special programs: demonstrations and discussion on new agricultural audio-visual media and methods.

Chairman: Gordon Berg, County Agent and Voc. Ag Teacher Magazine.



Scene from the new DuPont motion picture "What's It to You?"

Award Winner

New Color Film on "Mylar" Also Wins on Sales Fronts

THE RECENT FIRST AWARD winner in the Sales Promotion film category at the Cleveland Film Festival (see page 31) was a 24-minute color motion picture titled *What's It to You?* The unique facet of this interesting film is that it tells about a new product whose qualities are such that the manufacturer decided potential users would have to see it to believe it.

Sponsor of *What's It to You?* is E. I. duPont de Nemours and Company and its story is about "Mylar," transparent polyester film, whose varied uses will bring it to everybody's attention in some form or other in the near future. The Jam Handy Organization is the award winning producer.

The new film was designed to demonstrate dramatically the properties and suggested uses of the new product. A technician swings a baseball bat at a thin sheet of "Mylar" and can't break it. An acrobat throws his weight on the film and it bounces him back into the air. A girl acrobat artist swings safely on a thin strip of "Mylar."

The picture was intended primarily for executive and technical personnel in manufacturing and advertising organizations to whom it is being shown by duPont sales personnel. Its impact can be assayed from convincing demonstrations that show how hot steam cannot change the film's properties; nor does dry ice at 80 degrees below zero damage it. Similarly, acids are shown dissolving jewelry in a "Mylar" bag without affecting the bag itself.

What's It to You? is a significant demonstration of what only the motion picture can do and what other media cannot accomplish in the field of product introduction and demon-

Advance Furnace Company Booths M-93, 94
2300 E. Douglas St., Wichita 7, Kansas.
Exhibiting: Pixmobiles and related products.
Personnel: Carl W. DeVore, Kenneth B. Northcutt.

— NAVA —

American Optical Co., Projector Div. Booth G-44
80 Heard St., Chelsea 50, Massachusetts.
Exhibiting: AO "Educator 500", "MC 300" single-double-frame filmstrip and slide projectors; 2 x 2 slide projectors, opaque projectors.
Personnel: E. J. Fierle, R. W. Schmader, L. W. Bliss, R. M. Gile, J. S. Yeisley, H. B. Walcott.

— NAVA —

Ampex Corp. Booth F-41
934 Charter St., Redwood City, California.
Exhibiting: Ampex Portable Tape Recorders, Amplified-Speakers and Model 350 Studio Console Tape Recorder.
Personnel: Forrest J. Beard, C. Arthur Fay.

— NAVA —

Ampro Corp. Booths E-35, F-42, F-43
1345 W. Diversey, Chicago 14, Illinois.
Exhibiting: Stylist series, Ampro Arc, Premier 40—16mm sound motion picture projectors, repeater projector, "Classic" Tape Recorders.
Personnel: James J. Graven, James Brown, Henry Wilson, Robert J. Kohl.

— NAVA —

Arel, Inc. Booths O-126, 127
4916 Shaw Ave., St. Louis 10, Missouri.
Exhibiting: Audio-Visual equipment.
Personnel: A. Lipsitz, in charge.

— NAVA —

Audio-Master Corp. Booth J-61
17 E. 45th Street, New York 17, N.Y.
Exhibiting: 3 and 4 speed record and transcription players; sound slidefilm projectors; blank recording tape, pre-recorded tape from the "Mastertape" library, and "Tefilon"—a background music installation service.
Personnel: Herbert Rosen, in charge.

— NAVA —

Automatic Projection Corp. Booth L-84
282 Seventh Ave., New York 1, New York.
Exhibiting: Soundview model sound slidefilm projectors.
Personnel: Kenneth Alan Silver, Leila A. Virdone.

— NAVA —

A. M. Baumhauer & Associates Booth R-156
2334 S. Grand Blvd., St. Louis 4, Mo.
Exhibiting: High-Fidelity record player.
Personnel: A. Harold Baumhauer, Dorothy Baumhauer.

— NAVA —

Bausch & Lomb Optical Co. Booth J-53
635 St. Paul St., Rochester 2, New York.
Exhibiting: Micro-projectors, Balopticons, microscopes.
Personnel: A. E. Fischer, M. Seelinger, J. Mead, E. Lindbloom, J. Provan.

— NAVA —

Bell & Howell Company Booths K-75, 76
7100 McCormick Rd., Chicago 35, Illinois.
Exhibiting: Motion picture sound projectors, tape recorders, filmstrip slide projectors, motion picture cameras, stereo camera-projectors, stereo projectors, editing equipment.
Personnel: G. P. Myles, C. A. Musson, A. W. Zacharias, Robert T. Kreiman.

— NAVA —

Berlant-Concertone Booth N-11B
655 W. Washington Blvd. Los Angeles, California.
Exhibiting: Professional Tape Recorders.
Personnel: Otto C. Deutsch, Gene Clears, John Deutsch.

Your Pre-Convention Guide to the National Audio-Visual Trade Show

Basic Data on 88 Key Exhibits to See in Chicago Next Month

Charles Beseler Company Booths J-55, 56
219 S. 18th St., East Orange, New Jersey.
Exhibiting: Vu-Lyte II, Va-Graph, complete line of still picture projection equipment.
Personnel: Martin F. Myers, Russell H. Yankie, William G. Dwinell, J. J. Kuscher, H. H. Myers.

— NAVA —

Broadcasting and Film Commission Booths C-17, 18
220 Fifth Ave., New York 1, New York.
Exhibiting: Religious motion pictures.
Personnel: Miss Margaret Carter, Arthur W. Rhinow, Mrs. Margot Redfield.

— NAVA —

Busch Film & Equipment Co. Booth B-9
212 S. Hamilton St., Saginaw, Michigan.
Exhibiting: "Cinesalesman" continuous motion picture projectors; CineSalesReel repetitive attachments.
Personnel: Edwin Busch, in charge.

— NAVA —

Business Screen Magazine, Inc. Booths D-24, 25
7054 N. Sheridan Rd., Chicago 26, Illinois.
Exhibiting: Business Screen Magazine editions, bounds volumes; the Business Screen Bookshelf; Film Guide Library; Direct Mail Division and Special Services for the Audio-Visual Industry.
Personnel: D. H. Coelln, Jr., Louise Otten, Herbert Johnson, Gen. Hays.

— NAVA —

Califone Corporation Booths C-15, 16
1041 N. Sycamore Ave., Hollywood 38, California.
Exhibiting: Phonographs, transcription players and sound systems.
Personnel: Robert G. Metzner, Sidney Fox, Geri Langsner.

— NAVA —

Cathedral Films, Inc. Booth F-36
140 N. Hollywood Way, Burbank, California.
Exhibiting: Religious 16mm sound films and sound slidefilms.
Personnel: Clifford Howcroft, Dr. James K. Friedrich, Lester S. Klein.

— NAVA —

Church-Craft Pictures, Inc. Booths E-28, 29
3312 Lindell Blvd., St. Louis 3, Missouri.
Exhibiting: Motion pictures, filmstrips, slides.
Personnel: C. E. Monteith, Paul G. Kiehl.

— NAVA —

Jack C. Coffey Company Booth J-5B
710 17th St., North Chicago, Illinois.
Exhibiting: Filing systems, cabinets for filmstrips, 2 x 2 slides, sound slidefilms, records, stereo slides, filmstrip wall-file, mobile projector stands, cabinets, Plastician filmstrip cans.
Personnel: Jack C. Coffey, E. J. McGookin.

— NAVA —

George W. Colburn Laboratory, Inc. Booth N-115
164 N. Wacker Dr., Chicago 6, Illinois.
Exhibiting: Samples of motion pictures, slides, filmstrips and the laboratory techniques involved in their production.
Personnel: Robert S. Throop, Jr., R. Robert Luce, Henry Zenner, Clyde Ruppert.

— NAVA —

Commercial Picture Equip., Inc. Booth A-6
1800 W. Columbia Ave., Chicago 26, Illinois.
Exhibiting: Roll-A-Lock, Roll-A-Lock, Jr. projection

equipment, Fast-Fold mat white and Even-Vu rear projection screens, Repeater projectors.
Personnel: Don P. Smith, Melvin Sackter, A. J. Bradford.

— NAVA —

Compo Corporation Booths K-73, 74
2251 W. St. Paul, Chicago 47, Illinois.
Exhibiting: Reels and cans, editors, aerated slide mounts.
Personnel: Harry H. Ellis, Paul Kreft, S. J. Zagel, B. Bucklew.

— NAVA —

Concordia Films Booths J-64, 65
3558 S. Jefferson Ave., St. Louis 18, Mo.
Exhibiting: Religious motion pictures and filmstrips.
Personnel: Vic Growcock, Jim Thompson, Ken Webster.

— NAVA —

Coronet Instructional Films Booth K-69
65 E. South Water St., Chicago, Illinois.
Exhibiting: 16mm educational motion pictures in black/white and color.
Personnel: Ellsworth C. Dent, E. N. Nelsen, John P. Field, Wendell G. Shields, C. H. Tabler, Earl A. Ellis, Wayne McClure, Gene F. Swepston, Jack Blackwood, George Hansell, Herman Cole, Jr., Eric T. Tebow, L. H. Homan, Robert Craig, Lew Haugh, William C. Collieran.

— NAVA —

Cushman & Denison Mfg. Co., Inc. Booth N-114
625 8th Ave., New York 18, New York.
Exhibiting: Flo-Master Felt Tip Pen for colorful visual aids.
Personnel: To be announced.

— NAVA —

Da-Lite Screen Company Booths L-90, 91, 92
2711 N. Pulaski Rd., Chicago 39, Illinois.
Exhibiting: Tripod, table-top, wall and ceiling and motor-operated projection screens.
Personnel: Gil Heck, Chester Cooley, Joe Cerny, Dave Mulcrone, Bud Gardner, Bob Maybrier, Norm Oakley, Murray Merson, Merle Painter.

— NAVA —

The Distributor's Group, Inc. Booth R-159
756 W. Peachtree St., N.W., Atlanta 8, Ga.
Exhibiting: FilMagic Silicone Cloth.
Personnel: W. Wells Alexander, Russell M. Magee, Gerry Horne.

— NAVA —

Pat Dowling Pictures Booth B-11
1056 S. Robertson Blvd., Los Angeles 35, Calif.
Exhibiting: Films, filmstrips, catalogs.
Personnel: Pat Dowling, in charge.

— NAVA —

Du Kane Corporation Booth G-45
St. Charles, Illinois.
Exhibiting: Automatic and manual sound slidefilm projectors, dual purpose filmstrip and slide projectors, 35mm single-frame filmstrip projectors.
Personnel: Howard V. Turner, Norman Franzen, A. F. Hunecke, Bob Larson, Roland Buss, Lois Orlovski.

— NAVA —

Eastman Kodak Company, Apparatus & Optical Div. Booths F-37, 38, 39, 40
400 Plymouth Ave., N. Rochester 4, N.Y.
Exhibiting: Pageant (one case) 16mm sound projector series, heavy duty and arc model 16mm projectors, dual-purpose filmstrip, slide projectors, Kodascope Analyst 16mm silent projectors.
Personnel: William S. Allen, in charge.

Educational Development Labs, Inc. Booth O-1
9 Longford St., Huntington, N.Y.

Exhibiting: Timex controlled reader, tachistoscope, reading library of filmstrips.
Personnel: Stanford E. Taylor, James L. Pettit, Helen Frackenpohl.

— NAVA —

EMC Recordings Corp. Booth O-1
806 E. Seventh St., St. Paul, Minnesota.
Exhibiting: EMC recorded tape, tape playback machines.

Personnel: L. B. Lueck, Harold L. Hansen, K. Recu, Tom Moon.

— NAVA —

Eye Gale House, Inc. Booth
27-16 Forth First Ave., Long Island City 1, N.Y.
Exhibiting: Religious filmstrips, filmstrip cassettes and educational records.
Personnel: Alfred E. Devereaux, Robert F. Newman.

— NAVA —

Family Films, Inc. Booths J-66, 67,
1364 N. Van Ness Ave., Hollywood 28, California.
Exhibiting: Religious motion pictures, Family Films productions, Admiral Picture releases.
Personnel: Sam Hersh, Melvin Hersh, Charl Wayne, Donald R. Lantz, Miss George Allen, E. Kruse, Gussie Kruse.

— NAVA —

Genarco, Inc. Booth N-1
94-04 Sutphin Blvd., Jamaica 35, New York.
Exhibiting: Genarco 3000-watt slide projector.
Personnel: Mr. and Mrs. J. P. Latil, in charge.

— NAVA —

General Electric Co., Photolamp Dept. Booth O-Nela Park, Cleveland 12, Ohio.
Exhibiting: Projection and photographic lamp for audio-visual use.
Personnel: David Pritchard, R. E. Birr, E. Auld, S. J. Hart.

— NAVA —

Hamilton Electronics Corp. Booth R-1
2726 W. Pratt Ave., Chicago 45, Illinois.
Exhibiting: Transcription and record playback public address equipment, microphone stands.
Personnel: Richard W. Wing, W. A. Hamilt, R. H. Kostecki, L. B. Parsons.

— NAVA —

The Jam Handy Organization, Inc. Booth K-2821 E. Grand Boulevard, Detroit 11, Mich.
Exhibiting: educational filmstrips, sound slide films and motion pictures.
Personnel: Robert G. Larsen, A. E. Stoffer, V. Doering, Edwin O. Oix.

— NAVA —

Hanimex, Inc. U.S.A. Booth N-1
Exhibiting: AK 16mm motion picture camera, Siemens "2000" 16mm motion picture projector.
Personnel: Al Bass, in charge.

— NAVA —

The Harward Co., Inc. Booths J-62,
1216 Chicago Avenue, Evanston, Illinois.
Exhibiting: Automatic film inspection equipment, lightweight projectors and film library equipment.
Personnel: Robert Menary, Robert Grunwal, Richard Wallace.

— NAVA —

Hunter Douglas Aluminum Corp. Booth N-1
150 Broadway, New York 38, New York.
Exhibiting: Flexalum audio-visual venetian blinds.
Personnel: James Wakefield, James Grassi, Richard Spahn.

— NAVA —

Ideal Pictures Corporation Booth R-1
65 E. South Water St., Chicago, Ill.
Exhibiting: feature motion pictures, short subjects.
Personnel: Paul Foght, in charge.

NAVA TRADE SHOW EXHIBITS:

International Film Bureau, Inc. Booth H-52
7 E. Jackson Blvd., Chicago 4, Illinois.

Exhibiting: New Foster Rewind with 2-way power and foot control, and rental-sharing film deposit plan for commercial libraries.

Personnel: Margery M. Weiss, Wesley Greene, Henry Kakehashi, Carl J. Ross, Robert Sbarge, J. J. Sperberg, H. B. Casenhiser.

— NAVA —

Anna Western Mills Booth D-134
2nd & Jefferson Streets, Chicago 16, Ill.

Exhibiting: Room darkening window shades.

Personnel: W. E. Berry, in charge.

— NAVA —

he Kalart Company, Inc. Booth N-111
Mainville, Connecticut.

Exhibiting: Kalart and Craig editing equipment.

Personnel: Hy Schwartz, Mort Goldberg, Jack Lewis.

— NAVA —

abBele Sales Corp. Booths D-22, 23
10 S. Worthington St., Oconomowoc, Wisconsin.

Exhibiting: Model 33 Automatic 2 x 2 slide projectors and slide sound equipment.

Personnel: Robert Rumpel, V. M. Ivie, Wes Summerfield.

— NAVA —

evalor Lorentzen, Inc. Booth A-7
20 Monroe Street, Hoboken, New Jersey.

Exhibiting: Levolor A-V blackout blind, Linen-resh venetian blind tape, Lace Venetian Blind with woven plastic tape and nylon cord, conventional blinds.

Personnel: A. W. Sittig, H. J. MacPherson, C. Dalton.

— NAVA —

Lightmaster Screen Company Booth P-146
227 Montague St., Pacoima, California.

Exhibiting: Lightmaster projection screens.

Personnel: Robert P. Haskin, John M. Knight.

— NAVA —

J. J. McClure Talking Pictures Booths M-103, 104
115 W. Washington Blvd., Chicago 7, Illinois.

Exhibiting: Sound slidefilm projectors, record layers and public address units.

Personnel: O. J. McClure, Mrs. Leo LaCoste, Robert LaCoste, J. Harold Caesar.

— NAVA —

Medical Film Guild, Ltd. Booth N-107
106 W. 57th St., New York 19, New York.

Exhibiting: Exclusive films on atomic energy, sales training, industrial problems and medical research.

Personnel: Joseph P. Hackel, Edward LeHoven.

— NAVA —

Miller Manufacturing Co. Booth R-157
310 E. Roxboro Rd., N.E., Atlanta, Ga.

Exhibiting: Miller self-adjusting projector tables.

Personnel: L. W. Miller, Mrs. L. W. Miller.

— NAVA —

Moody Bible Institute, Film Dept. Booth P-138
20 N. LaSalle St., Chicago 10, Illinois.

Exhibiting: New series Bible Story Films, filmstrips and Bible Times and Places.

Personnel: Oon H. Parson, Lawrence Zeltner.

— NAVA —

Reumade Products Corp. Booth L-85
50 West 57th St., New York 19, N.Y.

Exhibiting: Film library and classroom equipment, film, filmstrip and slide storage facilities, projection tables, editing aids, film cleaners.

Personnel: L. E. Jones, Robert Hampel, Lew rofsik.

— NAVA —

Newcomb Audio Products Corp. Booth C-20
824 Lexington Ave., Hollywood 38, Calif.

Exhibiting: Classroom Phonographs, Transcription player, public address systems, school radio.

Personnel: Robert Newcomb, Claude Hayden, Gerald Ellis, Lee Maynard.

Oakton Engineering Corp. Booth M-96
725 Oakton St., Evanston, Ill.

Exhibiting: Robotape tape player and Robovision automatic sound slide projector.

Personnel: Barrett King, Harold Miller, Shirley Flan.

— NAVA —

Ozalid, Div. of General Aniline Corp. Booth R-166
Johnson City, New York.

Exhibiting: Ozalid transparencies.

Personnel: Allan Finstad, in charge.

— NAVA —

The Pentron Corp. Booth E-32
777 S. Tripp Ave., Chicago 24, Ill.

Exhibiting: Dynacord professional recorders, Hi-fi tape recorders, tape players, Pentapes (recorded tapes).

Personnel: Irving Rossman, Hope Borowski, A. A. Sroka, Martin Mann.

— NAVA —

Plastic Products, Inc. Booth G-47
1822 E. Franklin St., Richmond, Va.

Exhibiting: Plastic vinyl light control draperies.

Personnel: C. L. Truesdale, Mrs. C. L. Truesdale.

— NAVA —

Polacnat, Incorporated Booth J-54
9750 Conklin Road, Blue Ash, Ohio.

Exhibiting: Four models of Lenscreen for projection of pictures in lighted areas.

Personnel: Les Heath, John F. Dreyer.

— NAVA —

Polaroid Corp. Booths D-130, 131
730 Main St., Cambridge 39, Massachusetts.

Exhibiting: Transparency film which produces a positive black and white transparency ready for projection in 60 seconds.

Personnel: Kemon Taschioglow, Miss Ruth Finch, Harold Bainbridge.

— NAVA —

Projection Optics Company, Inc. Booths M-98, 99
330 Lyell Avenue, Rochester 6, N.Y.

Exhibiting: 16mm anamorphic lenses, opaque and transparent projectors.

Personnel: Fred E. Aufhauser, in charge.

— NAVA —

Radiant Lamp Corp. Booth E-30
300 Jelliff Ave., Newark, N.J.

Exhibiting: Radiant projection and exciter lamps.

Personnel: Carl L. Krueger, Charles P. Goetz.

— NAVA —

Radiant Mfg. Corp. Booths H-48, 49, 50, 51
2627 W. Roosevelt Road, Chicago 8, Ill.

Exhibiting: Complete line of radiant projection screens and Supramax "16" Anamorphic lenses.

Personnel: Wallace Bucher, Adolph Wertheimer, Herschel Feldman, Tony Coorlim, Seymour Jacob, Harry E. Eller, Howard Karp, Howard Wilson, Fred Kislingbury, Tommy Wood, Vern Schultz, Herb Silver, George Kock, Sid Goldstein.

— NAVA —

Radio Corp. of America Booths K-71, 72
Front and Cooper Sts., Camden, N.J.

Exhibiting: 16mm sound-silent motion picture projectors, magnetic recording projectors, and audio-visual accessories.

Personnel: John J. Dostal, in charge.

— NAVA —

Rapid Film Technique, Inc. Booth B-13
37-02 27th St., Long Island City 1, N.Y.

Exhibiting: Treated films showing before and after rejuvenation-scratch removal process.

Personnel: Jack Bernard, Henry Lloyd, M. Bernard, Marvin Goldman, Sydney Oash.

— NAVA —

Reeves Soundcraft Corp. Booth D-125
10 E. 52nd St., New York 22, N.Y.

Exhibiting: Complete line of Soundcraft tapes.

Personnel: Thomas J. Dempsey, Frank B. Rogers Jr., George P. Bassett.

Wm. Schuessler Booth J-57
361 W. Superior St., Chicago 10, Ill.

Exhibiting: Motion picture film shipping cases.

Personnel: Harold Schuessler, Margaret Schuessler, Dennis Schuessler, Walter Schuessler, Hannah Birr.

— NAVA —

Seal, Incorporated Booth A-4
Brook Street, Shelton, Conn.

Exhibiting: Dry mounting presses and tissue.

Personnel: Miss Bobbie Lee Kendall, W. F. Miehe.

— NAVA —

Smith System Mfg. Co. Booth B-10
212 Ontario St., S.E. Minneapolis 14, Minn.

Exhibiting: Projection stands and cabinets, filmstrip, tape, slide cabinets, a-v files, racks.

Personnel: Harry E. Hyland, Clark A. Smith, Leonard J. Pederson.

— NAVA —

Society for Visual Education, Inc. Booths K-77, 78, 79, 80
1345 Diversey Parkway, Chicago 14, Ill.

Exhibiting: Filmstrip and 2 x 2 slide projectors, accessories; Seoscope micro-projectors, Illustravox sound slidefilm projectors, 35mm filmstrips, 2 x 2 slides.

Personnel: John C. Kennan, W. H. Garvey, Jr., Robert J. Kohl, Walter Johnson, Peter Anderson, Elgin Wollman, Ed. Skipper, A. E. Webb.

— NAVA —

Spindler & Sappe, Inc. Booth E-31
2201 Beverly Blvd., Los Angeles 57, Calif.

Exhibiting: Junior Selectroslide, Standard Selectroslide, Stereo (3-D) Selectroslide projectors.

Personnel: George A. Sappe, in charge.

— NAVA —

Squibb-Taylor, Inc. Booth N-108
1213 S. Akard, Dallas 1, Texas.

Exhibiting: Taylor "Spotlight" opaque projector and accessories.

Personnel: Cliff Squibb, in charge.

— NAVA —

Standard Projector & Equip. Co., Inc. Booths J-59, 60
7106 Touhy Ave., Chicago 31, Ill.

Exhibiting: Filmstrip and slide projectors, filmstrip previewers, beaded and silver screens, new remote control automatic filmstrip projector.

Personnel: Pat J. Kilday, in charge.

— NAVA —

The Strong Electric Corp. Booth O-137
87 City Park Ave., Toledo 1, Ohio.

Exhibiting: Universal arc slide projector, Strong Trouperette Spotlight.

Personnel: Not announced.

— NAVA —

Sylvania Electric Products, Inc. Booth B-14
1740 Broadway, New York 19, New York.

Exhibiting: Tru Focus projection lamps.

Personnel: Charles Massman, Harold Carter, Rodger Kramer, Richard Martenson, Rush Munder, Melvin Ellis.

— NAVA —

Sarkes Tarzian, Broadcast Equipment Div. Booth M-101
Bloomington, Indiana.

Exhibiting: Television transmission equipment.

— NAVA —

Technical Service, Inc. Booths N-122, 123, 124
30865 Five Mile Rd., Livonia, Michigan.

Exhibiting: TSI Duolite, DeVrylite and suitcase projectors (16mm sound).

Personnel: Paul E. Ruedemann, George G. Collins, Robert P. Nevin.

Television Equipment Co. Booth L-86
161 W. Grand Ave., Chicago, Ill.

Exhibiting: Color Tran lighting, cutting room equipment, Auricon cameras, film storage equip.

Personnel: Jack Behrend, M. A. Behrend.

— NAVA —

United World Films, Inc. Booth G-46
1445 Park Ave., New York 29, N.Y.

Exhibiting: United World features and classics, Castle films, educational films, U.S. Government films for school, industry, sponsored free films.

Personnel: Murray Goodman, John Desmond, Art Hahn, Frank Mannarelli, A. L. Karpinski, Lou Chiecki.

— NAVA —

Victor Animatograph Corp. Booths A-1, 2, 3
Davenport, Iowa.

Exhibiting: Model 65 Series 16mm sound projectors, accessories, 1600 arc projector, Mixer Magnesound magnetic recording attachment, Silent 16 projector, mobile projector stand, Magnascope microslide projector, wide-screen system.

Personnel: Kalman Spellitich, Jr., S. G. Rose, Horace Jones, A. J. McClelland, Jack W. Stine, F. P. Horton, C. W. Fanning, Jr.

— NAVA —

Victorlite Industries, Inc. Booths E-33, 34
4117 W. Jefferson Blvd., Los Angeles 16, Calif.

Exhibiting: Visualcast overhead projectors.

Personnel: Ralph W. Siegel, Robert J. Brady, Jim Fitzsimmons.

— NAVA —

Viewlex, Inc. Booths N-112, 113
35-01 Queens Blvd., Long Island City 1, N.Y.

Exhibiting: Combination slide and filmstrip projectors, automatic projectors, sound slidefilm projectors.

Personnel: Ben Piercz, M. R. Abrams, J. E. Holmes, William Owinell, R. H. Yankee.

— NAVA —

V-M Corporation Booth L-82
4th and Park, Benton Harbor, Michigan.

Exhibiting: Tape recorders, tape accessories, phonographs, P-A systems.

Personnel: C. E. Seaman, Robert Fissell, C. J. Stevens.

— NAVA —

Wallach & Associates, Inc. Booth R-153
1589 Addison Road, Cleveland 3, Ohio.

Exhibiting: Discabinets for record storage, tape reel cabinets, separator racks for 16mm reels, cans.

Personnel: Arthur Wallach, Charles O. Wallach, Albert Tengler, Larry Oliver, Mrs. Arthur Wallach.

— NAVA —

Webster-Chicago Corp. Booths L-87, 88
5610 W. Bloomingdale Ave., Chicago 39, Ill.

Exhibiting: Tape recorders, Fonographs, Disk-changers.

Personnel: George F. Harder, C. Dwyer, Lou Burdick, Martin Jensen.

— NAVA —

Westinghouse Electric Corp., Lamp Div. Booth L-81
One MacArthur Ave., Bloomfield, N.J.

Exhibiting: "Blue Top" line of projection lamps, new projection lamps.

Personnel: W. R. Wilson, M. S. Sancraint, C. F. Jensen, R. L. Allen, John Czech.

— NAVA —

Worldwide Pictures Booth C-21
4626 Van Nuys Blvd., Sherman Oaks, California

Exhibiting: Religious motion pictures.

Personnel: Brunson Motley, in charge.

— NAVA —

Young America Films, Inc. Booth N-109
18 E. 41st St., New York 17, N.Y.

Exhibiting: Educational motion pictures, filmstrips, recordings.

Personnel: Fred T. Powney, James Dunlap, Godfrey M. Elliot, Robert Withers, Sr.



A Douglas C-124 Globemaster troop carrier is the camera subject at an Azores Island U.S. Air Force base.

Douglas Takes to the Screen

With 23 Pictures Due in '56, the Douglas Aircraft Company's Film Program Covers Wide Range of Employee and Public Relations, Military Coordination

SIXTEEN-MILLIMETER COLOR films have proved so potent and flexible in telling the story of Douglas Aircraft Company's complex operations that its film activities, launched as strictly an experiment in 1950, have been expanded 400 per cent in the ensuing five years. And even greater use of the medium is scheduled.

Seven films were completed in 1954, 13 were completed in 1955, and for 1956, the target is 23 films to be produced. The Douglas film program is under the supervision of O. B. Marble, director of advertising. Frank Taussig is technical director on all Douglas films and Donald W. Douglas Jr., son of the founder of the 35-year-old company and vice president in charge of military operations, serves as over-all supervisor of the activity.

Serve These Operational Needs

These films cover the whole field of operations in the five Douglas factories, and embrace employee, industrial and community relations, military and civilian customer contracts, new-product testing, non-destructive testing, feature events, employee training, technical programs, and documentary films.

Douglas films are being seen by

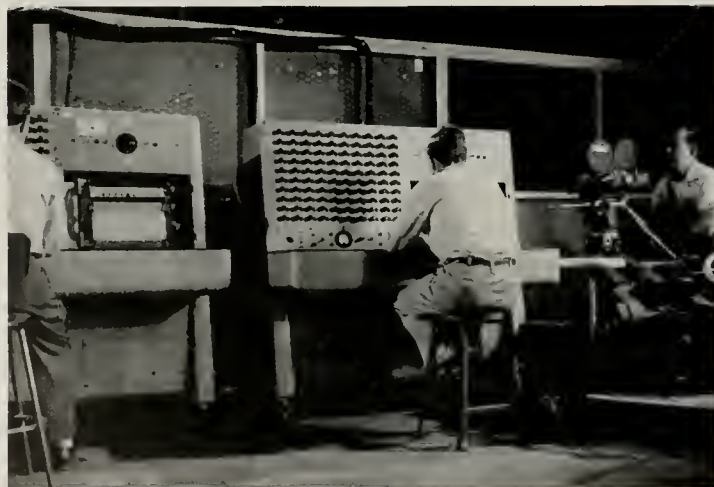
millions through programs featuring showings before civic and service clubs, churches, youth groups, Chambers of Commerce and other business organizations, and government agencies. These last include the Department of Agriculture, State Department, Air Force Squadrons, Navy and Marine Corps active and reserve units, the Air National Guard, and other defense agencies. They are shown at mili-

tary bases, on shipboard, and at a large variety of shore installations.

Even larger audiences are being reached through release of the films to television stations and film studios. Distribution is arranged by Douglas Aircraft Company's advertising department. The Princeton Film Center in New Jersey has also been handling bookings and shipments of Douglas films since 1955.

By July 1, 1955, Douglas had on

Utilizing the screen in many ways, Douglas presents technical data such as this scene being photographed on static test instrumentation.



hand a flood of requests for the film, *Exercise Test Drop*, a 12-minute production of the unit, and great demand for another, *Wings for the Navy*, also with 12 minutes running time. Bookings in 1955 resulted in more than 25,000 persons seeing one or more in presentations of various phases of the Douglas story. This year Douglas is aiming for 30,000,000 views.

Practically all Douglas films are produced and released in 16mm color. The company has investigated the advantages and drawbacks of available film and equipment and has settled on 16mm as ideal for its purposes.

President a Staunch Advocate

From the first, Donald W. Douglas, founder of the company and a pioneer in the aviation industry, encouraged the film activity. Perhaps the fact his plant is located near Metro-Goldwyn-Mayer and Roach studios had something to do with it, but Douglas long has been keenly aware of the educational and informative as well as entertainment possibilities in the use of the film. It was President Douglas who first talked up the idea of company-sponsored films which have been developed under his encouragement and support to their present important role in the Douglas operation.

Douglas takes part, with a polished professional sureness, in the employee indoctrination film, *Welcome to Douglas*, a 15-minute exposition (the first one made at the plant) of what the company is and what it is accomplishing in the world of aviation. It was completed in 1950, and is scheduled for revision and updating soon.

Public Relations Tie-In Value

Films provide a company with Douglas with unparalleled means of obtaining wide publicity while at the same time giving value received shooting a world-significant news event.

This is exemplified in connection with the recent record performance of a Navy-Douglas Skyrocket in the Mojave desert of Southern California. The needle-nosed airplane set a new world speed record of 1327 miles an hour and an altitude record of 83,235 feet. The film recorded these achievements and the Douglas public relations division placed the footage with the theatrical newsreels and television networks, thus gaining world-wide coverage. These film sequences were integrated into company films and circulated over the general distribution system.

Another example of the possi-

es of telling the story of company achievement to all the world was handling of the Navy F4D Skyray speed record set at Thermal, California. Cameramen shot the week of trials climaxed by setting new record. Although major newsreels attended the event, the film obtained by Douglas appeared all over the world and on national television networks.

This footage, along with other film, was made into a feature entitled *New Wings for the Navy*, which has been seen by many millions.

Marble got into the act of actual shooting when the film unit covered mass maneuvers by the Air Force at Ft. Bragg, N.C., when Douglas C-124 Globemasters disgorged thousands of paratroopers and their equipment from the skies in a spectacular feat. Douglas footage on this event has been widely distributed.

A portion of this film was used recently on a television program originating in Hollywood, when it was shown along with live appearances of Donald Douglas Jr. and Bill Bridgeman, famous Douglas test pilot. The former commented on the mass drop, while Bridgeman talked on the speed runs of a Douglas-Air Force experimental plane, the X-3.

Douglas films were responsible for theater audiences in Australia seeing delivery and fly-away of a new DC-7 passenger transport from the Douglas Santa Monica plant



Light quarters present difficult lighting problems as crew films an instrumentation subject.

recently. The presentation, inspection and the take-off were filmed, the films later being shown in the same territory of Australian National Airways.

Action Footage Is Provided

Major film studios and industrial and commercial organizations which wish to show airplanes in their stories are provided with footage free by Douglas in exchange for credits. Some of the concerns to which Douglas has supplied such



A centrifuge, test machine used for whirling aircraft components at high speeds to test their hardness under stress, is being filmed in the scene above.

footage are Warner Bros., Twentieth Century-Fox, Metro-Goldwyn-Mayer, Walt Disney Productions, Cascade Films, Allison Engine Company, Westinghouse, General Electric, Borg-Warner, Mars Engineering, Ryan Aeronautics, Curtiss-Wright, General Mills—and the Moody Institute of Science. *Space Patrol* and *Captain Jet* are television programs which have used footage.

Another and important area for Douglas' films is that of military data coordination on "security" material.

Films Aid Military Relations

This is through film produced under contractual commitments with the U.S. Air Force and Army Ordnance, covering various military projects confidential in nature. These films are shown to contract officers in the Pentagon or elsewhere to demonstrate facilities Douglas has to offer in relation to some project under consideration. Contracts often are awarded on the basis of such film presentations, which show what Douglas has in comparison with possibly equal but less impressively presented facilities of other aircraft companies.

Say that Douglas has developed some new type of landing-gear, controls instrument, or improved tool, of importance to, perhaps the Air Force. Until recently it was considered necessary for the service officers concerned to fly to Santa Monica from the Pentagon or Wright Field, Dayton, Ohio, to see the innovation at first hand.

Now it isn't often necessary to make the trip, because a camera crew can photograph the instrument, tool or gadget at the plant to show what it is, what it is for, and

how it works, as well as how to maintain it in efficient operation. As a result, officers who see the film learn in 20 minutes, in a graphic manner they'll remember, what they might never have absorbed from reading a manual. In consequence, the (formerly) frequent trips of as many as 25 officers, including a sprinkling of generals, across the continent and back are made unnecessary, effecting an important saving in manpower and travel expense. The great majority of Douglas films now in production are these military contractual films.

Show Material, Equipment Tests

Another valued film, *Quality Assurance*, 20 minutes, covers the Douglas method of making non-destructive tests on materials and equipment. The film depicts the use of high-frequency sound-waves, magnetic equipment, x-rays, oscillographs, chemical baths, fluorescent

sands and powders, and other testing procedures. Seen on color, some of these procedures are extremely interesting and sometimes downright exciting.

One sequence in this film shows the testing of a large sheet of bonded material intended for incorporation into an airplane. The sheet is sprinkled with colored sand and then subjected to high-frequency sound-waves.

Here and there, as the test proceeds, the viewer notices small areas where the coating of colored material rapidly thins out and finally shimmies away to leave bare spots. The commentator explains that these areas indicate imperfections in the subsurface; where the bonding has partially failed. These weak spots, which could not be detected by older methods of testing, could conceivably have contributed to a structural failure in the airplane itself.

Similarly, a landing-gear assembly which has become suspect because it has undergone a rough landing may be tested without the delay and expense of dismantling, checking and reassembling to determine the existence or otherwise of weaknesses or defects. Portable electrical equipment using magnetic forces is employed.

Versions for Overseas Use

This film has proved so valuable in telling the story of the care and enterprise Douglas employs to earn its reputation for dependability that the dialogue is to be translated into several foreign languages for showings in countries where Douglas airplanes are used, with the French and German versions already completed.

"Once they had to wait until a wing was in danger of falling off— (CONTINUED ON PAGE 61)

Donald Douglas, Jr. (left), vice-president of military relations, checks film sequence with O. B. Marble, Douglas' director of advertising.





Rich Eastman Color scenes like this capture spirit of waterways . . .

"Broad Land, Narrow Waters" warmly received as

Illinois Bell Premieres Colorful Saga of the Inland Waterways

A Well-Organized Promotion Campaign Aids Regional Distribution

touched upon, of course, but is a natural part of the story. Over-emphasis on the telephone theme could have lost us the film's real benefit—a friendly response to a warm and interesting story about a close-to-home subject."

Premiere theatrical showings of *Broad Land, Narrow Water* were arranged in river towns featured in the film, utilizing the power of local interest to intrigue theater managers.

These kick-off theater bookings were procured by an IBT advance man making personal contact with theater people in each town. Armed with a 16mm print, projector and promotional materials ("one-sheets," stills, ad proofs, window and lobby displays, news releases, etc.) he met with local IBT managers and theater people.

Following a small-screen preview and discussion of promotion plans, the theater representative invariably expressed interest in booking 35mm prints.

Two theaters in Beardstown, Ill., picked by IBT as the "grand premiere" town, ran the film May 27-31. They used one-sheets and stills for display under marquee billings, plus promotional cuts and copy in their regular newspaper advertising.

Illinois Bell ran a 2-column ad during the premiere, maintained a window display in the Beardstown telephone office, and offered a news release with one and two-column mats of stills from the film. A VIP "sneak" preview included the newspaper editor, who expanded the

handout release into a two-column story with picture.

Theaters using the film have reported increased attendance as a result of these promotional activities and mention audience comment of the sort stated earlier. At the request of interested theaters, a lobby display using riverboat props and photo blowups was added to the original promotion kit.

Public distribution of 16mm prints through IBT district film

SAY, LET'S SEE that river picture again before we go."

This and similar comments certain to spark joy in the heart of a film sponsor, are heard from theater audiences in towns along the Illinois Waterway, where a new public relations film is receiving premiere distribution.

The film, *Broad Land, Narrow Water* is a 20-minute, Eastman color subject, sponsored by the Illinois Bell Telephone Company. Conceived and nurtured by the IBT public relations department, *Broad Land* is a dramatized story of riverboats, rivermen and rivertowns along the famous water route connecting the Great Lakes with the Mississippi River.

Wilding Picture Productions, Inc., handled both script and production, putting camera crews aboard work-

ing towboats for the colorful river scenes.

What does a film about rivers have to do with the telephone business?

According to W. G. Stern, head of IBT film activities, "We wanted a picture that would show some of our pride in being an Illinois corporation. Good citizenship, we believe, implies a positive contribution to the economic and cultural welfare of the Illinois towns we serve. This new film is part of our contribution.

"If it helps Illinoisans know a little more about a really important factor in the state's prosperity—and if the interest of Illinois Bell in its home territory is reflected by the film—then we've met our goal.

"The role of mobile telephone communications in river traffic is



River tow-boats like the Donna Lee carried Wilding camera crews.

barriers was initiated immediately after theater bookings in the river towns. Promotional leaflets were mailed to program chairmen, etc.

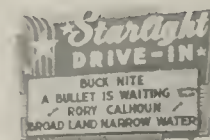
Theatrical distribution in towns away from the Illinois Waterway will be handled by a regular booking agent, when river town showings are completed. Meanwhile, 16mm promotion is in progress.

Initial results indicate a double success.



This Beardstown (Ill.) theater gave top marquee billing to the premiere showings of "Broad Land, Narrow Water."

Below: the "boy meets girl" interest of "Broad Land" helps introduce sponsor's public relations role with convincing interest.



The Beardstown drive-in theater also gave marquee billing during the twin premieres in this Illinois river town, featured in the new film.

Resulting from a careful analysis of the psychology of a sales problem, a pre-production definition of target audience, and an understanding client with the courage to break precedent, PatheScope's CLINICAL ENZYMOLOGY is a new kind of medical sales film.

Refreshing New Approach in Sales Films:

Intelligent Concept of Audience Wins Friends for National Drug

"Clinical Enzymology" Directed at General Practitioners

should start to use the new preparation and sales will rise.

In practice, unfortunately, it does not work out quite this happily. The reason it doesn't stems largely from two unalterable factors: (1) the attitude of doctors as a class towards any kind of pharmaceutical sales approach and (2) the time that most doctors have at their disposal.

The barrage of advertising to which most doctors are continually being subjected probably exceeds that of any other single professional group. Almost any morning's mail will bring brochures, letters, reprints of articles and samples of new products, all competing for the limited attention of the physician. Much of this material is unread, unopened and untried. Most doctors resent the sheer volume of this material; some even issue blanket instructions to their nurses or secretaries to throw out all advertising matter as it is received. It is safe to say that the overall impression created by the cascading of this material through the mail slot is negative.

Doctor's Time Is Limited

In addition, most categories of physicians are visited by salesmen from a number of pharmaceutical houses; a doctor's limited time demands that he allot only a few minutes to each. In this time, the salesman (in pharmaceutical areas he is generally called a "professional service representative") must put forth his most attractive drug wares

as convincingly as he can: the presence of some "hard sell" under these circumstances is almost unavoidable; and most doctors are skeptical of any drug product, however ethical, that presents any of its claims in hard-selling terms.

This professional attitude towards hard-sell advertising in general car-



Dr. Gustav J. Martin, v.p. and research head of National Drug and (seated) Dr. Herbert S. Kupperman, N. Y. University College of Medicine, appear in film.

ries over to the area of films. A motion picture that beats a drum (even a small drum) for a drug product is automatically viewed with skepticism, if not with outright suspicion. Yet, when you have a product so effective and so unusual that it comes within the "miracle drug" category, how can its virtues be communicated without giving the appearance of hard sell?

A part of the answer to this question lay in a new—and unusually honest—approach to the problem of presenting clinical case material. Most films dealing with ethical drug products show cases of the drug in

"Paper after paper has been published describing hundreds of cases in which trypsin has promoted rapid and substantial relief of symptoms..."

use: the patient before therapy, after the first day and so many cases, of whatever, after the second day, and so on. Understandably, cases are usually chosen where the drug works and recovery is dramatic. But no drug is 100 percent efficient; none works in *all* cases.

So, in this film, there was included in the clinical section the detailed report of a negative case—a case where the patient should have responded to therapy but did not.

In the same vein, clinicians speaking about the drug in the film quite frankly discussed its limitations: what it would *not* do, the areas of disease in which it had *not* proven effective, the percentage of undesirable reactions associated with use.

Audiences are "Enthusiastic"

The reaction of audiences to this completely frank approach has been little short of enthusiastic. The presentation of the negative material with complete frankness lends to the positive material presented (the cases that *do* respond) an authenticity and conviction that no amount of hard-selling approach could equal.

Parenzyme works rather dramatically to reduce swelling and inflammation in a wide variety of disorders. To present this fact without giving the appearance of making "claims," a number of simple experiments on animals were devised to show the anti-swelling, anti-inflammatory properties of the drug. The experiments chosen are so simple that a doctor, if he were so minded, could duplicate them himself. The simplicity of this device, which incidentally also appeals to the research scientist that is a part of the makeup of every physician, carries a great deal of conviction.

One other radical departure from precedent must be noted. It is the custom of many pharmaceutical films to contain one or more historical (CONTINUED ON THE NEXT PAGE)



"Very crude extracts from beef pancreas were prepared and administered from 50 years ago . . .", scene in "Clinical Enzymology."

Survey Unveils Film Reaction

This survey brought to light many highly relevant facts bearing on the attitude of the medical profession towards all pharmaceutical sales films.

On the surface, the solution to the sales problem facing any film designed to sell an ethical drug product is disarmingly simple: just make a picture containing the essential information about the drug that you want to communicate and show the picture to the doctors whom you want to use the product. If the information is presented believably and convincingly, many of them



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Rocket Pictures INC.

6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

NATIONAL DRUG PRESENTS "CLINICAL ENZYMOLOGY"

(CONTINUED FROM PRECEDING PAGE)

cal sequences—sequences that present either the history of a disease or of the development of the drug itself. Generally, this material is considered with great reverence by the sponsor and the resulting presentation of it is often reverently stuffy. The pre-production survey revealed that doctors have a ho-hum attitude about seeing endless optical zooms recalling people and literature from the limbo of past years for the purpose of lending stature to a new preparation.

History Salted With Humor

With this in mind, the historical presentation of the development of trypsin therapy in this motion picture was treated humorously; it laughs at itself and at its audience and in so doing communicates history painlessly and in a manner more likely to make the facts stick than the customary holy approach to this type of material.

In stylized cartoon animation, the films pan slowly and continuously through an endless series of laboratories, starting about 100 years ago and continuing to the present day. Dates of what is being viewed are indicated by a series of calendars with contemporary illustrations, on the walls of the laboratories.

A discussion of early efforts to obtain pure crystalline trypsin from beef pancreas is accompanied by a visual of a number of sweating technicians trying to push a reluctant cow into an elaborate grinding apparatus.

The first topical (external) use of trypsin is illustrated by a doctor recklessly swabbing it onto a patient using a large paint brush and bucket. Present-day research is indicated by three doctors, one holding a carrot behind his back, thoughtfully watching the eccentric behavior of

a giant rabbit in an experiment box. And mention of the tremendous number of papers that have been published on the subject of trypsin therapy is accompanied by a visual sequence showing a speaker reading mechanically from what appears to be a roll of wallpaper to an audience of doctors, all of whom are sleeping quite comfortably.

Contrasts With Serious Text

This humorous approach serves not only to hold an audience's attention through what might have been very dull material, but also to set off in sharp contrast the remainder of the film which is highly serious. Animation sequences indicating quite clearly the action of trypsin molecules in breaking up protein structures within the body and in removing the impediments in capillaries that stop blood flow, have been executed with an effective graphic simplicity. A sequence in photomicrography at 500-diameter magnification shows brilliantly (and for the first time in color) the formation of clots in the blood stream of a living organism.

Aimed at General Practitioner

The consideration of the most desirable audience at which to aim the film stemmed, as it should, from the nature of the product itself. Parenzyme, in intramuscular injection, has proven effective in an astonishingly wide variety of disorders, ranging all the way from injuries caused by blows or falls through various types of eye inflammation to such diseases as thrombophlebitis and ulcers of the skin. The only type of physician likely to encounter most of the different types of cases that might call for the therapeutic use of this drug is the general practitioner. Consequently it is to the G.P. that the film is dedicated (CONCLUDED ON PAGE 68)

"In 1948," the film shows, "Tillot and associates Sherry and Christensen brought the topical (i.e., external) use of enzymes into prominence."



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Which of these movie showings commands more viewer attention, message retention?

Many training and sales promotional films command more attention . . . get their message across more effectively . . . when audiences do NOT have to sit and watch in total darkness.

Often it is far better when room illumination is controlled—kept at what psychologists call a "comfortable level for group discussion." This is approximately one foot-candle: about the minimum light necessary to read type the size of that in the preceding paragraph.

BUT, stepping up room light during film showings means you need a projector that throws maximum light on the screen to maintain contrast between the screen image and the surrounding area.

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WOMEN AND THE SCREEN:

(CONTINUED FROM PAGE THIRTY-SEVEN)

education are highly in demand. The documentary type packs much information in a short time, is easy to digest and memorable in impact. These can preface the work of political information committees and school citizenship programs.

Mr. Generous Giver kicks off a multitude of fund drives with showings of *The United Way*, produced for the Community Chest and Councils of America. This cartoon playlet was released in 1300 communities and cleared for television, where it was widely used on a sustaining or public service basis. A short subject film was made for the City of New York to help fight juvenile delinquency. The extreme urgency made it a "must" for clubs and schools. It dealt with case histories of the most rampant types of crime. Once aroused, woman will persist and endure to the end.

Travel, Home Modernization Favored Themes

Most women's clubs like a travel film as a bit of luxury and departure from a heavy civic or study schedule. As forward looking travel people have found, the club meeting devoted to travel is good time to plan a trip. *Portugese Panorama* combines travelogue techniques with commentary on uses of cork, building good will for companies that use it. The British Information Services use film extensively to extoll the beauties of their country to potential visitors. So does the National Film Board of Canada with its travel film library.

The modernization story can be well and widely told, with the many new products coming on the market. How a family lives and grows with its home is revealed in *Happy House*, a friendly, interesting tale that gives product information in an unobtrusive way for the Wood Conversion Company.

The textile industry can make capital of the huge potential of women audiences to broaden markets. *Luxury Unlimited*, tells of the Virginia-Carolina Chemical Corp., supplier of basic materials, seeking diversification of its economic base. It was found that zein, a pure protein from corn, could be used in making fiber for clothing and it made an interesting motion picture.

BETTER HOMES AND GARDENS magazine took advantage of a vast knowledge of topics on the home, using top-notch promotional material in

(CONTINUED ON PAGE SIXTY-TWO)

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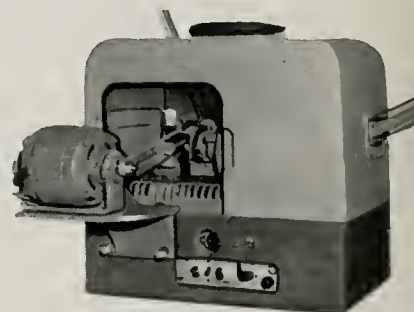


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**WE NEED
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MORE THAN
WE NEED
THE PROFIT!**

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Scene.
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150 Scene.



Mogician's role is assumed by modern homemaker in this scene from Armour and Company's new cookery film "Quick Meals from the Freezer." (story and source data below.)

Meals from Freezer Theme of Latest Armour PR Film

♦ Armour and Company has added to its extensive collection of public relations films with *Quick Meals from the Freezer* to bring today's homemaker up to date on modern techniques of meat preparation, and the great variety of frozen foods available today.

The "plot" concerns a family shown in a series of meal situations, including a television Sunday supper, a teen-age do-it-yourself party, a women's committee luncheon meeting, a bachelor supper and a company dinner. On each occasion, frozen foods, including meats, relishes, juices, vegetables and fruits make up the meal. Leaflets detailing menus and recipes shown in the film will be available for distribution to viewers.

The picture was made in Hollywood by Stanley Neal Productions, and prints are offered for showings by schools, clubs, churches and similar groups. It is eleventh in a continuing series of Marie Gifford cookery films sponsored by Armour. To date they have had an estimated 300,000 showings to 21,000,000 people. They also have had 4,000 television runs to a total viewing audience of more than 300,000,000.

17 min. sound-color; available free from Association Films, 347 Madison ave., New York 17; and Modern Talking Picture Service, 45 Rockefeller Plaza, New York 20.

Film Shows How Kroger Obeyes Housewives' Product Choice

★ How some 700 housewives judiciously munching such things as new-recipe pies help the Kroger Company select quality food products for the Kroger supermarket chain is explained in *The Lady of the Land*, a new 29-minute promotional documentary.

The 700 housewives are "The Homemakers Reference Committee"

Along the Film Production Lines

Home Economics and Welfare Themes in Late Films

volunteers living in 20 states who serve as an adjunct to the "Kroger Food Foundation," a group of specialists who initially test the palatability and quality of foods being considered for market.

Functioning as a kitchen congress, the Foundation with its expert, professional taste and the Reference Committee with its widely representative palates endeavor to choose the kinds of pantry items that the nation's housewives look for among competing grocers. This is the film's customer-honoring theme—that the shopping lady of the land, conditioned to expect the best and demanding it, pressures competitive industry to seek higher quality levels in new products.

To show homemakers, economic teachers, club women, dietitians and other community audiences how Kroger attempts to give the lady of the land what a cross-section of her own kind ask for, the color film depicts the Committee's judgment being passed in a search for the best possible lemon meringue pie. When the most popular pie is determined, its recipe will be used for a billion pies.

Having cleared the Food Foundation, samples of two test pies are mailed to members of the committee. In typical committee homes, the housewives, aided by husbands and children, perform their crucial crunching. Palate-test complete, the ladies register their verdict in a

questionnaire returned to the Food Foundation.

Kroger's queen-customer theme delivered in a tart denouement when the results of the 700 ladies' electoral tasting are tabulated, the Foundation members red-face veto: The Homemakers Reference Committee has rejected both pie. Back to the experimental oven Pierre, the pie-buying lady of the land has spoken.

The Lady of the Land is being distributed on a free-loan basis by Shilin Film Service Corp., 450 West 56th Street, New York, N.Y.



He lived on the block 45 years and resents what was happening to the neighborhood. Scene from "Your Brother's House" (story below).

The Greater New York Fund Screens Two New Sound Film

★ Dedicated to repeating the story of human misery and its alleviation, major organized charities have made substantial use of motion pictures in their fund-raising programs. For the most part, these films have vivified the familiar but continuous facts of people in need and the expenses of their rescue.

This year, The Greater New York Fund has sponsored two motion pictures, one serving as solicitor preparation for the 1956 fund campaign, the other as a medium of actual solicitation. Low budget, 11 minute subjects produced by Transfilm, Inc., New York, the tools for the 1956 drive are: *Your Brother's House*, documenting the work of New York settlement house, and *The Pitch*, designed for training voluntary company solicitors in effective fund-raising techniques.

Each doing its special job, the two films toil for the fund drive's purpose: *Your Brother's House* makes its appeal for alms directly to the public with verification of The New York Fund's services in action. *The Pitch* briefs the people who personally must pass the hat with a steady pitch that will enable the Fund to realize the 10 million dollars sought for support of hundreds of community activities.

Your Brother's House pays a cal

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at Hudson Guild, a flourishing neighborhood center typifying many of the 425 agencies helped by The Greater New York Fund. It is located in the Chelsea section of New York, inhabited by people of every national origin, racial strain and religious belief. The Guild figures in the lives of many of these people.

Hudson Guild begins its day at 6 a.m. when housewives arrive to purchase milk at less than the prevailing rates. Shortly after, the child care center opens. In the afternoon, young mothers and mothers-to-be attend the clinic for special guidance. During the day, the aged find companionship and something to do.

After school, the center is packed with children and teen agers who attend gym, arts and crafts, sing, dance—or have their teeth fixed. A mental health clinic aids those who need such assistance. In the evening, there are classes in English for the foreign-born and Spanish for those interested. At Hudson Guild, *Your Brother's House* stresses the need of supporting this haven—and all Greater New York Fund agencies which together serve 3 million people each year.

Your Brother's House is being shown to business and employee groups by The Greater New York Fund and is available for television.

Revising * * * Film Guide

♦ A new edition of the Sports Film Guide is being prepared by the Athletic Institute, Inc. cooperating with the Editors of BUSINESS SCREEN.

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"The Little Steps" Story of Hercules' Pentaerythritol

♦ The research and production detail which went into the development of pentaerythritol is depicted in *The Little Steps*, a new 15-minute color motion picture sponsored by Hercules Powder Company, Wilmington, Delaware.

As the promotional film presents its product case-history it builds an example of how chemical research in general continually investigates raw materials, processes, markets, the uses of products and the products themselves. The development of pentaerythritol is traced from 20 years ago when it was a laboratory curiosity to today when a one-hundred-million pound production capacity has been made available by industry.

Locations for the film included the almost completely automatic Hercules PE plant at Mansfield, Massachusetts and the company's Research Center, near Wilmington.

Previous films sponsored by Hercules were *Flight to Lacquer* and *Design for a Laboratory*, produced by Farrel and Gage Films, Inc., New York. *The Little Steps* is available from the sponsor.

* * *

British Chemical Firm Adds Industrial First Aid Films

★ Five motion pictures on industrial medicine and first aid recently were added to the film library of Imperial Chemical Industries Limited, Millbank, London. Announcement of these special training subjects covering vital types of emergency medical technique indicates recognition of the value of such films in preparing personnel to protect the lives and limbs of industrial workers.

The new Imperial Chemical Industries films are:

Artificial Respiration, 11 minutes, which describes the Schafer and Holger Nielsen methods of rescuing a victim of asphyxia. After a medical officer discusses the methods, using wall charts, both methods are demonstrated by a patient suffering from drowning. Also shown are the combined respiration method, employing two operators, and use of the "Novox" apparatus.

Examination of an Unconscious Patient, 6 minutes, designed to teach first-aiders a systematic method of examination of an unconscious patient. A first-aid demonstrator shows the technique and a commentary is provided by a medical officer.

Control of Hemorrhage, 7 minutes, illustrating the theme that pressure always will control bleeding. Various methods of pressure appli-

New Films for Health & Safety

Hercules Powder, Imperial Chemical Sponsor New Releases

cation are demonstrated; a patient with arterial bleeding from a wound in the forearm is treated; the treatment is shown when a foreign body is present in a wound; use of ring pads and important pressure points are depicted.

Removal of Clothing and Treatment of a Fractured Collar-Bone, 6 minutes, portraying treatment of a man with a fractured clavicle. Before the standard method can be applied, the patient's jacket and vest are removed—the film showing how this most easily may be done. The fracture treatment is shown step-by-step.

First Aid for a Patient with a Fractured Spine, 3 minutes, which

case-studies treatment given to a patient believed to have fractured his spine. A first-aid team demonstrates the correct method of handling this injury—from initial approach to removal of the patient on a stretcher. Important points are stressed in a medical officer commentary.

* * *

Smart Foundation Film Reminds Hospitals: Patient's a Person

♦ Many persons apparently would rather die than go to a hospital. The anti-hospital attitude may most often be based on a fear of decisive medical treatment but supporting this fear are a number of apprehensions regarding the hospital routine

itself. The patient frequently decides it is much easier to languish at home—in his own uncomplicated bed. If he does enter the hospital, the patient's fears, increased by an impersonal hospital staff, may seriously impair his treatment and recovery.

A new 20-minute color motion picture, *The Patient Is a Person*, explores these fears and suggests techniques of non-medical care which may help allay them. The film has just been made available by the Smart Family Foundation as a public service to physicians, medical organizations and hospitals. It is being presented in cooperation with the American Medical Association and the American Hospital Association.

Attuned to the humanitarian qualities in most hospital personnel, the picture shows ways in which physicians, the admitting clerk, nurses, volunteers, administrative help and housekeepers can make the hospital more hospitable, can maintain the patient's confidence in the hospital team and fill his needs as a person.

"Lew Miller," frightened and irritable, enters the hospital for a hernia operation. From the time of his admission to his discharge, Lew comes in contact with many persons who help him to gain confidence through an understanding of hospital procedure. Unconscious pressures which produce the wrong kind of care, even in conscientious, well-trained employees are portrayed.

The Patient Is a Person may be purchased for \$50.00 in color or \$10.00 in black white. It also is available on a rental basis. Contact the American Medical Association, 535 N. Dearborn St., Chicago, Ill. or the American Hospital Association, 18 East Division St., Chicago, Ill.

* * *

Disney Cartoons Teach Bike, Fire Safety Rules to Children

★ Safety education, a lifetime study, best begins as soon as the pupil is old enough to know that there are rules. Companies and community groups conducting safety programs have aid for their campaigns among young children in two new 16mm animated Technicolor cartoons released for syndication by the Non-Theatrical Film Division of Walt Disney Productions.

With pointed titles, the two 3-minute films treat of bicycle and fire safety—*I'm No Fool With a Bicycle* and *I'm No Fool With Fire*.

In both films, Jiminy Cricket traces the history of his subject and takes up the safety rules which apply. He runs a contest between a Common Ordinary Fool and Y-O-U.

Unusual!



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The winner is proclaimed and Jiminy presents a badge of intelligence. Throughout both pictures, Jiminy sings and dances a melody called "I'm No Fool"—changing the lyrics to fit the lesson being taught.

I'm No Fool On a Bicycle instructs young cyclists in the proper methods of handling bicycles, especially in automobile traffic. Based on research from police departments, the National Safety Council and similar groups, the film uses Jiminy and Disney kid-creatures to change children's minds about stunt riding and other accident-aimed habits.

I'm No Fool With Fire holds a comic mirror up to young folk who play with matches, build fire hazards in closets, break the fire rules when out camping. The sensible little boy, who also knew the right way to ride a bicycle, shows how Y.O.U should behave with fire and fire fixin's.

The safety subjects are suggested for use by industrial organizations—which may donate prints to schools, police and fire departments and other community groups active in safety education. Prints of both films are available under a six-year lease. Price per print is \$125.00 (\$100.00 to non-profit organizations).

Requests for preview prints should be sent to Walt Disney Productions Educational Film Division offices in Burbank, California or at 447 Madison Ave., New York City.

Kameny Ad Agency Moves to Larger New York Offices

♦Its first decade in the advertising, public relations field was marked recently by Kameny Associates with a move into new and larger offices at 2 West 45th Street, New York City. The agency also has established a public relations department under the direction of Jack M. Janoff.

Kameny services photographic, electronic and several other types of firms. Among their clients are manufacturers, distributors, importers, wholesalers and retailers.

24

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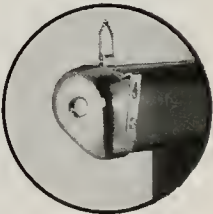
No more pulling screen fabric off the roller! The new Radiant Automatic Safety Roller Lock prevents fabric from being lowered beyond the full picture size. Assures even hanging and cuts down costly fabric repairs. EDUCATOR Wall models are specially designed for the constant handling required while in use.

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Vacationland Films Bring Vistas of Outdoors to Screen

★ If you figure your company, club or television audience is ripe for dreams of faraway, if you want to give them some interesting suggestions for vacation planning, three outdoor motion pictures in color, recently released as public relations media by Minneapolis-Moline Company, may be what you're looking for.

Canada From Sea to Sea will take viewers on a 26-minute tour of Canada from the Atlantic to the Pacific, showing its hardy, venture-some people, its farms and factories, places of history, its continent-like spread of playground. Seen are the principal cities, the eager ports along the Great Lakes, the prairie and mountain areas of the central and western provinces, the Peace River region in the north. The film reveals a young nation, rich in resource, human vigour, a sense of freedom and enterprise.

Show Quebec's Fishing Spots

Big White Water, an 8-minute traveler, concentrates on Canada's Quebec—in the regions of the mighty Peribonka and Manouan Rivers. Valiant vacationers, led by Indian guides, fight their way up these cascading floods with outboard motor, paddles and poles. At a campsite on Lake of the Mountain, the party relaxes, fishes for northern pike, speckled trout, landlocked salmon. Viewers may share the vacation group's thrill as the Indian guides in two canoes, ride wild over a furious torrent. At Manouan Falls, the party is spellbound by the surge and thunder of Big White Water.

Maryland Mornings, journeys to a scenic pleasure closer to most American homes. For 9 minutes, the camera delights in countryside beauties of Maryland. In the light of early dawn in the fall, ducks and geese fly over the waters of Chesapeake Bay and the inland ponds of the eastern shore. Greenheaded mallards and their homespun mates rendezvous here. If the surface is frozen, they come skidding in for a three-point landing. Canada is here, too, in the shape of big Canada geese which honk in mighty formation toward a cornfield—its time for breakfast. Its also a time for game hunters to crouch in their pits and for picture hunters to hide in blinds—waiting for the hosts of birds to enliven the morning.

Cleared for Television Use

These tv-cleared films are available from Minneapolis-Moline Company, Minneapolis 1, Minnesota. ☐

What's New in Business Pictures

Minneapolis-Moline, Erie Mining Sponsor New 16mm Releases

Erie Mining Company Sponsors 2nd Film on Taconite Project

♦ Two motion pictures have been sponsored by Erie Mining Company to tell the continuing story of the Company's taconite project. The second chapter, which went into production recently at Reid H. Ray Film Industries, Inc., St. Paul, Minnesota, will show the development of Erie's construction program for the processing of taconite and underscore the project as an outstanding example of engineering teamwork.

Tentatively titled *Miracle on the Mesaba*, the new film was arranged through the Edward Howard Company, public relations organization for Pickands-Mather & Company

which operates Erie Mining Company. The picture is being directed by Gordon Ray.

Erie Mining's first film, released last year, introduced the taconite story and delineated the problem of building a test pilot plant and beginning phases of construction on the \$300 million project. ☐

* * *

Recruit Life, Motorboating Depicted in Coast Guard Films

♦ Two new motion pictures in color have been released by the United States Coast Guard—one to help build up the Coast Guard internally, the other to make the Coast Guard's job easier.

Shine the Boot, 13½ minutes, is

intended as a recruitment aid—but as such it has an element of general interest. The film depicts recruiting training associations and other activities of a young man from the time of his enlistment to initial duty assignment.

Common Sense Afloat, is a visual kind of "preventive" coast-guarding. A follow-up of *You're Being Boarded and Safety on the Water*, *Common Sense Afloat* deals for 23½ minutes with outboard motor boating and radios the need for safer practices in this rapidly growing sports field. Comedy, drama shots, and water-scapes instruct the motorboat mariner.

Both Coast Guard films have been cleared for television. ☐

* * *

Borden-Busse Sales Program Offered by United World Film

★ Money and time spent by management to select, train and equip salesmen and expenditures for sale meetings and conventions can be wasted by weak sales supervision. The salesman is a human being and no amount of initial preparation and big rally psychology will insure that his performance will be his best—day after day. His continuing sales capacity, often profoundly dependent on his morale, his self belief, is the responsibility of his immediate sales supervisor.

Fitting into management's training effort is a new motion picture illuminated presentation developed by sales experts R. C. Borden and Alvin C. Busse, called "ICR." These letters stand for: Inform, Confer, Retain. The program is based on Borden and Busse's experiences in creating sales supervisory presentations for a number of large companies in the United States and Canada.

Announced as a \$50,000 program, the ICR consists of: *How to Up Sales By Better Sales Supervision*, a 30-minute sound motion picture on the principles of good sales supervision; a meeting leader's guide for the organization of a conference utilizing the film's principles. This conference is set up to stimulate group thinking on problems faced by supervisors; 10 work kits—supplied for individual supervisors. These kits provide a comprehensive exposition of the material emphasized in the film and meeting guide. They are the program's retention factor.

The ICR Program is being sold by United World Films, Inc., 1445 Park Avenue, New York 22, N.Y. A pre-release price of \$295.00 has been offered by the company. The regular sales price is \$395.00. ☐

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A paper, and a film processed on the spray units was presented to the recent S.M.P.T.E. convention.

The results of jet spray processing—superior definition, absence of any trailing or directional effects—are immediately apparent in this film.

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Vermiculite Insulation Shown in "Savings in the Attic"

♦ *Savings in the Attic* a new 18-minute color film on vermiculite insulation, has been released by the Vermiculite Institute, Chicago. The motion picture shows the use of vermiculite to insulate red hot 65-ton steel ingots and the material's record in stopping fires in buildings.

Fast, labor-saving installation methods are explained by contractors. F.H.A. density requirements and the handling of moisture problems are depicted.

The Institute distributes the film on a free loan basis and endeavors to provide a speaker on request. Application for use of the film may be made to: Vermiculite Institute, 208 South LaSalle St., Chicago 4, Illinois.

British Overseas Airways Make 16mm Wide-Screen Trainer Pix

♦ A pilot's-eye view of landing operations is the subject of what reportedly is the first 16mm wide-screen color motion picture to be made in Britain. The new film was produced by British Overseas Airways Corp. for use in the route training of pilots.

Shot from the air, the film shows seven of the approaches to London Airport's runways, emphasizing those equipped for instrument landings. With a wide panoramic field of view and a commentary on the local geography, points of procedure in the landing approach are clarified. This film, augmented by others which may be made featuring airports outside of Britain, will give trainees a full degree of flight route familiarization.

In production, approaches were begun at 1500 feet and the camera plane descended to 10 feet over the runways. A Filmorama lens, the only one of its type in Britain, was loaned to BOAC by Gaumont-British Equipments Ltd.

57 Films Listed in 1956 General Motors Catalogue

♦ Fifty-seven motion pictures are listed in the 1956 catalogue of films provided by General Motors Corporation for use by schools, churches, business, civic and social clubs.

All titles listed are sound films, many are in color. They range in length from 9 to 55 minutes. Twenty-six of them are available for showing on television. The films are loaned free of charge for non-commercial uses.

Listing the greatest variety of films ever offered by GM, the catalogue includes such subjects as *Safety and Driver Education*, *The ABC's of the Automobile Engine*, *Horizons Unlimited*, *Behind the Scenes of Industry*, *Progress—Past and Future*, *The Human Side of Industry*, *Sports*, *Farmer of Tomorrow*, *Tomorrow and Today in the Kitchen*. There are nine "special purpose" films.

An estimated 30,000,000 persons viewed GM films last year. Some 277,000 audiences totaling more than 14,300,000 persons saw them at private showings. Another 15,600,000 saw the films on some 867 television programs. Write: General Motors Corporation, Department of Public Relations—Film Section, General Motors Building, Detroit 2, Michigan, or GM offices in New York and San Francisco.

Northwestern University to Expand Motion Picture Studies

♦ Jack C. Ellis has been appointed assistant professor of film at Northwestern University, Evanston, Ill., to supervise expansion of the motion picture program in the speech school's department of radio and television. Because of the increasing use of film in television, the program will cover the history, criticism and production of motion pictures to give television majors a background in film—as well as to

help other students prepare for educational and industrial film work.

Trade Association Film Usage Surveyed

♦ The Editors of *BUSINESS SCREEN* are conducting a national survey of the film and general audio-visual programs of leading national trade associations. Results of the survey will appear in a later issue of this publication.



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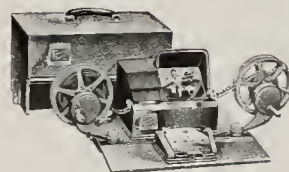
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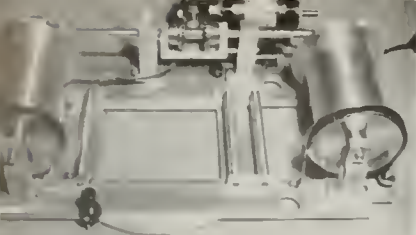
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Bodde's "Walk-Along" Attachment

Bodde Announces 'Walk-Along' Attachment for Background Use

♦ A new "walk-along" attachment for all Bodde projectors has been introduced by the Bodde Projector Company. The walk-along attachment can be adapted for the 2000-watt and 5000-watt single and dual projectors.

The moving attachment allows the operator to start, stop or reverse the moving background. This attachment may be used either horizontally or vertically. Stock film is available in 4½-inch-wide rolls of varying lengths, all film specially composed for typical scenes.

Footpedal Control Aids Film Inspection on "Foster Rewind"

♦ A footpedal control is featured on the new "Foster Rewind" (and inspection) machine being made available to 16mm film libraries and distributors by the International Film Bureau, Inc., Chicago. Designed to eliminate fatigue, the footpedal provides complete control of film winding, both forward and reverse, as it leaves hands free for inspection and repair operations.

Speed of the winding reel can be controlled from virtual standstill to



Here's the new Foster Rewind unit, on economical new film library setup.

high speed by appropriate heel or toe pressure on the footpedal. At any speed, operators easily can detect film damage spots, splice as needed and continue rewinding faster than heretofore possible. International points out.

Both reels work synchronously, stopping instantly upon break of film or release of foot from pedal. The machine employs a brake-action combined with gravity-motor con-

NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Production and Projection

trol. The new Foster Rewind will be demonstrated at the NAVA Convention in Chicago, July 10 thru 25; booth H52.

* * *

2-Inch Anamorphic Lens for B & H JAN Projector Announced

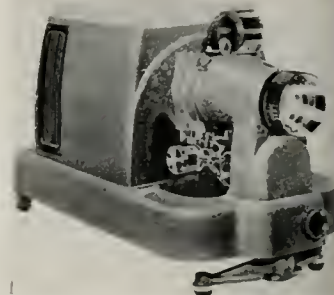
♦ Filmorama 921, a new 2-inch anamorphic projection lens for the Bell & Howell 16mm JAN (Joint Army-Navy) motion picture projector has been announced by Bell & Howell Company, Chicago.

The new lens may be used with both the military and commercial versions of the JAN. It combines in one barrel a 2-inch f 1.4 projection lens, an anamorphic lens and a focusing unit. By using an f 1.4 instead of the conventional

f 1.6 lens, a sharper, brighter picture is obtained, an important factor with the high magnification in wide-screen projection.

The 921 lens fits directly into the JAN lens mount, eliminating attachments, adaptors and brackets. Once the lens is set for proper distance (focusing range allows use from 8 to 60 feet) sharp focus may be obtained by turning a knob rather than turning the lens. Rack and pinion focusing makes this possible. Designed to conform to military specifications, the new lens is resistant to severe environmental conditions—heat, cold, moisture and fungus.

The 921 Filmorama lens is priced at \$229.50.



The new Viewlex Model V-1000 C

Viewlex' New Auditorium Model

★ Viewlex, Inc. has announced a new combination Auditorium projector for 35mm filmstrips and 2" x 2" slides. The Model V-1000 C projects brilliant images to large audiences with great clarity. It is the only projector of its type now approved by "Jan" (Joint Army-Navy Specifications) or on the military qualified products list. For use in civilian life it drops its O.D. garb and steps out in sleek, two-tone grey.

In spite of its tremendous illumination, the 1000 watt projector is cool in operation. The film plane temperature remains considerably below that of many 500 watt models. A new system of pressurized air cooling, which features vertical fan position, draws cool air from the front of the projector, passing it first over the film plane and then the condensing lenses, and finally over the lamp. Heat does not accumulate as it is rapidly expelled through special side louvers.

The V-1000 C handles both single and double frame filmstrips for vertical and horizontal projection, and 2 x 2 and bantam slides. A new button device permits only one turn to be made for each whole frame with either single or double frame filmstrip. Filmstrip can be threaded in a split second. The take-up assembly is built on to the filmstrip attachment. Light leak has been eliminated completely, because, due to the design of the pressurized cooling system, the entire lamp housing area is completely enclosed and sealed. The projector, is equipped for individual front leg level control.

The Viewlex Model V-1000 C is equipped with a five inch f3.5 Professional lens. A five inch f2.8 lens is available, affording 33% more light. The projector is priced at \$219.50. A 1000 watt companion model, for use with 2 x 2 or bantam slides only, is priced at \$189.50.

Interchangeable focal length lenses of three, five, seven, nine and eleven inches, coated, color corrected, anastigmat, are available at \$49.50, \$59.50, and \$79.50. A deluxe carrying case is \$19.50.

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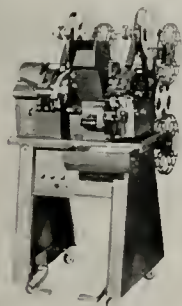
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McAlister "Edimac" Called Our Editing Machines in One

Both 16mm and 35mm sound and picture can be run simultaneously on the new "Edimac" film editing machine, manufactured by J. G. McAlister, Inc., Hollywood, California.

"Four editing machines in one." The Edimac will take 16mm film and 35mm sound track, a 16mm picture and 16mm sound, a 35mm pic-



The new McAlister "Edimac" film editing equipment . . .

ture with 16mm sound, or a 35mm picture with 35mm sound. The new unit also will run 17 1/2 mm magnetic film.

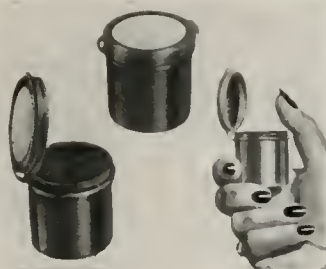
Easy and quiet in operation, Edimac runs negative film with safety and simplifies marking, retouching, threading and rewinding, the manufacturer points out. One mechanical electric hand brake controls both picture and sound heads. Picture brilliancy is controlled by a dial.

For other information, contact the manufacturer at 1117 North McCadden Place, Hollywood 33, California.

Poly-Con Plastic Film Container Features an Attached Lid

Having the filmstrip container in hand and *not* having the film container lid in hand is one a-v annoyance now at an end—according to Richard Manufacturing Co., Van Nuys, California.

The firm has announced the "first plastic filmstrip container"—with an attached lid. Called Poly-Cons—



Handy Poly-Con filmstrip containers

polyethelene container—the little film storage unit is designed to eliminate lost lids, wrong lids and, because of its plastic substance, not to scratch the film.

Snug as a cigarette lighter, the Poly-Cons can be opened and closed with one hand. It is lightweight, unbreakable and moistureproof. Available in a variety of colors, the container fits all standard storage facilities.

Samples and price quotations of the Poly-Cons container may be obtained from Richard Manufacturing Co., 5914 Noble Ave., Van Nuys, California.

* * *

Kodascope Pageants Feature Improved Reverse Mechanism

A single-switch film reversing mechanism on new models of the Kodascope Pageant Sound Projectors will provide greater operating convenience, according to Eastman Kodak Company.

The single-switch mechanism enables a projectionist to run off as much film as necessary in checking for proper focus, loop, sound volume—and quickly reverse the film to starting position. Time previously required for re-threading the projector is saved and film life prolonged with elimination of extra handling.

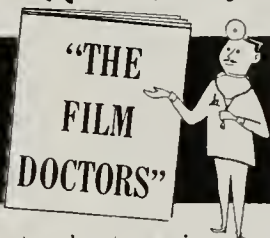
Sections of the film can be rerun as needed for review purposes. Single-switch reversing is accomplished with a five-position rotary switch which avoids film damage by switching from forward to reverse projection without stopping the motor and prevents unintentional reverse showings.

Turned clock-wise, the switch starts the blower, begins film travel and turns on the lamp. A counter-wise turn shuts off the lamp, stops film travel and starts the film in reverse.

Three Pageants now are equipped with the forward-reverse switch. These include the AV-074 (7-watt, 8-inch speaker, single case), priced at \$459; the AV-154 (15-watt, 12-inch speaker, 2 cases), at \$545; and the AV-154-S (15-watt, 8-inch speaker, single case), at \$469.

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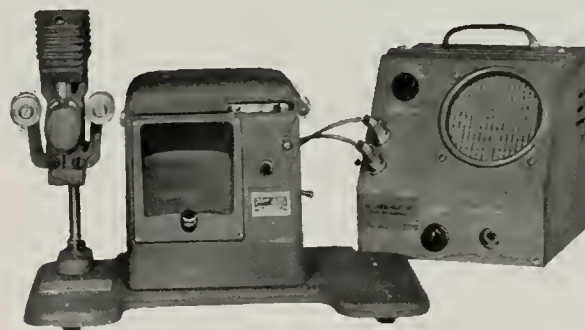
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Robert M. Dunn Appointed AnSCO General Sales Manager

♦ Robert M. Dunn has been appointed general sales manager of AnSCO, photographic manufacturing division of General Aniline & Film Corporation. The appointment was announced by Leopold Eckler, corporation vice-president.

Dunn will be responsible for the marketing of all of AnSCO's photographic products and for the formulation of sales policies. Joining AnSCO in 1931, Dunn served as a salesman, advertising manager and, for the last five years, as assistant general sales manager.

♦ AnSCO's general sales manager has announced the appointment of George Klimt, Chicago, to the newly created position of field sales manager. Klimt will execute marketing plans in the field; organize, train and supervise field sales personnel and coordinate and direct AnSCO's sales service activities.

With AnSCO for 21 years, Klimt has served in sales and executive capacities. Most recently he has been AnSCO's midwest regional manager.



John T. Ross . . . he's the v.p. of Robt. Lawrence in Canada

Ross Now Lawrence V.P.

♦ John T. Ross, general manager of Robert Lawrence Productions (Canada) Ltd., has been elected a vice-president of the company. The firm produces motion pictures for industry and television in Toronto.

* * *

Chisholm Farms TV-Film Unit

♦ Jack Chisholm, veteran film producer in Canada, has formed a motion picture and television production and distribution company as a division of Associated Broadcasting Company. He has resigned from Associated Screen News. Chisholm returned to Canada in 1935 with a Hollywood production unit to produce British quota feature pictures and remained to enter the industrial motion picture field. He was a founder and the first president of the Motion Picture Producers and Laboratory Association of Canada.

BUSINESS SCREEN EXECUTIVE

Walter Scott Joins Capital Labs as Special Representative

♦ James A. Barker, president of Capital Film Laboratories, has announced appointment of Walter K. Scott as special sales representative. He is former chief of Motion Pictures Services, U.S. Department of Agriculture, and has varied experience in the industry dating back to 1912 at the Thomas A. Edison studios in the Bronx, New York.

Scott has worked in nearly every phase of the film field, including camera, script, directing, and administering motion picture activities. He came from Hollywood in 1934 to become a film maker for the government, and has produced agriculture films in both government and industry and through them, in the field of agricultural education.

Trade, Industrial Sales Staff Changes Effected at du Pont

♦ William J. Sweet has been appointed motion picture technical representative for the New York sales district of E. I. du Pont de Nemours & Co. He succeeds Victor M. Salter who has been named trade and industrial products sales supervisor for the district.

Salter succeeds William J. Cannon, recently transferred to the Boston district as sales supervisor of all photographic products.

Sweet previously was a motion picture finishing area supervisor at du Pont's Parlin, New Jersey Photo Products plant. Cannon had been trade products supervisor in New York since 1948. Salter had been a New York motion picture technical rep since 1953.



Ed Willette . . . sales chief

Willette Named Sales Mgr. by Animation Equipment Corp.

♦ Edward Willette has been appointed sales manager by The Animation Equipment Corporation, New Rochelle, N.Y.

Willette recently returned from a three-months trip calling on customers in Los Angeles and cities in Illinois, Minnesota, Michigan and Ohio. On his visits to motion picture studios, he screened his company's new 30-minute motion picture for production staffs interested in new animation techniques. He reports interest in the new methods which improve quality and save time and expense in film production.

* * *

Heading up
a production
firm in

Chicago is

Fenton McHugh



Fenton McHugh Organizes Film Production Firm in Chicago

♦ Organization of Fenton McHugh Productions for the production of industrial motion pictures and television commercial spots has been announced by Fenton McHugh. The new company's offices are located at 612 N. Michigan Ave., Chicago.

Initial production at the studio is on a series of motion pictures designed for television release by the American Osteopathic Association. August H. May is production manager of Fenton McHugh Productions.

McHugh has a wide range of experience in the motion picture field and in advertising agency work. He formerly was vice-president of Jerry Fairbanks Productions of Hollywood.

* * *

Heads Production at Blake

♦ Walter Sachs has been appointed production manager for George Blake Enterprises. He was formerly associate producer and production supervisor for IMPS.

PERSONAL—Unless a film conveys a personal message to every member of its intended audience, some of its production expense is being wasted. Pathescope's pre-production research, planning and creative effort are all aimed at securing the maximum in individual communication.



PATHESCOPE PRODUCTIONS

The Pathescope Company of America, Inc.
580 Fifth Avenue, New York 36, New York



A studio dolly gives motion to a static scene at Douglas' Santa Monica Division.

Douglas on the Screen:

(CONTINUED FROM PAGE 45)
or fell off—before structural weakness showed up,” a maintenance engineer said. “Now, thanks to our testing procedures for materials and the equipment itself, the danger of such failures is prevented,” the engineer added proudly.

Aid to Employee Indoctrination

Speaking of pride, the film, *Welcome to Douglas*, is contributing to the prompt indoctrination of new employees with a sense of identity with the company and of the purpose of their contribution. This may best be indicated by the case of the young woman who had worked for months at the job of inspecting small parts as they moved along on a conveyor past her work station. She had heard the parts went into a C-124 Globemaster, but she'd never seen one of the huge airplanes.

Then *Welcome to Douglas* was produced to tell employees the story and significance of the job. This young woman was one of the first to see the indoctrination film.

So That's What It Is!

When she saw the mammoth aircraft speeding through the sky, its gargantuan dimensions dwarfing the camera plane to gnat-size, she clapped her hand to her brow in a

comic gesture of astonishment and exclaimed:

“Migawd! Is THAT what I'm helping to build?”

Douglas uses much film without a human cameraman being within miles. This is an airborne photographic recording of instrument readings to determine the performance of a new aircraft. One new Douglas plane has as many as six different cameras installed to monitor various performance characteristics. As airplanes become bigger, faster, more complex and more valuable, the day of the pilot who casually reported some abnormal behavior when he got back to earth is long past. Now, experimental airplanes are equipped with elaborate special extra instrument panels which contain many more features than occupy the instrument panel by which the pilot flies the airplane. The camera eyes all of these instruments at once, faithfully recording all their readings in a manner far beyond the capacities of the smartest human being.

If and when automation becomes more popular in the aircraft industry, Douglas plans to meet the challenge by telling its employees the sometimes-surprising and always-encouraging fact that automatic operation of machinery in industry makes for more, rather than fewer, jobs. . . .

The story will be told with 16mm color, of course!

Ginsburg Named Ad Manager for NBC Television Films

♦Norman S. Ginsburg has been appointed manager of advertising and promotion for NBC Television Films. Ginsburg has been director of advertising and promotion for Studio Films, Inc., for the past two years. Previously he managed the advertising and promotional activities of DuMont Television Network and wrote for these departmental needs at Trans-World Airlines and Mutual Broadcasting System.

COLOR SLIDEFILMS FOR INDUSTRY COLOR FILMSTRIPS FOR EDUCATION

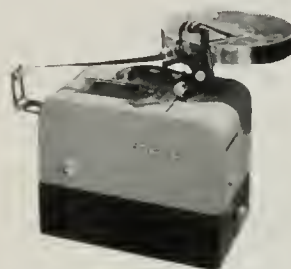
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WOMEN AND THE SCREEN:

(CONTINUED FROM PAGE FIFTY)

ment stores and home furnishing members of their Home Planning Center program. An estimated 500,000 saw *The ABC's of Decorating Your Home* in three years, and received colorful booklets. Each piece of this promotion kit reflects taste of professionals in the decorating world, using principles that can be utilized by the average homemaker. After five years the film is still being used by stores as a special event with much success. The film's distributor also has made it available at small charge to women audiences of all kinds.

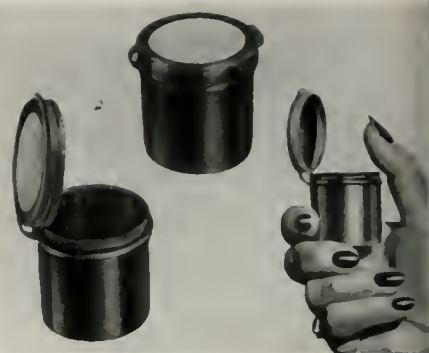
In the merchandising field, the nation's manufacturers of clothing can reach the estimated 83,211,000 women in the U. S. with much less effort than this segment of industry has ever experienced. An outstanding job was done by Warners, a leading maker of foundation garments, in making women conscious of figure grooming. Three films aimed at the teen market are popular with home economics classes.

A *Carolyn Fashion-in-the-News* film highlights medium price fashions and features well known show people. By this means, department stores with limited budgets can have a professional fashion show in color as well as provide clubs with entertaining material with a sales slant. Tied in with the *Carolyn* film, co-sponsored by Carolyn Fashions and local stores, were six manufacturers whose products were shown (and credited); makers of accessories, leather goods, millinery, jewelry, hosiery and furniture. Each filming was an effective ad for seven companies.

Nutrition is always news. Cereal, dairy and meat interests capture attention with a familiar theme—new ways to stimulate appetite at home. Armour keeps an extensive film library educational in content but light in treatment. The Cereal Institute's *Bill's Better Breakfast Puppet Show* in color is distributed widely to teachers, school film libraries and community groups. Many food companies plan an entire afternoon's program around a film, with giveaway items and speakers to augment the message.

Such films as Campbell's *Magic Shelf* whets the appetite for the many quick foods on the shelf, as do others put out by the frozen food

(CONCLUDED ON PAGE SIXTY-FOUR)



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Robotape a Prime-Mover in Audio-Visual Demonstration

★ Robotape—a sound tape player which starts and stops automatically, plays a continuous loop of tape and features a series of inaudible signals which will trigger any kind of a device that moves has been introduced to the audio-visual demonstration world by Oakton Engineering Corporation, Evanston, Illinois.

Robotape units are being used to run slide and strip film projectors and specially designed continuous slide projectors: light up a series of transparencies showing the development of a product; animate dioramas to familiarize employees, stockholders and the public with the functions of a business; make mechanical robots walk and talk.

Application Wide and Varied

According to Anthony Flan, president of Oakton and designer of Robotape, "There's practically nothing we can't accomplish in the audio, audio-visual and audio-demonstration fields with Robotape."

Flan bases his boast on the machine's performance since it was released for production six months ago. Robotape has operated a bulldozer—starting the engine, shifting gears, rotating the tracks and lifting the 3-cubic-yard scoop. The entire job of moving the 2-ton bulldozer was done by less than 30 pounds of Robotape equipment.

Robotape has operated such things as an hydraulic transmission, an air conditioner, a four-way driver's seat and a cut-away engine. In each instance, the Robotape-activated demonstration included a tape recorded speech synchronized with the product action. The continuous loop carries up to 17 minutes of selling conversation.

Here Are Some of Its Uses

The machine has been used to up the sales of car batteries, anti-freeze, motor oil, vitamin tablets. It has operated a remote control television set, toy trains, and a washer-dryer combination. Its impulse sales jobs include demonstrations in

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supermarkets and department stores. Robotape's muscular and vocal power emanate chiefly from a one-foot cube weighing 14 pounds. Robotape (Audio-Vendor) cartridge tape is made of Mylar. The unit can run 24 hours a day and has, in tests, run for 3,000 hours continuously.

Specifications and other details are available from Oakton Engineering Corporation, 725 Oakton Street, Evanston, Illinois.

Fact Sheet on Anamorphic Lens Use Available from Radiant

◆ Cameramen interested in 16mm filming and projection of wide-screen motion pictures can obtain pertinent facts of anamorphic projection in a comprehensive folder recently published by Radiant Manufacturing Corporation, Chicago.

The Radiant fact sheet itemizes all the details of the Superama "16" anamorphic lens for both taking and projecting 16mm films at a 2.66 to 1 aspect ratio. The folder categorizes and answers questions of the 16mm picture-maker, offering tips for producing anamorphic films.

Complete size and price ranges of the Radiant wide-screen line are shown together with prices and physical descriptions of the anamorphic lenses designed by Panavision Incorporated of Hollywood. Copies of the fact sheet are available upon request to: Radiant Manufacturing Corporation, 2627 West Roosevelt Rd., Chicago 8, Ill.

Bethlehem Premieres:

(CONTINUED FROM PAGE 12)

pany and Lyon Metal Products Company, both at York, Pa.; L. and H. heat-treating shop in Newark, N.J.

Care was taken to equate conditions at all the plants so that photography-wise the color would match throughout. The entire production, including script writing and film editing, required a full year.

Film Covers 5 Grades of Steel

The 30-minute film covers 5 general grades of tool steel, comprising carbon or water-quenched types, oil and air-hardened, and shock, hot work, and high-speed tool steels. Bethlehem, through inventors Frederick W. Taylor and Maunsell White, developed high-speed tool steel first demonstrated at the Paris Exposition in 1898.

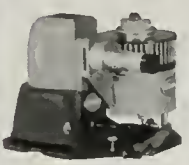
Since the emphasis is fairly technical, the film is obviously aimed for use by engineering groups, technical societies, and business organizations.

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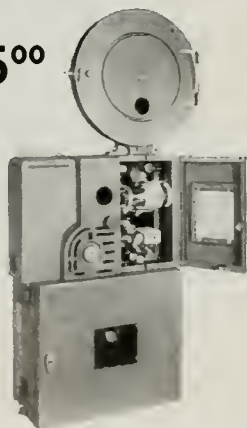
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WOMEN AND THE SCREEN:

(CONTINUED FROM PAGE SIXTY-TWO)

industry to show meal ideas for hurry-up occasions. The Gerber Company began its film program with *Mealtime for John Henry*, which shows importance of good nutrition for infants. It also has caught on as an instructional film in pre-natal courses for expectant mothers.

A film originally made for the classroom enjoys high favor with women audiences, as in the case of *It's All in Knowing How*, a mixture of nutrition and psychology, sponsored by the National Dairy Council.

Monsanto Chemical Company spurred sale of a lot of dishes and other articles for its customer, the plastics industry, by showing women the chemical processes involved, research in the world of atoms and molecules to show how man has helped himself through chemistry to nature's bounty. *The World That Nature Forgot* is the title.

Long Live the Ladies tells the labor-management story for Maytag, comparing the workload of the 1900 homemaker with the leisure of today. It is circulated by the Maytag Company Film Library, Newton, Iowa, and has been well received. The American Agricultural Chemical Company has sponsored pictorial advice on flower growing with *How Green is Your Garden* containing all kinds of know-how for women (and their husbands), shots of parks, playgrounds, and other community spots beautified. Do-it-yourself projects are shown in films like *Weekend Remodelers* in which the whole family pitches in to install wall and floor tile. This double purpose film also was used in a course at Georgia Institute of Technology.

General Electric spurred the age-old fight against pollution with *Clean Waters*, the kind of film that can mobilize women-power into a mighty reform movement as rising populations create new sanitation problems. *Clean Waters* prints travelled for 11 years, forming a tide of civic action that resulted in more stringent laws, building of sewage disposal plants, and a more enlightened attitude on the part of politicians toward allowing streams to be polluted.

It is hoped that film makers and sponsors will meet the challenge and give American women something to think about, ideas instead of household hints, and a pattern for living instead of for sewing.

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Tips for Better Business Showings

Regular Print Care and Reconditioning Are 16mm "Musts"

SHABBY PRINTS are a poor medium for conveying a visual story. The production may be excellent, and the prints turned out by the laboratory may be perfect, but they become fouled up with dirt or oil, or marred with scratches, or in and out of focus due to buckle or curl much of their effectiveness at point of projection can be lost. Such blemishes and defects irritate audiences and, more often than is generally realized, divert attention from the subject matter. The full impact of the message can so easily be lost or at least weakened.

Film protection, by such a process as the Peerless Treatment, and others, can do much to guard against damage and lengthen the life expectancy of film. But few things are more delicate than film, and the numerous and variable hazards to which it is constantly exposed in screening, handling and even in storage may easily shorten its useful life.

Service Begins With Inspection

Film reconditioning is aimed at meeting this problem. It begins with inspection to ascertain just what is needed to bring the film back to the best possible condition. Of course, no film that has been seriously damaged will ever be quite the same again. But much damage can be largely undone, or at least remedied. Also there are other things that mar film which are not actual damage, but unless taken care of, will lead to damage.

All prints should be cleaned from time to time usually after every few bookings—in rare instances after every few screenings. The determining factor is whether oil from the projector, or a more than average amount of dust from the air, or other foreign matter, has gathered on the film. Lubricants, which are often used on prints to ease them

through projectors, tend to attract dirt. Oil from projectors also often adheres to prints, and particles of film emulsion sometimes fleck off and settle on the print.

If allowed to remain, any such foreign matter may become permanently imbedded in the emulsion. In some cases it may accumulate on the film surface, pile up and harden, then dig abrasions in the emulsion and base. Cleaning in time with proper solvents will meet this problem. And for many prints this is all that is necessary. But there must be assurance that cleaning is done carefully, by skilled personnel with efficient equipment and the most suitable solvents available.

Scratches Can Be Removed

Scratches on the base side are always removable. Emulsion scratches can be made to disappear by chemically treating the emulsion so that they disappear, except in the rare instances where they are so deep as to penetrate right down to the base. For then there remains no photographic image to restore. Removable also are pits and digs. When

seen on the screen these are usually known as "rain." If they occur on the sound track, offensive crackling may result. Scratches are conspicuous not only because of improper light refraction but also because they are veritable havens for dirt. Thorough pre-cleaning is therefore an essential step in rejuvenating scratched or pitted film.

There are two systems of removing scratches now in general use in the United States. Both have proven successful over many years.

Basic Causes of Brittle Film

Many things can cause film to dry out—heated rooms, some types of air conditioning, the heat of projector lamps, a dry climate. The result is usually "curl" or "buckle" and sometimes shrinkage. Any of these conditions tends to throw the picture in and out of focus. Drying out or excessive cold may also cause brittleness. All these conditions put an extra strain on the print during projection, especially on perforations. These may become nicked or torn, and the film may even break, usually first at splices, but later elsewhere. A treatment such as the Peerless "RH" will usually eliminate or at least reduce curl or buckle, restore pliability, bring the percentage

(CONTINUED ON THE NEXT PAGE)

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• MASSACHUSETTS •

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• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chipewawa St., Buffalo.

Comprehensive Service Corp., 245 W. 55th St., New York 19.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Co. Sd. & Vis. Pdts. 17 New York Ave., Westbury, N.Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

SOUTHERN STATES

• ALABAMA •

Lewis M. Stone, Projector Service. "Specialized in Service." 1409 Ford Ave., Tarrant City 7, Ala.

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

• GEORGIA •

Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.
Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.
Phones: CA 8945 - RA 9143.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone Ma 5-1871.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

• KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

• OHIO •

Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talhott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Donald J. Clausonthe Co., 1829 N. Craig Ave., Altadena

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

S.O.S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

SAN FRANCISCO AREA

Association Films, Inc., 351 Turk St., San Francisco 2.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

• OKLAHOMA •

Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.

• OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

• UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

Save That Print!

(CONTINUED FROM PRECEDING PAGE)

of shrinkage down to projector sprocket tolerance.

How long the effectiveness of treatment involving rehumidification will last is unpredictable. This is so especially if the print is again subjected to conditions similar to those which caused drying out. But if proper care is taken treated films will have their useful life substantially extended.

All Splices Double-Checked

Repairs include the remaking of splices, or, where possible, repair of splices that have opened up or become otherwise defective. Nicked, torn or broken perforations can also be repaired. When repairs involve only a splice or two, or a short section of perforations, they are usually included in the inspection charge. On the other hand, when they are more extensive, the work is usually done on an hourly-charge basis.

Sometimes, on inspection, a print is found to be not worth the cost necessary to put it into the best possible shape. A new print to replace it may cost only a little more than the cost of reconditioning. In such cases it is best to merely have the old print cleaned for temporary use until the replacement print becomes available.

Replacement Footage Identified

In other instances, sections of footage may be missing or damaged beyond repair, but the print may otherwise be in good condition. A good reconditioning service will identify just what replacement footage is required and then, when it is received, cut it into the print.

The cost of replacement footage is high, and there are often delays in obtaining it. Moreover, matching new footage to an old print in color and density is usually not too satisfactory.

When two or more prints of a subject are available and replacement footage is required the expense of buying new footage can sometimes be avoided. If at least one of the prints is in such generally unsatisfactory condition as to be ready for discard sufficient usable footage can often be salvaged to substitute for the footage missing or irreparably damaged in the better prints. When all the prints were made in the same laboratory run, there is much better chance of matching color and density. This is usually called "canibalizing" but "salvaging" is the more constructive term.

In recent years more and more

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

attention has been given to the conservation phases of film work. Reconditioning of prints can prolong substantially their useful life and, at little cost, avoid extensive replacements. *Reconditioning can be a boon to any film budget because it makes funds available for purchase of new subjects.*

of Madeleine is now equipped to undertake research; scripting; production in color and black and white, on 16 or 35mm film; animation; processing and laboratory supervision; foreign versions and dubbing; European distribution arrangements; and consultation on international production, distribution and costs."

Trans-Atlantic PR Film Unit
Organized by Madeleine Films
A public relations films department to service private American companies and institutions has been organized by Madeleine Films, S.A., Trans-Atlantic motion picture producers with headquarters in Paris and Nice.

Development of this international facility for business sponsors was resuscitated by the recent completion of a two-reel film for the Fairchild Engine and Aircraft Corporation. Previously, Madeleine Films had concentrated on feature productions and documentaries for U.S., European and United Nations Agencies. Wilson and Pryor, 1025 Connecticut Avenue, Washington, D.C., has been named as U.S. representative of Madeleine Films' Public Relations Films Department. Head of the new section is Peter Baylis, former producer-in-chief of the short film department of Associated British Pathe and a documentary producer for Madeleine.

Madeleine Films, S.A., was founded in 1950 by Stuart Schulberg and Gilbert de Goldschmidt. The studio is licensed by the Centre National du Cinema for all film production activities in France and is capitalized at 10,000,000 francs. It is affiliated with film producers in the United Kingdom and on the Continent.

In announcing the pr film department, Schulberg said, "On the basis of recent soundings in the United States, we are convinced that now is the time to offer such services. The Public Relations Films Department

"Agriculture Means Industry" Shows Manitoba Potential

♦ The advantages that industry and agriculture offer each other is shown in a new motion picture sponsored by the Province of Manitoba, Canada. *Agriculture Means Industry.*

In color, the 15-minute film will be circulated inside and outside the Province of Manitoba to promote industry based on agriculture.

Manitoba's prairie land provides a market for farm equipment alone of more than \$80 million a year, the film points out. More plants are needed to produce fungicides, insecticides, fertilizers and farm pharmaceuticals for prairie farmers.

Conversely, Manitoba is a ripe setting for industrial plants depending on farming areas for raw materials — canneries, meat packers, frozen food plants, dairy processors and a host of others. The prairie regions have a gross agricultural return in excess of \$1.5 billion dollars per year—an enormous market or source of supply for industry.

Agriculture Means Industry was produced by Crawley Films, Limited of Ottawa, Ontario.

Odell Joins Cathedral Films

♦ Ben B. Odell, vice-president of the California Bank, has been elected treasurer of Cathedral Films, Burbank. He has had close contact with the organization since its inception, and has been an active leader in church and community life, was for 25 years director of the Hollywood Chamber of Commerce and has served on a number of committees.

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The BUSINESS SCREEN Bookshelf

A NUMBER OF REFERENCES on various phases of film production and use are available to the sponsor and producer of audio-visual media. These references include primers, analytical and critical studies, handbooks and manuals.

Volumes listed below are available by mail order from the BUSINESS SCREEN BOOKSHELF service at our Chicago editorial headquarters.

Recommended as particularly helpful among the works on production are:

American Cinematographer ♦ Hand Book and Reference Guide, by Jackson J. Rose, American Cinematographer. (Ninth Edition). 331 pages: Basic facts on photographic methods, materials and equipment. (\$5.00).

USE ORDER NUMBER 101

16mm Sound Motion Pictures. ♦ by W. H. Offenhausser, Jr., Inter-science Publishers, Inc., 565 pages: a manual treatment of 16mm production, useful to the professional or amateur. (\$11.50).

USE ORDER NUMBER 103

Handbook of Basic Motion Picture Techniques, by Emil E. Brodbeck, McGraw-Hill Book Company, Inc., 307 pages: A statement of film production fundamentals. (\$6.50).

USE ORDER NUMBER 105

The Recording and Reproduction of Sound, by Oliver Read, Howard W. Sams & Co., Inc., 800 pages: A competent and thorough examination of sound recording in its several phases. (\$7.95).

USE ORDER NUMBER 106

The Technique of Film Editing, ♦ compiled by Karel Reisz, Farrar, Straus and Cudahy. 282 pages: An analysis of film editing problems by 10 experienced film makers as compiled by Karel Reisz for the British Film Academy; guidance for film editors and television directors. (\$7.50).

USE ORDER NUMBER 108

Preparation and Use of Audio-Visual Aids, by Haas and Packard, Prentice-Hall, Inc., 381 pages: Instructions and suggestions on the effective preparation and use of visual-aids. (\$6.65).

USE ORDER NUMBER 109

The Dollars and Sense of Business Films, by the Films Steering Committee of the Association of National Advertisers. 128 pages: Analysis of the cost and circulation records of 157 sponsored films. (\$5.00).

USE ORDER NUMBER 301

The Film in Industrial Safety ♦ Training, by Paul R. Ignatius, Harvard University Press, 119 pages: An explanation of how films can aid in achieving a good safety record; a discussion of problems involved. (\$1.50).

USE ORDER NUMBER 302

The Use of Training Films in ♦ Department and Specialty Stores, by Harry M. Hague, Harvard University Press, 147 pages: A study of film use in retail training which cites obstacles to be avoided or overcome. (\$1.50).

USE ORDER NUMBER 303

♦ Worthwhile books on educational aspects of audio-visual use include such texts as:

Audio-Visual Methods in Teaching, by Edgar Dale, Revised Edition, The Dryden Press, 520 pages: which reviews the audio-visual field; a guide to theory and practice. (\$6.25).

USE ORDER NUMBER 401

Audio-Visual Materials, by Wittich and Schuller, Harper & Brothers, 554 pages: An exposition of the nature and use of audio-visual materials. (\$6.15).

USE ORDER NUMBER 402

STUDIO TOOLS:

Kinevox Slater Records Slate Data, Sound Sync Mechanically

♦ An automatic slater, said to save an average of 10 feet of film on every take has been announced by the Kinevox Division of Electromotion Co. The Kinevox Slater records sound synchronization and slate data with an external presetting device. The slater includes an adapter for the BNC Mitchell camera and adapts to any 16mm or 35mm motion picture camera.

In operation, the slater is swung into position before the lens, before each take. Normally, no change in camera focus is required due to the optical arrangement of the lenses in the slater. The slater carries its own internal illumination, powered from batteries which are part of the unit and controlled by a three-step light control for complete legibility at different lens stops.

Before using, the slate information is pre-set to include scene number, alphabet, four numeral settings, and type of scene: dawn, dusk, day interior, day exterior, night interior or exterior, or wild shot. Two removable cards for additional information, such as name of production and name of cameramen, are provided.

As camera comes up to speed, the slater's optical arm is raised into position before the lens. A trip button, manually operated just as the camera is reaching speed, sounds a buzzer. Simultaneously, a marking line appears along-side the picture of the slate. The marking line and buzzer establish optical and sound synchronization. The slater optical arm is dropped clear of the lens and shooting begins just as the camera reaches speed.

"Fruit-Freeze" Helps to Keep Fruit Items Photogenic

♦ How to keep fresh fruit looking fresh during preparations for motion picture filming and still photography appears to be answered with the introduction of a new anti-darkening agent. Fruit-Freeze.

The manufacturers of Fruit-Freeze, Merck & Co., Inc., Rahway, N.J., announce that the product will keep fruit fresh and retain its natural color for several hours. Although the product primarily is designed for use in freezing fruit, its application to the photographing of fruit became evident.

Working on advertising photos for Fruit-Freeze, a photographer noticed that the fruit on which the product had been sprinkled about two hours before looked fresh and firm as when it was cut, the com-

pany reports. It was not necessary to prepare more cut fruit. Merck Co. claims the product will hold natural color of fruit even long

* * *

Hollywood Film Offers Catalog

♦ Availability of a new catalog of 16mm and 35mm precision editing equipment, reels, cans, and shipping cases has been announced by Hollywood Film Company, 9 North Seward St., Hollywood, California. The catalog can be cured on request, using your company letterhead.

National Drug Presents:

(CONTINUED FROM PAGE 4) and at whom its initial distribution has been directed.

To make the absence of any commercial-sounding "sell" complete the name of the product is not referred to at all, either visually or verbally, in the entire film. National Drug felt that the product was sufficiently unique so that a request from a doctor to his apothecary for "National Drug's new trypsin preparation" would be all that was required. In addition, of course, the company's trade advertising and follow-up calls by salesmen serve to tie in to the film the brand name Parenzyme.

The completely straightforward approach of this film required great deal of foresight and no little courage on the part of its sponsor. Possessing both of these qualities, considerable quantity, Dr. Gustav Martin, Director of Research for The National Drug Company, who supervised the medical structure and content of this motion picture, is largely responsible for making the unique approach possible. That the vision was accurate is already apparent: a bare three months after the film's release more than a thousand bookings to medical groups have been confirmed, including place on the program of the American Medical Association at its July convention in Chicago.

And that most important single measure of success—sales—is bearing out the fact that telling all the facts, good and bad, about drug product, is the way to convince doctors to try it. Sales have increased in every area where the film has been shown.

From the producer's point of view, Patheoscope reports that working with a client who views his sales problems only in the light of the rays from Diogenes' lamp has been a thoroughly pleasant experience. Their present experience has demonstrated that complete honesty can be a formidable sales weapon.

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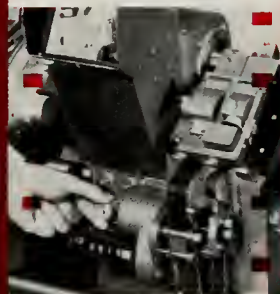
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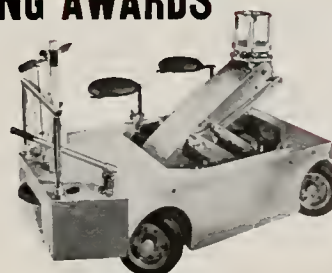
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What manufacturers need to know about the new transparent film called MYLAR*—a DuPont polyester film—is shown and developed in a new sound and color motion picture.

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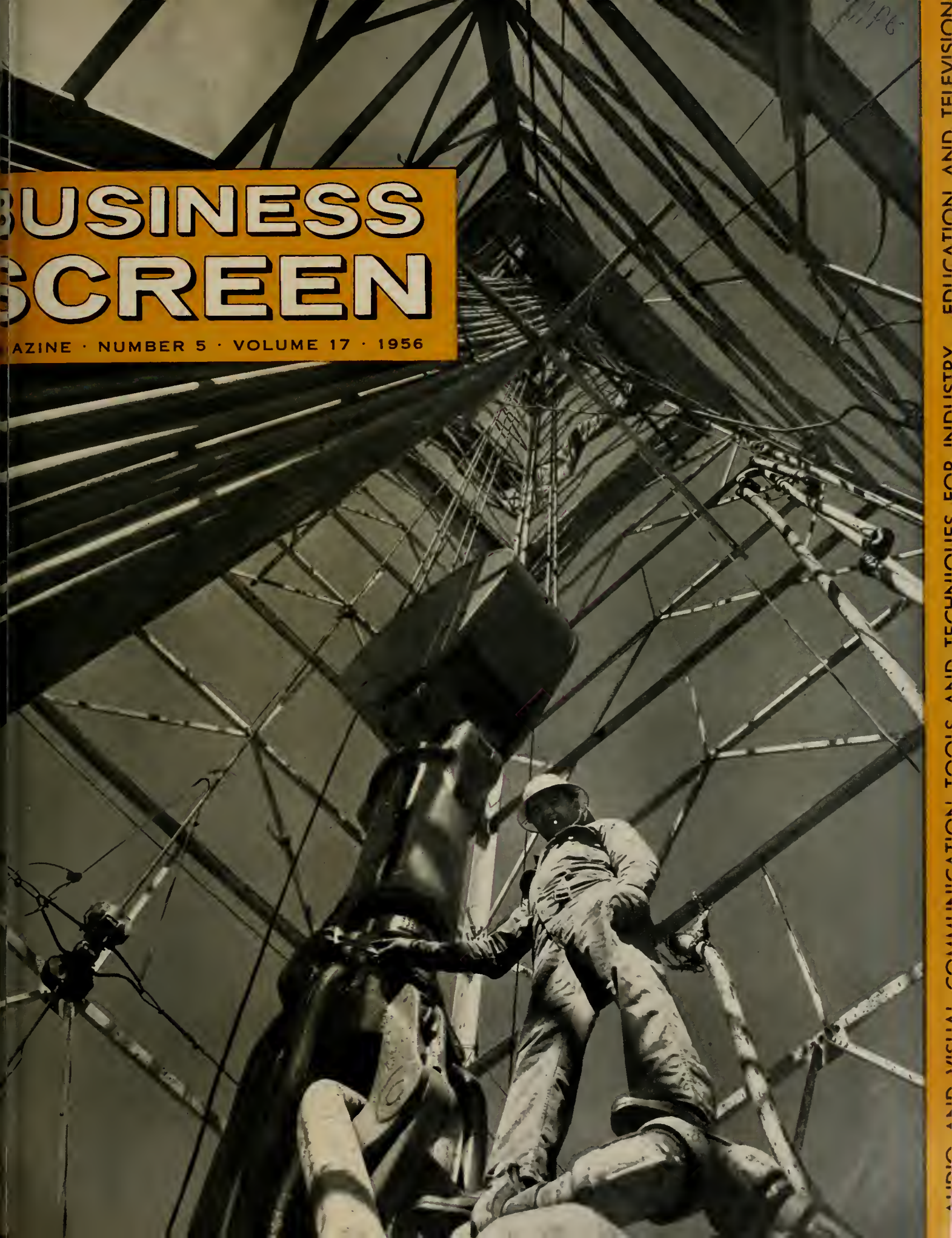
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BUSINESS SCREEN

MAGAZINE • NUMBER 5 • VOLUME 17 • 1956



196
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However, there are no reservations in my belief that the slidefilm we are now producing for Calvert Dry Gin will be even better, even though it is not yet completed.

I want to send my personal thanks to you and your entire organization for putting out so much extra effort and fine cooperation.

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FILM OF THE MONTH

☆ As a key element in a nationwide program to stress the advantages of modern electrical living, a new color film, "Meet Mrs. Swenson" made for use in the "Live Better . . . Electrically" campaign, and produced by John Sutherland Productions, is now receiving wide distribution all over the United States.

Tying-in with the current trend of home improvement, this 27-minute



live action picture tells an appealing story of the tribulations of life in an electrically out-dated house. In the "good old days," housewives looked to a Mrs. Swenson or one of her sister domestics for help with the daily housekeeping chores. But today, with the house-help pattern completely changed, electrical servants substitute for the maid-of-all-work of yesterday.

In this entertaining film, we see how the family's problem is solved by adequate "housepower" and all that goes with it, just as it is being solved for millions of American families. Adequate wiring, modern home appliances, better lighting and the like, provide a number of Mrs. Swensons to lighten the burden of housekeeping and homemaking.

Perhaps the outstanding characteristic of this Sutherland film is its basic honesty; the way in which the story is told simply and appealingly, with all the salient sales and information points presented in an understandable, interesting and emotionally compelling manner.

Thus "Meet Mrs. Swenson" is yet another example of today's superior business film; the kind of film which does a better job for its sponsor because the entire film project is conceived and constructed by professionals to present the sponsor's story with the greatest possible conviction to obtain maximum results.

This new film clearly demonstrates that today's most effective films are those with the Sutherland touch.

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In most cases, there is nothing wrong with the business or industrial story except that it hasn't been communicated as clearly, graphically and persuasively as it should be.

When you deal with a producer whose record proves successful performance in the creative, technical and audience-influence aspects of communications, you are assured of a business film of maximum effectiveness.

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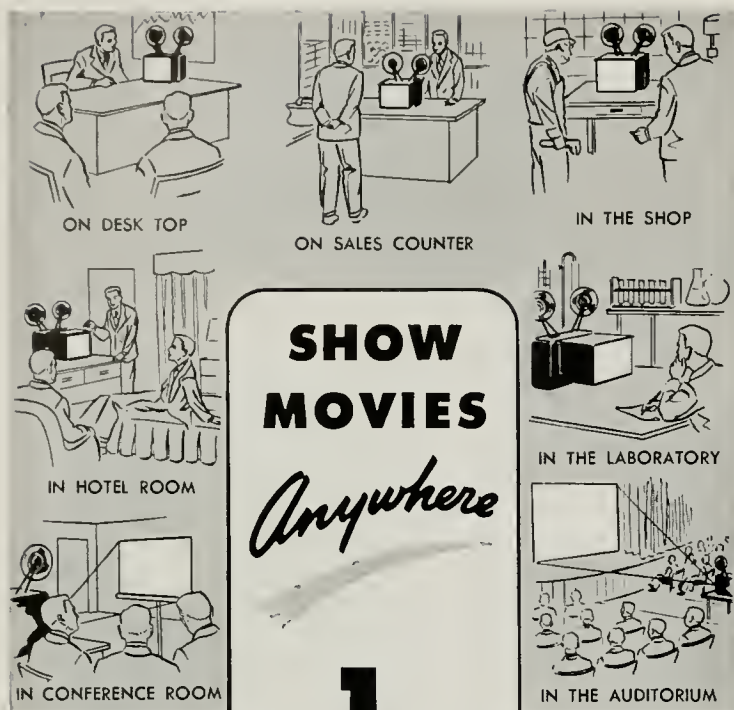
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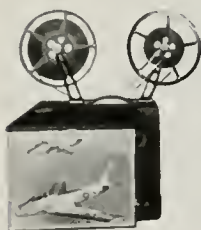
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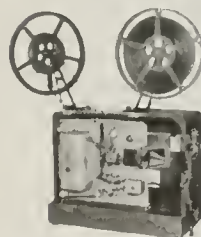
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The built-in screen allows movies to be shown *anyplace* you can set the projector down and plug it in. Think of that! Think what that could mean in terms of your doubling or even tripling the use of your films. Salesmen love the Duolite. It's so easy to set-up and operate. They don't have to lug around a separate screen and other equipment. Sales films can be shown right on the prospects desk without any disturbance at all. Any room big enough for a desk is big enough for a Duolite show.

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BUSINESS SCREEN

(Combined with See & Hear Magazine)

Issue Five • Volume Seventeen • 1956

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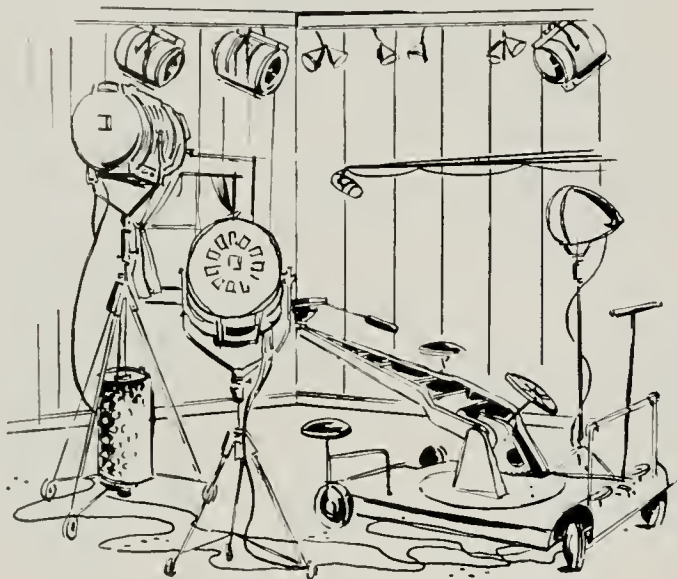
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SIGHT & SOUND

Current Trends in Marketing and
News of Staff Appointments

Best First Half Reported by Eastman Kodak Company

★ Eastman Kodak Company sales and earnings for the first half of 1956 were the highest compared to any corresponding period, according to a report by Thomas J. Hargrave, chairman, and Albert K. Chapinan, president.

Consolidated sales of the company's United States establishments for the 24-week period ending June 10 amounted to \$325,110,431, an increase of 2.9 per cent over last year's sales total of \$315,850,102. Net earnings after taxes amounted to \$38,753,316, a 6.6 per cent increase over the \$36,365,989 earned in the first half of 1955, the previous best such period for sales and earnings.

Net earnings were equal to \$2.11 per share on 18,277,260 common shares outstanding compared with \$1.97 a share on the same number of shares outstanding at the close of the 1955 first half. Earnings were 11.9 per cent of sales compared with 11.2 per cent a year ago.

Pre-tax earnings were \$83,274,031 compared with \$79,544,759 for the first half of 1955, an increase of 4.7 per cent. Provision for income taxes amounted to \$44,520,715, 3.1 per cent more than the \$43,178,770 provided in the first half of 1955.

Sales of Kodak film and projectors helped to boost the 1956 first-half total which also includes the sale of plastic, industrial chemical, pharmaceutical and other products. During the period, Kodak introduced a number of new photo products, including a fine-grain Cine-Kodak Plus X reversal film enabling projection of 16mm black/white film on larger screens without loss of detail or sharpness, a new Kodacolor film for outdoor and indoor use without filters and a faster industrial x-ray film.

The combined business of Kodak's associated companies in other countries was larger than for any corresponding first half. Dividends received from these companies amounted to \$2,332,478, slightly more than the total received in the first half of 1955.

Cash dividends declared on the preferred and common shares amounted to \$22,117,683, almost 23 per cent more than a year ago. Dividends were 57 per cent of net earnings in the first half of 1956 compared with 50 per cent in the

first period of 1955. The balance of net earnings after dividends amounted to \$16,635,633 and was retained for use in the business. For the first time in company history, net assets—the share owners' equity in the business—moved past the half-billion dollar mark during the half year, reaching a total of \$512,520,307.

Product Development Costs Shave Bell & Howell Income

♦ Reporting on the first six months of 1956, Bell & Howell Company, Chicago, announced a net income of \$559,661, or 91 cents a share, compared to \$700,037, or \$1.16 a share earned in the first half of 1955.

New product developments, resulting in heavier production cost brought Bell & Howell earnings down despite a substantial increase over last year's sales, it was reported. Introduced during the first half of 1956 were an electric-eye camera with a self-setting lens, the Robomatic slide projector and the Sunomatic 16mm motion picture camera.

Bell & Howell's sales and profit prospect for the second half of 1956 was described as "excellent" by Charles H. Percy, president, who predicted that total earnings this year will top the 1955 income which reached \$3.51 a share.

Logelin Appointed Crane Public Relations Director

♦ Warren A. Logelin has been named director of public relations for Crane Company, according to an announcement by Frank F. Eliott, president. Logelin formerly was director of public relations for the Chicago Association of Commerce. He joined Crane as assistant public relations director in June 1955. As a public relations specialist, Logelin was active in the Chicago Association's film program.

Kirsten to Sterling-Movies, U.S.A.

♦ Robert Kirsten, formerly of Walt Disney Productions, Inc., has been named Director of Operations and Promotion for Sterling-Movies, U.S.A.

The TV and non-TV free film distribution services of the company is undergoing extensive expansion. Mr. Kirsten, who organized and directed the New York Bureau of Disney's TV Mickey Mouse Newsreel, will expand the operations of Sterling-Movies, U.S.A. to match its increased services. Included among his duties will be the creation and expansion of promotional efforts to TV stations and other users of industrial and public service films.



More People Than Ever

To sell Chicago housewives on the advantages of cooking with gas, Peoples Gas Light & Coke Company has sponsored a new film which strikingly demonstrates the many features of modern gas ranges. Because this is a warm, intimate story of family life, a photoplay technique has been used — featuring Hollywood's Mary Brian, Lyle Talbot, and Maureen Cassidy supported by a cast of TV personalities. After widespread showings in Chicago, more people than ever will indeed be cooking with gas.

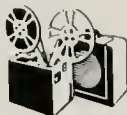
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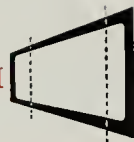
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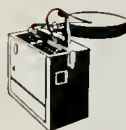
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NAPM Elects Officers, Directors

Billion Dollar Photo Sales Keyed to Industrial, TV Growth

INDUSTRY'S USE of photography and the use of motion picture film by the television industry are among factors which have helped increase photographic manufacturing sales to approximately \$1 billion annually. These factors were noted in comments by Oliver H. Young, General Electric Company, Cleveland, Ohio, recently elected president of the National Association of Photographic Manufacturers, New York.

Elected as vice-presidents are J. Stewart Eagen, president, Singerson Optical Manufacturing Co., Chicago, and William Balch, president, David White Company, Milwaukee. Robert E. Lewis, president, Argus Cameras, Inc., Ann Arbor, Michigan, was re-elected treasurer. William C. Babbitt, managing director of the Association, was re-elected secretary and assistant treasurer.

In addition to Balch, newly elected directors are: Chester C. Cooley, president, Da-Lite Screen Company, Inc., Chicago; James Forrestal, vice-president, General Aniline & Film Corporation, Binghamton, N.Y., and Ronald E. Smith, president, Smith-Victor Corporation, Griffith, Indiana.

Summarizing the strong growth of the American photographic industry, Young said that the volume of manufacturers' sales has increased more than 80% in the past seven years.

With industrial and business use of photographic methods and the film upsurge, Young cited other growth factors: gains in sales of color products, aided by product improvement such as the introduction of new fast color film; increased use of 35mm cameras for still pictures—color transparencies; popularity of improved 8mm motion picture equipment; a nearly 500% increase in flashbulb sales during the seven-year period.

It was announced that NAPM has joined with other photographic associations in sponsoring the International Photographic Exposition to be held in Washington, D.C., in March, 1957. The International was held in Paris in 1955.

National Visual Presentation Association Elects New Officers

Newly-elected officers of the National Visual Presentation Association are the following: President—Jacques Megroz, of American Magazine; Vice-Presidents—Fred Zieher, of McCann-Erickson, and Charles Behymer, of H. D. Ro Co.; Secretary-Treasurer—Norma Bebell, of Bebell Color Labs.



A RETURN TO SALESMANSHIP

The Republic Steel Corporation called upon Wilding Picture Productions, Inc., to develop a broad, new selling program at their distributor level. The result is the most comprehensive training course ever created for this basic industry. Calling it "The Order Makers Institute," Wilding people worked closely with Republic Steel and did the initial research, wrote the entire program, and presented it to the Corporation's distributors with complete acceptance. Wilding

then trained Republic Steel district salesmen to conduct the meetings for distributors and helped develop a system for evaluating results. The program, termed a "liberal education in selling," is sparked by motion pictures, flip charts and printed materials. Two years in production, "The Order Makers Institute," is offered by Republic Steel without charge to its distributors across the nation. Information about the program may be obtained through any of the Wilding offices.

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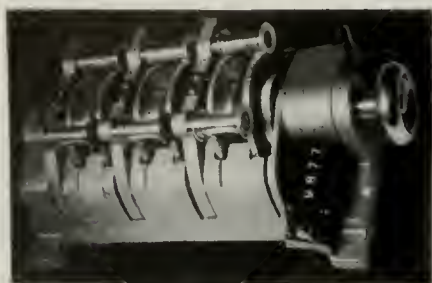
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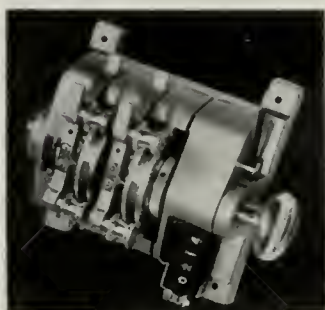
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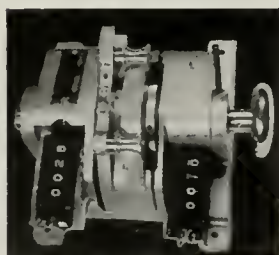
SYNCHRONIZER HEAVEN



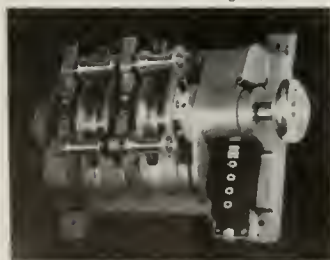
35mm 3-Way Synchronizer \$165.00



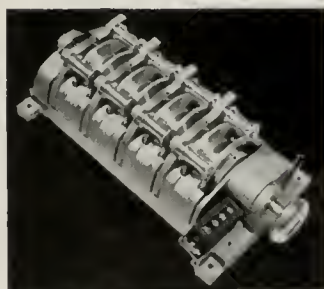
16mm 2-Way Synchronizer \$125.00



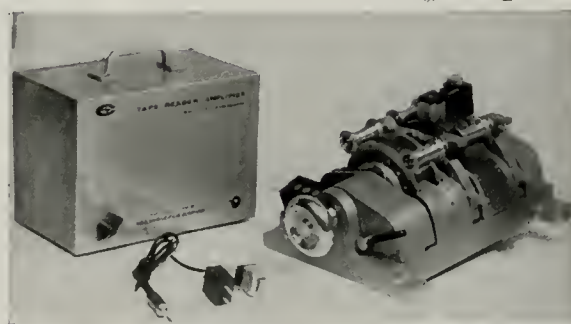
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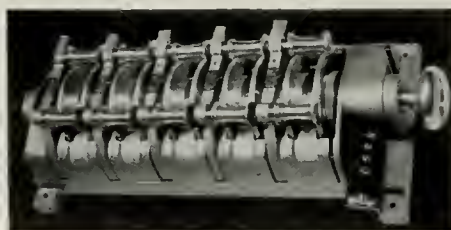
35mm 4-Way Synchronizer \$190.00



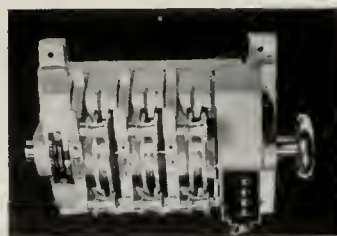
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Sa. California Stock Brokers Set Up 15-Week Picture Series

♦ A 15-week motion picture program depicting operations of listed companies on the New York Stock Exchange is being conducted by Harris, Upham & Co., Beverly Hills, California, a nation-wide brokerage firm and Stock Exchange member. Designed to stimulate investment through education, the showings are held each Monday from 7:30-9:30 p.m. in Harris, Upham's Beverly Hilton Hotel offices.

Announcing the film program, Frank L. Patty, resident partner in charge of the Beverly Hills office, said the firm is "proud and pleased to initiate this series of sound and color films of major, publicly owned American corporations." The film, he added, "will serve a useful purpose in effectively presenting the work of listed companies for the benefit of investors and potential investors who are naturally and properly interested in the actual workings of their investment dollar."

The Beverly Hilton has validated free parking facilities for those attending the showings and is also notifying all guests by box enclosure of coming exhibits which include films of Louisville & Nashville Railroad; Southern California Edison Company; Trans-World Air Lines; Aluminum Company of America; Southern California Gas Co.; Coca-Cola Company; Southern Pacific Railroad; Radio Corporation of America and the Texas Company.

Film Pan-American Presidents

♦ Motion picture documentation played a part in full-scale coverage by the U. S. Information Agency of the meeting of Presidents of the American Republics, held July 22, in Panama City.

The Agency's spot-coverage of the largest presidential gathering in history included press, radio, television and film recording. The Agency motion picture service will provide overseas posts and commercial theaters with 35mm film depicting the event.

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FILM FINDERS

Management, Training Films Listed by United World

♦ Some 300 selected motion pictures for use in management and training programs of business and industry are described in a new free catalog issued by United World Films, Inc., authorized distributor of United States Government Films. General subjects dealt with are Management, Engineering, Supervision and Training.

Listed in the Management section are such subjects as Safety, Social Security, Materials Handling, Work Simplification, Sanitation and Merchandising. Under Engineering, are films on Electronics, Gyroscopes, Hydraulics, Materials Testing, Metallurgy and Radioactivity.

Employee training films cover such subjects as Building Construction, Office Practice, Diesel Engines, Automotive Maintenance, Blue-print reading, Precision Measurement, Bench Work, Machine Tools, Foundry, Woodworking, Pattern-making, Electricity and Blacksmithing.

A special group of 19 films under the general classification of Supervision treat of such subjects as Developing Cooperation, Instructing the Worker on the Job, Maintaining Quality Standards, Placing the Right Man on the Job and Working With Other Supervisors.

Requests for the new catalogue should be made to United World Films, Inc. (Government Dept.), 1445 Park Avenue, New York 29, N.Y.

Afton Enters Strong Tape

♦ A long playing recording tape made with a new durable base is being introduced by Afton Industries, St. Louis, Mo., manufacturers of recording tape and discs. The new tape is said to have a much greater tensile strength than normal tape bases and is only slightly higher in cost.

Roadbuilding Films Listed by Association

♦ Coincidental to the huge U.S. road-building program set up by the Congress is a comprehensive listing of useful films on all aspects of road construction prepared for members of the American Roadbuilders Association, Washington, D. C. Basic titles include engineering and machine construction methods.

Films on Family Finance Listed in NCEFF Bulletin

♦ Among new listings of instructional aids for teaching family finance topics, published by the National Committee for Education Family Finance, is a bulletin categorically listing titles, description, prices and sources of several hundred motion pictures, filmstrip periodicals, booklets and catalogues dealing with family finance.

Bulletin No. 13, "Annotated Listing of Free and Inexpensive Teaching Aids on Education in Family Finance," is designed particularly for high school teachers and librarians, although the list should prove useful to others. The bibliography is arranged under such headings: Banking, Budgeting, Insurance, Investments, Social Security, Wills.

Single copies of the bulletin are free, additional copies are 30¢ each. Orders for this bulletin and other Committee publications may be sent to the National Committee for Education in Family Finance, 488 Madison Avenue, New York 22, N. Y.

Norman Wright Transfers to Sutherland New York Office

♦ Norman Wright, associate producer and writer-director of Job Sutherland Productions, Inc., has transferred from the company's west coast operations to its New York offices.

Wright has owned and operated his own production company, writing, directing and producing for such companies as Hughes Tool Co., NBC and Pepsi-Cola. He spent five years as a writer-director with Walt Disney. He first joined the Sutherland company in 1945.

Van Praag Sets Industrial Division

♦ The industrial film department of Van Praag Productions has been expanded and will become a separate division. It will concentrate on training and sales films for industry as well as documentary features slanted toward the general consumer.

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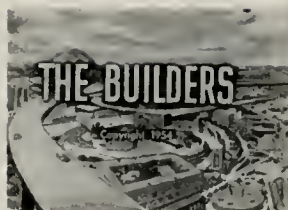
U.S. Building Films Given to Russian Housing Officials

★ Six industry-sponsored motion pictures illustrating United States housing, building materials and construction methods were presented to Russian housing officials by members of the National Association of Home Builders who toured the Soviet this summer.

The films were furnished NAHB, which sponsored the tour, by the six companies which sponsored the films. All 16mm. color-sound productions, the pictures were selected by the Association as representative of the American way of life and were used as program material by the 16 American builders during their month long tour, a return visit for the Russian trip made last year.

The Wire Reinforcement Institute, Inc. film, *The Builders*, and *The Miracle City*, sponsored by Levitt and Sons, were redubbed with Russian sound tracks. The other four films did not require translation.

The Builders depicts the development of U. S. building through the years, and the use of welded wire



This widely-used U.S. film is one of series given Russians.

fabric reinforcement in and around the home, and in heavy construction.

The Miracle City tells the story of the Levitt and Sons pre-planned community in Bucks County, Pennsylvania. Other films presented to the Russians include *Lumber For Homes*, sponsored by West Coast Lumberman's Association; *Mortar and Glass*, sponsored by Kimble Glass Company; *Lightweight Champion*, sponsored by Vermiculite Institute and *White Magic*, sponsored by Gypsum Association.

The Builders is being distributed nationally for showings to clubs, schools and other organizations by Modern Talking Picture Service, Inc., New York, and is available to television stations.

Belgium Marks December for 2nd Industrial Film Festival

♦ The Second International Industrial and Labor Film Festival will be held in Belgium in December 1956. It will be a sequel to the international event which was held in Belgium in 1953.

The Festival is being organized by the Belgian Ministry of Labor and National Insurance (Commisariat General for the Promotion of Labor) with the collaboration of other ministries and the assistance of the industrial and workers' associations.

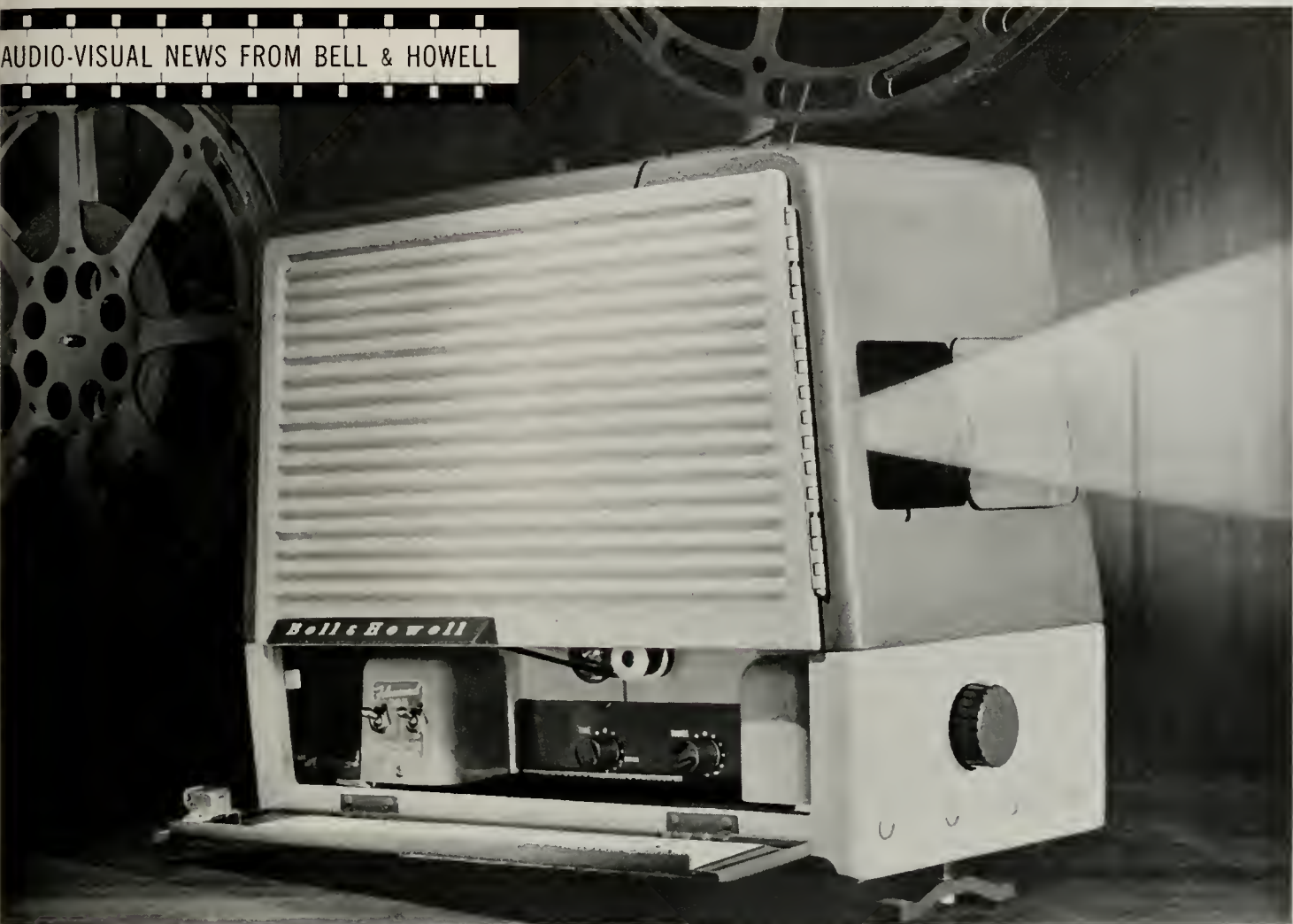
Purpose of the Festival is to compare, study and make known cinematographic achievements of practical interest to industrial research, vocational training, instruction, industrial propaganda, technical information, rationalization and the analysis of labor problems.

To be considered for entry, films, which may come from any country, must have been made since December 31, 1952. Details and regulations of the competition can be obtained from: La Cinematheque de Belgique, 23, rue Ravenstein, Brussels.

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Modern Talking Picture Service Into Larger New York Office

★ Modern Talking Picture Service, national distributor of business-sponsored and television films, has moved into new and larger quarters at 3 East 54th Street, New York City. Frank H. Arlinghaus, president, announced that the firm was taking over the entire eighth floor of the new air-conditioned office building at that address.

Commenting on the "growth move," Arlinghaus said, "American business is turning more and more to motion pictures to get its public relations messages across convincingly. Our own business has increased each year since our founding 25 years ago, and we are now in the midst of our greatest expansion."

Modern's headquarters staff will be housed in the new office. The company maintains 28 film libraries in large cities throughout the country. Representing more than 200 business clients, it distributes 16mm sound films to schools, adult clubs and television stations and 35mm prints to theatres. In summer, Midwestern farm town audiences are reached through road showmen.

The telephone number for Modern's new headquarters is PLaza 8-2900.

Dr. James Meader Heads U. S. Agency Info Center

♦ Appointment of Dr. James Laurence Meader, educator and Foreign Service official, as chief of the United States Information Agency Information Center Service has been announced by Theodore C. Streibert, director.

Dr. Meader succeeds Dr. Franklin L. Burdette, who resigned to return to the University of Maryland. In his new assignment, Dr. Meader will have charge of the Information Agency's overseas library system and world-wide book, exhibit and cultural activities. The Agency makes wide use of films in its informational program.

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"A WAY OF LIVING"

20 mins.

For foreign audiences, to show the civic responsibilities of American businessmen.

"THIS IS ETHYL"

20 mins.

Presenting the company, its manufacturing facilities and methods, and its many sales and safety services for the Petroleum Industry.

"PHONEVISION"

25 mins.

The economic problems of television today and the possible solution through Phonevision.

"TOMORROW IS NOW"

18 mins.

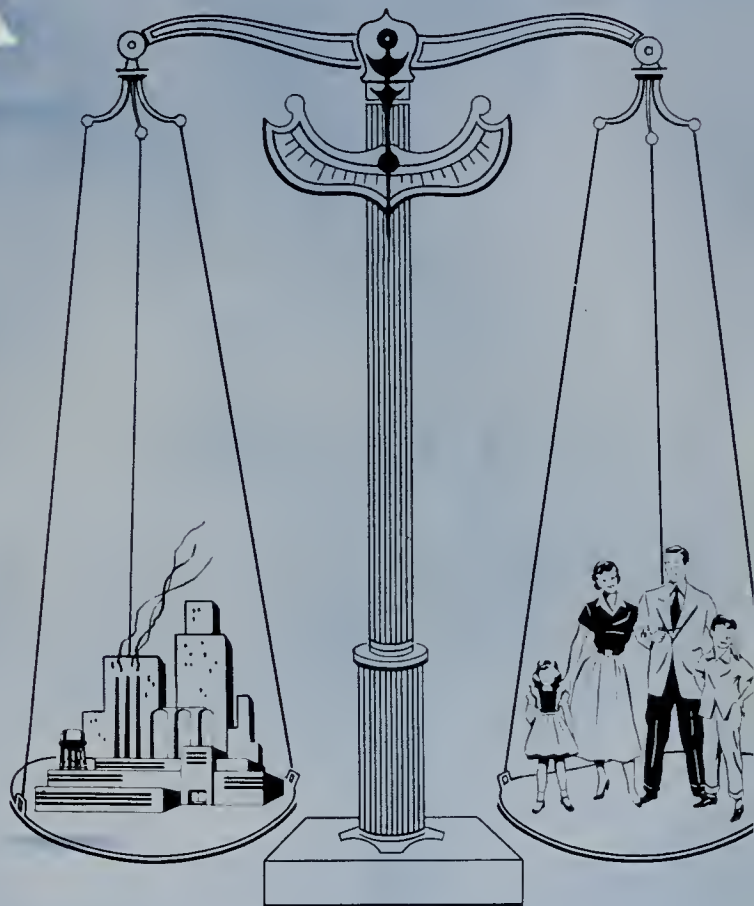
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Sales Manager:

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Erwin Scharf



"Woodrow Wilson — Spokesman for Tomorrow"

EVEN BEFORE Woodrow Wilson's death, some 200,000 Americans by voluntary contributions, established the Woodrow Wilson Foundation in recognition of his service to this country and to all mankind. Throughout the years the Foundation had developed a program to further public understanding of international problems and the Wilsonian ideals of world cooperation.

In this year, the Centennial of Wilson's birth, the Foundation has expanded its normal activities to act as coordinator and stimulator of world-wide programs which would focus attention on Wilson and his prophetic vision.

One of the Foundation's projects for the Year is a new film, *Woodrow Wilson: Spokesman for Tomorrow*, 27 min., b/w, and produced by Caravel Films, Inc. It is made up entirely of newsreel shots as well as reproductions and cartoons of Wilson's time and highlights many of his most famous speeches.

Stressing the two concepts of the Wilson centennial theme: Freedom for Man — A World Safe for Man, the film depicts Wilson's career in the White House and as world leader seeking peace through international cooperation. It highlights his dramatic speaking tour through the western states when he took the League of Nations cause directly to the American people.

The film was written and supervised by Norman Borisoff, narrated by Alexander Scourby, and the late President's own words are spoken by William Johnstone.

Woodrow Wilson: Spokesman for Tomorrow may be rented from various film rental sources or ordered for direct purchase (\$100) from the Text-Film Department, McGraw-Hill Book Co., 330 West 42nd Street, New York.

W. Donald Clayton Moves to du Pont New York Office

♦ W. Donald Clayton, industrial trade and motion picture technical representative in the Boston district of du Pont Company's Photo Products Department, has been transferred to the New York district. Clayton has been with du Pont since 1943.

VIDEO FILM LABORATORIES

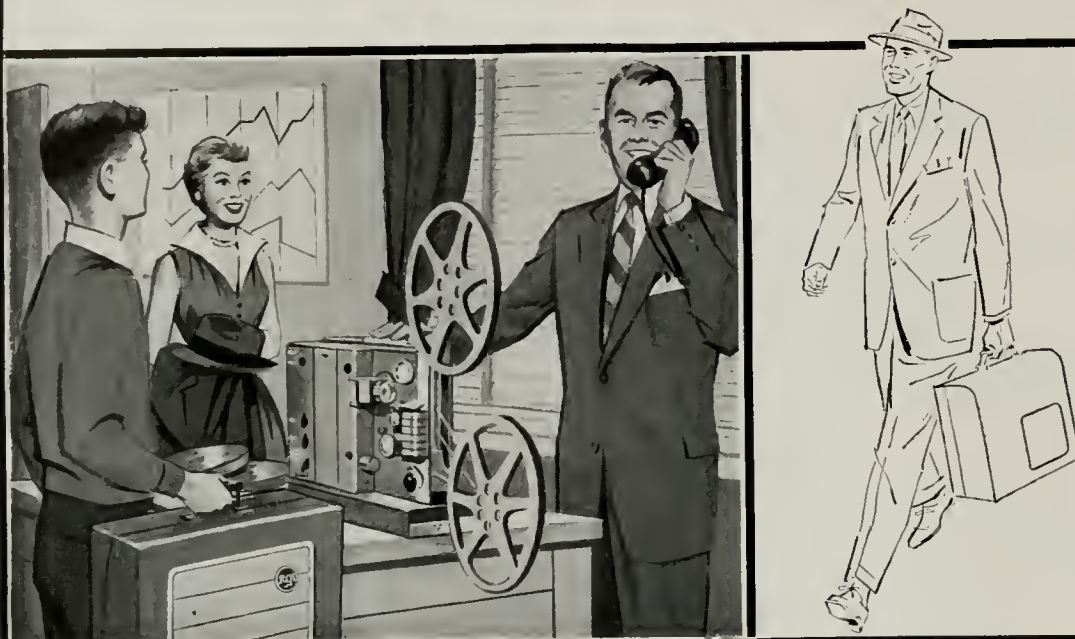
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RCA Projectors go right on performing

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Dept. H-25, Building 15-1, Camden, N. J.

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CAMDEN, N. J.

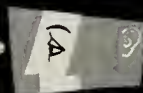
BRILLIANT PERFORMANCE

That happy glow (limelight?) in Precision's corner is simply the radiance of a solid reputation for sound, careful and accurate film processing. *Wotta performer.*

Precision is the pace-setter in film processing. In the past, Precision found techniques to bring the best out of black and white or color originals. In the present, facilities are the profession's very best for any of your processing needs.

And, in the future, Precision will, as usual, be first again (depend on it) with the newest developments to serve you better.

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A DIVISION OF J. A. MAHER, INC.

In everything, there is one best . . . In film processing, it's Precision

Top Level Exec Promotions Announced by Pathe Labs

★Two executive promotions at Pathe Laboratories, Inc., have been announced by Kenneth M. Young, chairman and president of the motion picture processing firm.

Otis W. Murray, formerly vice-president in charge of Pathe's West Coast operations, now is executive vice-president of the company. David J. Melamed, treasurer of Pathe Laboratories, now is vice-president in charge of finance.

James L. Wolcott, Murray's predecessor as executive vice-president, has relinquished those duties to devote full time to his post as president of Pathecolor, Inc., a new subsidiary of Chesapeake Industries, Inc., also the parent company of Pathe Laboratories. Wolcott will still be a Pathe Laboratories director.

Since December, 1953, Murray has headed Pathe's West Coast operations. Previously, he was vice-president and general manager of Color Corporation. He directed Color Corporation research for five years and was for 10 years a color engineer for E. I. du Pont de Nemours & Co., Inc.

Melamed has been an executive in several companies owned by Chesapeake Industries, Inc. Before coming to Pathe, he was treasurer of Eagle Lion Films and Eagle Lion Classics, former subsidiaries. A member of the Controllers Institute, Melamed holds management posts on various of the organization's committees. He is a Pathe Laboratories director.

Murray will continue to make his office at Pathe's West Coast laboratory, 6823 Santa Monica Blvd., Los Angeles. Melamed's office will remain at the New York City laboratory at 1905 E. 106th Street.

Charles Goetz to Radiant Lamp Sales

♦Chicagoland resident Charles Goetz, veteran of audio-visual equipment manufacture sales and service and recently active in film production sales has joined the Radiant Lamp Company, Eastern lamp firm, as midwestern sales representative. He will continue to make his residence in Skokie, a Chicago suburb.

EDIMAC Sales Manager Yates To Meet with Film Producers

♦For the convenience of BUSINESS SCREEN readers interested in film editing equipment, it is announced that complete information on the new EDIMAC "4-in-1" Film Editing Machine, manufactured by J. G. McAlister, Inc., Hollywood, will be provided in promotional interview held in several cities between August 19 and October 7.

Irving Yates, EDIMAC sales manager for J. G. McAlister, Inc., will meet with film producers and television executives on the following schedule:

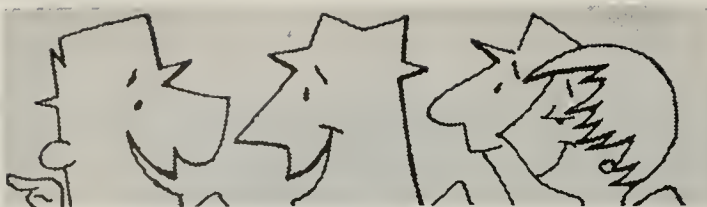
Oxford, Mississippi (University Motion Picture Association Conference) — Aug. 19-25; Chicago — Sept. 4-7; Detroit — Sept. 10-13; Cleveland, Ohio — Sept. 14-15; Dayton, Ohio — Sept. 17-20; Washington, D. C. — Sept. 24-30; New York City — Oct. 1-7.

Persons who have not been contacted for appointment are advised to write J. G. McAlister, Inc., 111 N. McCadden Pl., Hollywood 38, Calif. Letters received later than August 15 will be forwarded to Yates.

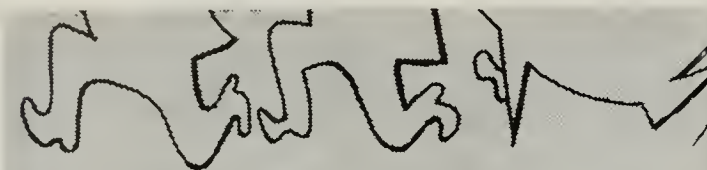
Hollywood Film Company Opens New York Sales Branch

♦Opening of a New York office for Hollywood Film Company has been announced by Ben and Harry Teitelbaum. Located in the Film Center Building, at 630 9th Ave., the branch is under the supervision of Sheldon Kaplan.

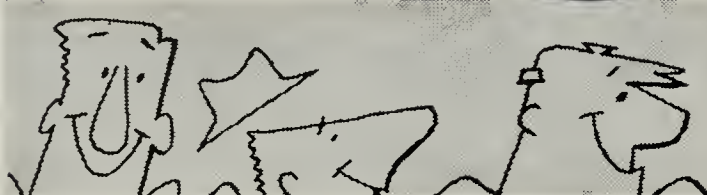
The complete line of HFC film editing equipment is on display and warehoused at the New York location, as are the company's 16mm reels and cans, the Goldberg 16mm and 35mm reels, cans and shipping cases. Deliveries now can be made throughout the East from New York stocks.



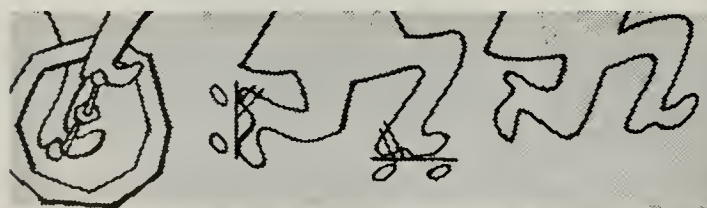
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ABOVE: Enlargement from 16-mm frame taken during Hurricane "Carol."

BELOW: Film Editor Harold Wordsman (left), William Cooper (also pictured at right), and Ken Phelps of Du Pont discuss filming of show on 931 High Speed Rapid Reversal Film. About audio Cooper says, "We make single-system pickups on Du Pont Film that sound as good as double-system recordings."



"We shot a hurricane and got a Peabody Award ... thanks to the speed and latitude of Du Pont 931!"

—says William L. Cooper, Jr., Film Director, WJAR-TV, Providence, Rhode Island

"Our coverage of Hurricane 'Carol' earned the coveted Peabody Award and three other national awards. Our ability to record this tragic event was largely due to the high speed and wide latitude of Du Pont 931 Motion Picture Film," says William L. Cooper, Jr., of WJAR-TV.

"When the hurricane hit, we filmed the disaster in the face of gale-force wind ... rain and salt water ... difficult lighting conditions. After every 100 feet of exposure, we'd open our cameras and wipe the water from the inside ... no question ... *we were shooting* under impossible conditions, yet the film performed perfectly.

"During the storm, all electricity was out ... over 5,000 feet of Du Pont Film had to be *hand-developed* and washed

in muddy, oil-streaked water. But, even under these primitive photographic conditions, the film turned out exceptionally well ... the pictures were clear and well defined ... Du Pont 930 and 931 had far exceeded our greatest expectations! I feel that *no other film* could have taken the punishment and come through with such remarkable results!"

Mr. Cooper continues, "We like the soft tones we get with Du Pont Film which are so necessary for really fine TV reproduction. And these films always give consistently fine results. With rapid reversal Du Pont film, our processing machines can be operated at extreme temperatures, too. Processing and drying of film can be done in about *five minutes* —ready for projection."

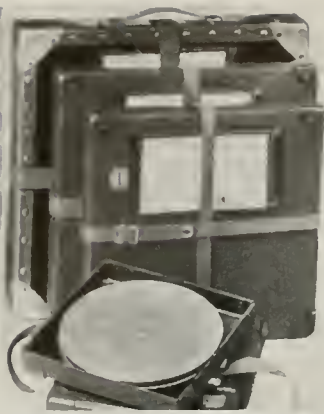
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♦ The advertising pages of **BUSINESS SCREEN** offer the *finest* in products and services available to all film users.

Victor Animatograph Corp. Affiliates with Kalart, Inc.

★ Victor Animatograph Corporation, Davenport, Iowa, has affiliated with The Kalart Company, Inc., of Plainville, Connecticut. Negotiations were concluded between Sam G. Rose, who continues as president of Victor Animatograph, and Morris Schwartz, president of Kalart.

As a result of the new affiliation, manufacture of Victor 16mm sound projectors and all other Victor products is being transferred to Kalart's plant at Plainville. Victor will maintain its present management headquarters at its 46-year old location in Davenport. Victor New York and Chicago branch offices will continue in their present locations. There will be no change in name, personnel or company policies.

* * *

Film on President Sukarno Widely Shown in Indonesia

★ The largest total theatre audience in Indonesia's history will see the U.S. Information Agency's color documentary motion picture of Indonesian President Sukarno's recent 19-day visit to the United States.

Made by the Agency with the cooperation of the American motion

picture industry, the 40-minute film had its premiere July 8 in a new 1,400-seat theatre in Djakarta, the Indonesian capital. Attending the premiere were President Sukarno, Prime Minister Sastroamidjojo, U.S. Ambassador Hugh S. Cumming and other Indonesian and diplomatic officials.

So far, some 30 commercial theatres in every major population center of Indonesia, have booked one-week showings of the motion picture. Their total attendance exceeds 70,000 daily. The booking schedule calls for a minimum 18-months run in Indonesia. Information Agency mobile units will screen the film for many additional thousands in areas where there are no theatres.

Opening with the arrival of President Sukarno and his 12-year-old son, Guntur, in Washington, D.C., the film shows their visit to the White House with President and Mrs. Eisenhower and covers the balance of their trip across the United States.

A print of the color film will be presented to the Indonesian national archives for a permanent historical record.



Sam Briskin . . . honored
for philanthropies in Chicago

Chicagans Honor Sam Briskin

♦ Sam Briskin, founder and president of Revere Camera Company, Chicago, was honored at a dinner July 1 sponsored by the Chicago Committee for State of Israel Bond and held in Chicago's Morris hotel. Briskin is one of the city's largest contributors to Jewish philanthropies and has taken an active interest in Jewish causes and the strengthening of Israel through the Israel Bond Campaign.

Mr. Briskin has also been active in other civic and national activities.

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and
laboratory
facilities**



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KANSAS CITY 6, MO.**

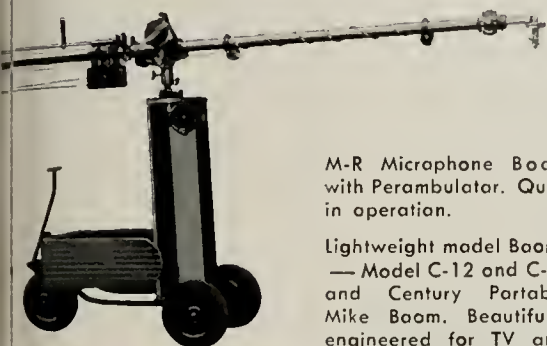


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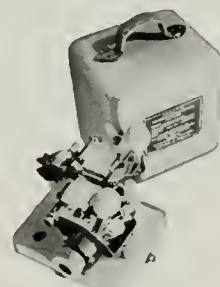
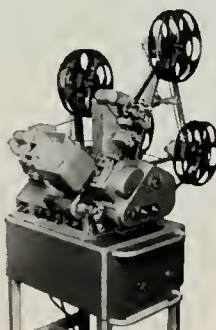
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M-R Microphone Boom with Perambulator. Quiet in operation.

Lightweight model Booms — Model C-12 and C-17 and Century Portable Mike Boom. Beautifully engineered for TV and motion pictures.

MOVIOLA FILM EDITING EQUIPMENT



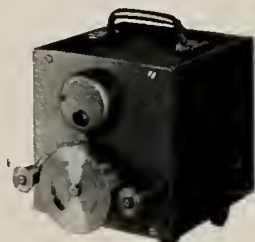
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No heat required. Assures exceptionally strong positive splice. Simple operation. Portable.



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Simple threading. Polished Stabilizer drum with needle bearings. Surface cannot damage film. Precision ground shafts. Dimensions—6 x 6 x 7 1/2. AMPLIFIER: 117 volt, 60 cycle, AC. Power output 4 watts. Heavy duty Alnico V. Speaker. Safety fused.

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... for 16mm and 35mm cameras. Sturdy, yet light enough not to tire user. Easy pinning and tilting. For all hand-held cameras.



CHANGING BAG

— a portable darkroom. Large enough to take 1000 ft. 35mm magazines. Double zipper. Completely light-proof.

*9.5mm Lenses in 16mm C mount. 18.5mm (extreme wide angle-flat field) Lenses available in mounts for all 35mm Motion Picture Cameras. *PHOTO RESEARCH Color Temperature Meters. *Electric Footage Timers. *Neumade and Hollywood Film Company cutting room equipment. *Griswold & B.&H. Hot Splicers. *DOLLIES *Bardwell-McAllister, Mole Richardson, Century and Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras.

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Cap Palmer Unit

Documentary films for business

CURRENT RELEASES:

"A HOTEL IS BORN"—the very human story of a great hotelman . . . for Hilton Hotels; 30 minutes, color, narrated by Guy Prescott.

"TOOLS OF TELEPHONY"—A film report on the operations of Western Electric, premiered at the A. T. & T. Annual Meeting, now showing to employees of the Bell System operating companies . . . 30 minutes, 35 and 16mm. prints by Technicolor, symphonic score by Jack Meakin.

"MAN WITH A THOUSAND HANDS"—multiple award-winner, story of the great machines which are opening hitherto forbidden areas of the earth to human use . . . for International Harvester, 55 and 35-minute versions, color, score by William Lava, narrated by Raymond Massey.

NEXT RELEASE, "HOLIDAY FOR BANDS"—musical-documentary featurette narrated by James Stewart.

Other pictures are in process for Conn. General Life Insurance Co., Kaiser Aluminum, Standard of California, and, in the Lasky-Parthenon unit, for theatrical release.

Members of the Parthenon key staff are seasoned professionals with major experience prior to their settling into documentary.

Charles Palmer
John E. R. McDougall
Jack Meakin
Ted Palmer

Robert J. Martin
Sam Farnsworth
Frank Orme
Mase Daniels
Kent Mackenzie

The company makes no TV series, no TV commercials: Parthenon's business-film schedule is held to the half-dozen projects a year which can be handled personally and with quality by its key men.

The RAMPART STUDIOS stage facilities, unusually large and efficient, are available for rental.

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What's New in Television Films

Several New Series Join the Video Picture Parade

American Petroleum Institute Launches a TV Film Series

♦ Continuing the oil industry's long-term public relations effort, a series of television motion picture short subjects combining popular appeal and unique facts about oil are being made available to tv stations throughout the country.

The series, *Progress Parade*, recently was announced by H. B. Miller, executive director of the Oil Industry Information Committee of the American Petroleum Institute. The first edition of *Progress Parade* was released in July, a second edition will follow in October. Thereafter, it is planned that the films will be produced on a quarterly basis.

Designed to be used by local tv stations on sustaining time, the films run 13½ minutes and are in black and white. They are made available to tv stations on a "permanent loan" basis, and are being distributed through OHC district offices.

Progress Parade segment films are documentary in style but the short-term production schedule permits inclusion of timely reports on

problems facing the oil industry. Miller noted. Each issue will cover from three to five subjects. The first included five titles — *Fishing on Dry Land*, *Baby Demands Comfort*, *Wearing Two Hats*, *Bottle of Magic* and *Lifeline to An Oyster*.

The last film tells how the oil industry invested two million dollars in a research program to find out what was killing the oysters in the Gulf of Mexico. Research proved that the culprit was not the oil industry, as rumor had it. The knowledge obtained was given to the oyster industry and this good neighbor message is extended by the film.

Miller said that a pilot film of the series was tested by 100 tv stations and the stations said they wanted to use it and subsequent issues on a regular basis.

"Red" Grange to Appear in TV-film Football Series

♦ Harold "Red" Grange, all-time football star of Illinois and Chicago Bear fame, has completed filming a series of sound-on-film television trailers to be used by NBC Televis-

ion to promote the NCAA Football schedule this coming Fall. The film were produced by Reela Films, Inc. in Miami and will be distributed the full NBC network.

Insect Control Explained in 13-Film Television Series

★ Reasons and methods for insect control are entertainingly discussed in 13 short films now available, television stations on free loan from Texas Industrial Film Company, Houston, Texas.

The films are documentary character talks by Professor Glen Lehker, Purdue University, who is extensive entomologist for the state of Indiana. Professor Lehker illustrates little lessons with humorous and technically accurate bug cartoons to typify the insects and problems involved.

Specifically designed for television, the films are brief enough to fit in virtually any farm show format, individual films ranging from 3½ to 5 minutes in length. No titles, credits appear on the footage, all which is 16mm. black and white.

The subjects, which may be used singly or as a series, include: *What Is an Insect?*, *How Insecticides Work*, *Equipment for Spraying*.

(CONTINUED ON FACING PAGE)

NEW

FAST-FOLD EVEN-VU

Rear Projection Screens

FOR DRAMATIC PRESENTATION



Set's Up in a matter of minutes

Folds Up into a compact carrying case regardless of size

up to 14 feet wide. Also wide aspect ratio

It's Portable Beyond Belief

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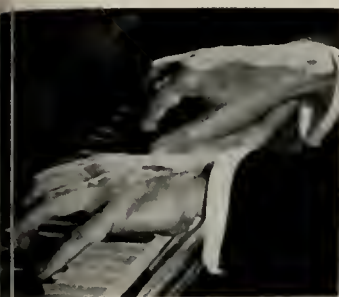
EVEN-VU theatre type vinyl rear projection screens are especially treated to eliminate all "Hor Spot" and to provide the wide viewing angle that is so difficult to obtain in other rear projection screens.

EVEN-VU screens are easy to keep clean. They can be folded up like a sheer for compactness yet when stretched on the FAST-FOLD aluminum frame, they become wrinkle free for perfect projection.

MAT-WHITE surface is interchangeable on the same frame and will fit with the EVEN-VU surface in the same carrying case.



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But . . . to do an effective job of selling, they have to tell the product story in terms of benefits to their customers. They have to know how to sell to people.

Show your salesman the attitudes and techniques that sell to people.

Show them with:

"CREATIVE SELLING"

Part of the outstandingly successful sound slide program . . .

AGGRESSIVE SELLING

You may obtain a preview without obligation.

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PICTURE PARADE:

(CONTINUED FROM FACING PAGE)
Farm Crops. Safety with Insecticides. Our Insect Friends, Our Insect Enemies. Grasshoppers. Armyworms. The Spittlebug. The Cotton Plant and Its Insect Enemies. The Cotton Boll Weevil. The Lygus Bug. Dollars and Cents of Insect Control.

Contact Industrial Film Company, 2523 North Boulevard, Houston, Texas, for booking details.

4-H, Future Farmers' Work Publicized in Film Series

★Agricultural activities of two farm youth organizations are being publicized by two new series of motion pictures being released by The Venard Organization, Peoria, Illinois. One series depicts work done by the 4-H Clubs, the other series shows various projects of Future Farmers of America.

Distribution of both the 4-H series and the FFA series through television and non-theatrical channels is intended to acquaint city viewers with the activities of America's farm boys and girls and to serve as an inspiration to the rural youth groups' members and potential members.

First of the 4-H series, sponsored by Funk Bros. Seed Company, Bloomington, Illinois, is *4-H Here and There*, a 14½-minute color film. It includes: the 4-H Hereford project of Jean Depue of Sheridan, Wyoming; LaMarr Ratliff's "304 bushels of corn per acre" project near Booneville, Mississippi; an interview with Nancy Turner whose Angus steer, Julius, was Grand Champion at the International Livestock Show in Chicago in December; a Lemons and Poultry project near Santa Barbara, California, and "City 4-H" Clothing and Forestry projects in Portland, Oregon.

Starting the Future Farmers of America series is a film entitled *FFA Here and There* which documents projects in many states. Larry Royer of Assumption, Illinois, FFA Chapter, introduces the story which includes a Hereford project near Livingston, Montana; landscaping projects of the Capitol Hill FFA Chapter in Oklahoma City; apricot growing in California; Chapter activities in Deming, New Mexico, and in Brownfield, Texas; Brahman cattle and citrus projects near Bartow, Florida.

To establish that recreational activities are a part of the well-balanced farming program advocated by Vocational Agriculture, the Venards have also included a

(CONTINUED ON FOLLOWING PAGE)



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CAPITAL

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PICTURE PARADE:

(CONTINUED FROM PAGE 25)

sequence on the Lakeland, Florida, FFA Chapter Rodeo.

The 4-H film, *4-H Here and There*, is available without charge to tv stations for public service programming and general distribution. For details of distribution of this and subsequent films in the 4-H series and the FFA series, contact The Venard Organization, 113 North Madison Ave., Peoria, Ill. ☐

* * *

26-Film Series Gives Lessons On Unit Construction Sewing

★ *Sew Easy*, a series of 26 films which teach the unit construction method of home sewing, has been produced for sale to educational institutions by Home Craft Films, Encino, California.

Each film in the series runs 12½ minutes and is complete in itself as a demonstration of a particular technique used in clothing construction. In total, these segments follow through all of the steps in the making of a dress.

Typical films are: *How To Measure For Your Dress*—explaining that every woman has individual measurements and how she can find what they are, so she may alter a standard pattern and make her complete dress without stopping for fittings, alterations, etc; *Unit Construction*—telling just what the unit construction is and describing the preparation of the machine and the tools and supplies needed for the actual sewing.

Other titles in the series include: *Pattern Types, Selection of Pattern and Fabrics, How to Get Fabric Ready for Sewing, How to Alter Your Pattern, How to Alter Your Blouse Pattern, How to Cut Out the Dress, How to Make a Blouse Front, How to Make the Blouse Back, Common Seams, How to Make Collars, How to Attach the Collar.*

Additional titles are: *How to Attach a Shawl Collar, Buttons and Buttonholes, Bound Buttonholes, How to Make a Sleeve, How to Set in a Sleeve, How to Make Pockets, How to Make the Dress Skirt, How to Hem the Dress, Joining Blouse to Skirt, How to Put in a Zipper, How to Make Belts and Buckles, How to Match Plaids, A Dress Revue.*

The films can serve as pre-service or inservice training aids and as high school and college classroom aids. In black and white, each film sells for \$30. In color, each film sells for \$90. Home Craft Films is located at 5009 Libbit Ave., Encino, California. ☐

Chicago Tribune Shows Overseas Operations on Film

♦ A new informational motion picture to dispel fictional stereo type and illustrate that members of working press are a serious, content lot is *Meet The Tribune Europe*, a 45-minute television port sponsored by The Chicago Tribune. Depicting a foreign s conference held in London, the report was telecast over The Tribune's WGN-TV, July 26.

The tv film presented views European correspondents formed answers to questions by Don M. well, Tribune editor and managing editor. Promotional purpose of picture was to acquaint Chicagoans with the persons whose by-line appear in The Tribune, to give paper's reader-area an idea of day-to-day job done by these porters in gathering the news.

* * *

Leo Martin Chosen to Direct Radio-TV at Michigan State

♦ Leo Martin has been appointed director of radio-television education in Michigan State University Department of Speech. The work part of the M.S.U. College of Communication Arts program.

Martin comes to Michigan University from a similar post at Boston University. He is president the Association for Education Radio and Television and is a rector of the Association for Professional Broadcasting Education and the Joint Council on Educational Television.

FOR SALE

Six complete portable widescreen and/or normal projection units suitable for roadshow or permanent installation. Each unit consists of the following:

One latest model 30 ampere RCA Model 400 Arc 1600 projector complete with dual speakers and full complement of lenses.

One Bell & Howell Filmorama Anamorphic lens Model 316-A complete with special adaptor bracket allowing widescreen lens to be thrown in or out of position at will.

One 8' x 21' Radiant Portable Beaded Widescreen with aluminum tubing knockdown frame and masking drapes.

All units new condition used less than ten hours each. Price \$1,200. per unit.

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"Let's be sure to get a top distributor to handle our film, Samuel. The picture's good, we know that. We had the best producer. We had a fat budget. Let's make sure that our film's seen by the people we want to reach.

"How? Samuel, just compare Sterling-Movies U.S.A. services with any other distributor in the business. Go ahead, Samuel, check now!"

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1. Offer you maximum TV coverage and "sponsor-specialized" non-TV audiences?

Sterling YES Other —

2. Offer you special services, like

YES YES —

a. Personal sales contacts at TV stations?

YES —

b. Use of your film on network shows?

YES —

c. Scheduling your film on established TV programs?

YES —

d. Scheduling your film for specified 16mm audiences?

YES —

3. Provide advance notice of every booking?

YES —

4. Provide I.B.M. monthly reports and summaries of all confirmed telecasts of your film?

YES —

5. Offer you different plans of distribution to meet your particular needs?

YES —

6. Offer you

a. Pre-production consultation service to help assure the usefulness of your film?

YES —

b. Newsfilm service to help you prepare and distribute filmed news stories about your firm?

YES —

c. Spot announcement service to help you prepare and distribute public service announcements?

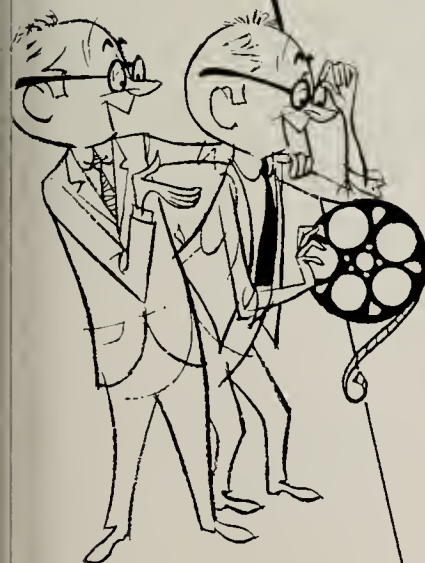
YES —

7. Provide QUALIFIED PERSONNEL to accomplish the above?

YES —

8. Offer you a RECORD OF SUCCESS in each of the above?

YES —



"Samuel, do yourself a favor. Phone Sterling-Movies U.S.A. now. Oxford 7-2520. Or write them. I know they can move our film, but GOOD! TV or non-TV, THIS is a distributor!"

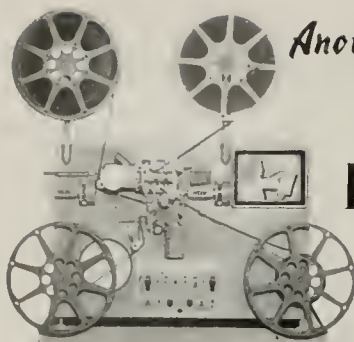


Sterling-Movies U.S.A., Inc.

a division of STERLING TELEVISION COMPANY Inc.

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PUBLIC SERVICE FILMS
FOR TELEVISION AND
NON-TELEVISION USE



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EDITING MACHINE

S. O. S. proudly announces the revolutionary Palmer 16mm Single and Double System Editing Machine. Five years' research have gone into the design of this compact unit.

Complete with Table, \$2100

- Single and Double Systems or Composite.
- Large, Sharp, Brilliant Picture 5" x 6 1/2".
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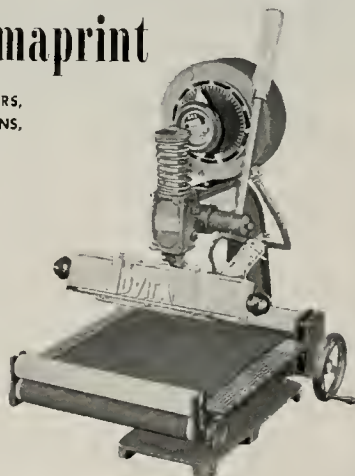
IMPROVE YOUR FILM TITLES with the TEL-Animaprint

For MOTION PICTURE PRODUCERS, ANIMATORS, SPECIAL EFFECTS LABORATORIES, TV STATIONS, ADVERTISING AGENCIES, ART DEPTS., ETC.

The first sensibly priced **HOT PRESS TITLE MACHINE** for high quality, fast lettering—the answer to economy and precision accuracy in film titling. Prints dry from colored foil for instant use. Acme pegs assure perfect registration on paper or acetate cells. Prints all colors. TEL-Animaprint tools for Top Techniques—greatest dollar for dollar value in the industry.

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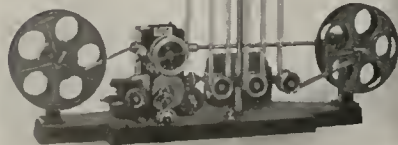


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The MOY 16mm & 35mm Visible Edge Film Numbering Machine

Unnumbered films cause confusion & loss of time.

The MOY edge numbers every foot of 16, 17 1/2, 35mm film and simplifies the task of checking titles and footage.



With NEW improved non-clog inking system, \$2475

Present MOY owners can easily install the new and improved inking system!

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Consolidated Film Labs., Ft. Lee, N.J.
Eagle Labs., Chicago, Ill.
Cinerama Productions, New York
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PRODUCTION LINES

RKO Pathe Integrates Studio Operations in Hollywood, N.Y.

★The integration of production facilities of the RKO Pathe studios in the East and West for the making of motion pictures for television by RKO Pathe-TV, a division of RKO Radio Pictures, was achieved last month following conferences attended by Fred Ahern, Supervisor of Television Operations; Daniel T. O'Shea, President of RKO; Jay Bonafield, head of RKO Pathe-TV in the East; and Douglas Travers, production executive.

As a direct result of the talks, the production staff at the New York RKO Pathe Studio will have access to the optical and camera effects department of the West Coast Studio, as well as the personnel and technical facilities of the art and hairstyling departments and the ten fully-equipped sound stages, one of which is among the largest in the west.

"This combining of the creative talent, manpower and technical facilities of our two efficient studio operations will be completely directed to making of all types of motion pictures for all phases of television use," Ahern said.

RKO Pathe-TV will produce series shows, single programs of varying lengths and assorted commercials from spot announcements to extended advertisements. "This expansion, however," Ahern pointed out, "will not interfere with the continuing production at both studios of commercial and industrial motion pictures."

Ahern stated that the facilities of RKO Pathe-TV in the East would be available to outside TV film producers when not being used by RKO, an arrangement in effect at RKO Pathe-TV's West Coast Studio.

Form Lew Pollack Productions

♦A new Eastern film production company, Lew Pollack Productions at 325 W. 44th St. in New York City has been announced. Facilities include a large modern studio, custom-designed sound and editing equipment and projection room. President is Lew Pollack.

The new firm has been set up to specialize in television commercials and industrial films, according to sources.

Fred Todaro Tells Formation Criterion Film Laboratories, Inc.

♦Criterion Film Laboratories, Inc. is the new name of the property which was Circle Film Laboratories, Inc., recently purchased by Fred Todaro. Todaro assumed management virtually on the anniversary of his joining the film processing plant as superintendent. Criterion Film Laboratories is located at West 60th Street, New York City.

The new management expects to broaden the company's scope of activities in order to furnish better service and quality to the motion picture and television industry. One of the first steps to be taken by Criterion is the enlarging of the laboratories' roster of expert technicians in every department. Under the new set-up, the motion picture processing plant will be custom-designed to meet the tight schedules now faced by the film industry.

Todaro has been in the business for more than 20 years. He is one of the pioneers in the processing of color motion picture film, having designed and engineered some of the basic equipment now used throughout the industry.

Nationwide Pictures Moves Headquarters to Coral Gables

♦Hal Carrington, motion picture producer for Nationwide Pictures, has announced the move of the production unit's headquarters from New York to Coral Gables, Florida. The organization's laboratory, film editing, sound recording and other facilities will remain in New York.

Newly decorated, the Coral Gables executive offices are in the Fuller Building, 69 Merrick Way.

Hal Carrington's recent *Close to the Sun* television series of interesting people and unusual places in Florida will be re-made in color and wide screen for distribution to theaters. Later, Nationwide Pictures will start preparations for the production of a full length feature having a Florida locale.

THAT'S WHAT THEY'RE SAYING IN THE EAST



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THAT'S WHAT THEY'RE SAYING IN THE EAST

You Can't Teach a Man Anything...

Unless he *wants* to learn. That's why the filmed, printed and recorded training material we develop and produce is designed not only to give food for thought but to stimulate the appetite to absorb it.

Everything we do for our clients is devoted to helping their people grow as individuals . . . through providing *motivation, information, and personalization* to the particular need or problem.



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PLAZA 7-0651



Multiple Mitchell Cameras on Mobile Turret of U. S. Naval Air Missile Test Center, Point Mugu, Calif. Seventeen 35mm and five 16mm Mitchells are used here.

CAMERA BECOMES BASIC RESEARCH TOOL

Official U. S. Army Photograph



200 Mitchell Cameras, mostly high-speed models, are in use here at White Sands Proving Ground, New Mexico.

Official U. S. Navy Photograph



Powered Tracking Mount has Mitchell Cameras; over 50 Mitchells are used at U. S. Naval Ordnance Test Station, Inyokern, Calif.

Mitchell Telephoto Tracking Camera in use at Air Force Missile Test Center, Cape Canaveral, Florida.



Official U. S. Air Force Photograph

One of 12 Mitchell cameras used to track missiles at Holloman Air Development Center, Alamogordo, New Mexico.



Official U. S. Air Force Photograph

Vital Projects Now Heavy Users of Motion Picture Cameras With Flexible Performance Range

Accelerated project work has today put increased demands upon motion picture equipment. Because of the need for a camera which can perform under a broad range of research and development requirements, the Mitchell Camera has today become the standard *basic* motion picture camera used in projects in this country and abroad.

No other single camera can be used so flexibly, under such extreme filming conditions, and for such a broad range of cinematography as can a Mitchell Camera. In one location, alone, 200 Mitchell 35mm and 16mm cameras are now in use at White Sands Proving Ground.

Write today on your letterhead for information on the Mitchell Camera line.

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Suez Crisis: Illuminating History

THE SURGE OF EVENTS in the Middle East and the growing nationalism reflected in President Nasser's seizure of the Suez Canal Company and its properties turns the attention of peoples throughout the world to this ancient center of culture and history.

Background for understanding of Suez, of the Arab lands and of the economic and social contributions of oil companies such as Aramco (see page 35) is provided in several timely new films and ably supple-

mented by older films in libraries throughout the U.S.

These films are recommended for wide showing both here and abroad, to both youth groups and adults. The coincidence of such illuminating screen evidence and educational value should not be overlooked by any groups possessing projection equipment and will be equally useful to tv film program directors and commentators.

There is no better means of illuminating history than the screen.

DeRochemont's "Suez" Makes a Timely Contribution

NO FILM could be released at a more timely period in the world's affairs than *Suez*, the Louis deRochemont production which documents the history, geography and management of the canal.

Man's efforts to create a waterway through the Egyptian land barrier traced back to biblical times, the Pharaoh's canal in 2,000 B.C. But his shallow draft canal was closed purposely in 776 and the area remained a desert until April, 1859, when Ferdinand de Lesseps began the excavations of the present canal.

Shorter Guaranteed Neutral Passage

Charter of the Universal Company of the Suez Maritime Canal completed in 1869) guaranteed that the canal should be open as neutral passage, without discrimination or favor, for all time, and this has always been recognized as a document of international legal status. However, the recent seizure of the Canal Company, twelve years before the expiration of its lease, by the Egyptian government makes

the canal's future a great controversy which may not be easily settled.

First of a New Series "Our Times"

This film is the first of a new series entitled *Our Times*, which currently includes two other prize winning films, Butterfield & Wolf's *Helen Keller in her Story* and Arne Sucksdorff's *The Great Adventure*.

Animation and live action in *Suez* are well-integrated. Animation is by Halas and Batchelor, the well-known English cartoon producers. Recently photographed live action scenes are by the de Rochemont organization on location.

Distributed by Contemporary Films

Leo Dratfield and James Britton, who operate Contemporary Films, were selected as managing directors of the de Rochemont Library and have entered into an agreement to provide services and facilities. The address is 13 E. 37th St., New York. *Suez* will be sold for \$100 in color and \$60 in b/w. Rentals will be \$10 and \$6 per day.

Empress Eugenie (wife of Napoleon III) was one of the first to travel the newly opened Suez Canal in 1869. A scene in DeRochemont's "Suez."



This is modern Alexandria, with historic sites dating back to the time of Anthony and Cleopatra, as pictured in "A New Day in the Middle East."

Background on the Arab World

"New Day in Middle East" Sponsored by Arab Information Center

★ A picture of the economic, social and cultural changes which are now revolutionizing traditional ways of life in the Arab countries is presented in *New Day in the Middle East*, a new documentary film produced by Guthrie E. Janssen in consultation with Charles F. Dolan.

Sponsored by Nations in Arab Orbit

The film is sponsored by the Arab Information Center, composed of most of the new nations in the Arab orbit. It depicts the struggle of the Arabs to conquer age-old social and economic problems which have plagued their people through centuries of foreign domination. Now responsible for their own destinies, the new independent Arab nations are trying to speed reforms which will enable the people to play a

more important role in the twentieth century world.

Scenes of educational expansion, agricultural reforms, new industries and political emancipation show the Arab peoples rapidly coming of age in lands stretching from the Atlantic Ocean to the Persian Gulf. The film highlights the importance of this highly strategic area, with its all-important oil and other vital resources.

New Day in the Middle East, 27 min., b/w, is also available in two shorter versions, running 14 min. each under the subtitles, *The Awakening Arab World* and *The Arab World Builds for a New Day*. The films will be distributed by Sterling-Movies U.S.A. to television stations and non-theatrical groups throughout the United States.

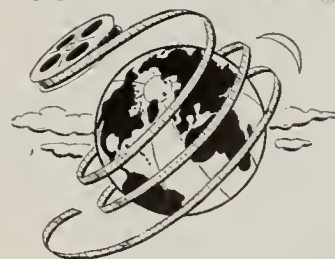
Second Dudley Film on Turkey Joins Title List

★ News that the Dudley Pictures Corporation has concluded an arrangement with the Turkish Government to produce a featurette in EastmanColor this month of August, for completion in October, adds another interesting facet to the screen resources for study of the Middle East.

The new Turkish-sponsored subject is a followup to *Hero on Horseback* produced in that country by the same company. While theatrical distribution is primarily contemplated, later release in 16mm via Turkish information services in the U.S. is also anticipated.

Among other U.S. producers with

useful screen material on the Middle East area are Encyclopaedia Britannica Films and the Text-Film Division of McGraw Hill. Authentic informational reels by both companies are available on a low-cost rental basis through educational film libraries throughout the U.S. Also see the feature on *Desert Horizons* on page 35 of this current issue.



The answers to these questions are here

How big is the 16mm audience for sponsored films?

What are the unique advantages of 16mm general showings?

How many hours a week does TV give to sponsored films?

What do theatres want in the sponsored films they show to millions each year?

What is a "road show" and is it a channel of distribution you should consider?

How does Modern distribution serve the sponsors of business films?

Special Offer to Producers

If you would like to have extra copies for your film clients, we will be glad to supply you.

HERE is a new 20-page booklet that answers these questions and gives a wealth of information about all four channels of distribution for the sponsored film. THE OPPORTUNITY FOR SPONSORED FILMS is based on more than 20 years of experience in marketing sponsored films on behalf of over 200 leading trade associations

The Opportunity for Sponsored Films HOW TO MAKE YOUR PROGRAM SUCCESSFUL

and business concerns, including 31 of the top 100 industrial companies listed by Fortune magazine. Copies of this booklet are available without obligation to business executives. Write to Modern at any of the addresses listed below and ask for your copy.

NEW YORK Plaza 8-2900
3 East 54th Street, New York 22, N. Y.

CHICAGO DElaware 7-3252
1 Prudential Plaza, Chicago 1, Ill.

DETROIT TEmple 2-4211
1224 Maccabees Building, Detroit 2, Mich.

LOS ANGELES MAdisan 9-2121
612 S. Flower Street, Los Angeles 17, Cal.



Nationwide service from Modern film libraries in 28 important cities —

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BOSTON	CHICAGO	DENVER	INDIANAPOLIS	MILWAUKEE	OMAHA	SAN FRANCISCO
BLUFFALO	CINCINNATI	DETROIT	KANSAS CITY	MINNEAPOLIS	PHILADELPHIA	SEATTLE
CEDAR RAPIDS	CLEVELAND	HARRISBURG	LOS ANGELES	NEW ORLEANS	PITTSBURGH	WASHINGTON, D. C.

RIGHT off the REEL

Of Communications and the Men; Democrats' "Wistful Vision"
Standards for Film Distribution and "The Peoples Capitalism"

the assembled delegates at the Ampitheatre and shown on television by both NBC and ABC. CBS decided to forego the pleasure with resultant furor by National Chairman Paul Butler.

With Senator John F. Kennedy acting as narrator, the film unreeled the history of the Democratic party from the days of Jefferson and Jackson through the era of Franklin Roosevelt, World War II and the ascendancy of Harry S. Truman. Walter Kiernan called the item "wide-screen wistful vision." In case you missed it, drop down to precinct headquarters come September and they'll be showing it, as someone once said, "again and again and again." C'mon Republicans!

Standards for Film Distribution Urgently Needed by Sponsors

★ As this medium grows (and the hundreds of prints now required to meet audience demands for a single, popular film indicate how fast that growth has been) the time for uniform standards to be observed by all commercial distributors of these films has come. Terminology applied in important distribution con-

tracts involving sizeable expenditures is *not* uniform at present. The companies are doing a magnificent job in reaching the tens of thousands of group audiences now available (and television stations) but the long-range acceptance of this medium by management depends on real standards of *measured performance* and *uniform methods* of charge to the sponsor.

Terminology involves a clear, mutual understanding of such phrases as a "booking" and a "showing." The difference can amount to a large sum, depending on the distributor's interpretation. Again, what represents satisfactory *proof of performance*? To us, the acceptable "advance booking notice" which permits *personal inspection* by the sponsor at a notified film showing is a minimum requirement.

Distribution is now a highly-organized business, representing millions of dollars expended in delivering useful films to interested audiences. But we are also conscious of the extreme hazard involved in such recent practices as that of a film distributor who "guarantees" free time on the sustaining, public serv-

ice programs of television stations. He cannot guarantee that which does not belong to him. The sponsored film has an important contribution to make to television, especially in real public service—but it will not long hold that privilege which is flagrantly violated.

"The People's Capitalism" and the Audience for Business Films

★ The big change that has taken place in corporate ownership is reflected in the survey which the Alfred Politz organization recently completed for the New York Stock Exchange.

The interest of the public in sponsored films about the companies they own is certainly underscored by the fact that 8,630,000 Americans now own stock directly in public corporations. This represents one third more Americans with stock certificates than four years ago and the Politz survey indicates that the number of new owners is increasing by 500,000 each year. These figures can be combined with the 103,000,000 policyholders of American life insurance companies which, in turn, own an additional \$1,239,000,000 in common stocks and \$1,729,000,000 in preferred stocks. As the Editor of COLLIER's commented recently, "it is pretty hard nowadays to find a man, woman or child in America who does not hold a direct or indirect money stake in an American corporation."

The wise course of the New York Stock Exchange in seeking a better understanding by the general public of its functions through the film medium is noted elsewhere in these columns. We are equally interested in the news item concerning the Pacific Coast brokerage firm which plans to show films about listed corporations to its clientele through weeks ahead. As one noted financial analyst told us at a screening of a General Mills' shareholder film a couple of years ago, "now that's a good reason why (CONTINUED ON THE NEXT PAGE)"

To Hal Fish, Who Helped Lead the Way

THROUGH a quarter century of service with Wilding Picture Productions, Inc., Harold W. Fish was one of that band of real pioneers who helped to make a *business* of business film-making and to stabilize its economy through sound methods and honest practices. These also helped to build the great studio organization of which he was an invaluable team member until his passing last July 18.

For Hal Fish was one of Norm Wilding's key men as that small studio in Detroit came up through the years. He rose to the position of executive vice-president where he served until the heart ailment which caused his death at 61 compelled him to resign the post. Recently he had been serv-

ing as assistant to the president, C. H. Bradfield, Jr., the other half of that famed team of "Brad and Hal."

The editorial "we" looked to Hal for advice and counsel throughout the 18 years in which we shared the privilege and pleasure of his good company. With him, we enjoyed these golden years of steady progress. We shared problems of early financial struggle and we have been enriched by the ideal which he and his company always followed, "a way to do the job better."

Each man's life is a pattern of those whom he has known and admired. So Hal Fish is remembered and lives on in the business to which he gave, without stint, all his best. — OHC



THERE HAS BEEN much talk about "communications" and the universities are beginning to organize their curricula for serious study of the art and or science of "conveying information or feeling." There is also some healthy concern among their thoughtful leaders that simply founding a department does not alleviate responsibility for real scholarship and a sound concept of the field.

We are directly concerned with such studies and view the three sessions on "Communication Programs in Higher Education" held earlier this year at Detroit as a very important preface to the interest which industry in general and the audio-visual field, specifically, ought to take toward the serious study of communications.

Several major companies, including Standard Oil of Indiana and Eastman Kodak have centralized responsibilities for the audio-visual aspects of their informational and promotional communications. The jobs being done by O. H. Peterson and Adrian Ter Louw in their respective companies sets a pattern. Where does the pattern lead?

We think it leads to the long-needed recognition that men of executive caliber, vested with the title *and the ability*, should begin to lead similar communication "centers" within industry. Efficiency and economies dictate the wisdom of the move but important gains in more effective communication to employees and the public make it imperative. *But where are these men coming from?*

That is the big problem which such professional groups as the Industrial Audio-Visual Association and our institutions of higher learning have in common. Industry, for example, is contributing large sums to scholarship grants, aiding higher education. Let some of this money be *earmarked now* for those schools where "communications" is being given serious consideration.

A Thought for Film Makers

★ The Chicago newspaper columnist and an old contributor of ours, Sydney Harris, had a gem worth noting in a recent piece: "Never before has any culture been so obsessed with form, and so oblivious to content."

Democratic Conventioneers See Party's Campaign Film

★ Yup, the Dems have a real, true-to-life documentary for this year's campaign. *The Pursuit of Happiness* was a major event on the Chicago convention program where it was previewed, wide-screen and all, to

THE "PEOPLE'S CAPITALISM" AND THE FILM MEDIUM

(CONTINUED FROM PRECEDING PAGE)

the securities of this firm don't fluctuate wildly but hold steadily firm and reflect its stability both as an investment for the shareholder and as an employer of its people."

A few final words on the Politz study:

1. Two thirds of the share holders of American business are in households with incomes under \$7,500 a year.

2. More than half of all shareholders are women.

3. 200,000 shareholders are

minors, "many of whom have been attracted by Wall Street's recent campaign to extend understanding and ownership of American business to youth throughout the country."

This then is the emergence of a "People's Capitalism" and we invite the corporate entities of all sizes and types to consider the broader use of films to extend their communication through sight and sound via 16mm group showings, theatrical short subjects and television.

Short Course for the Small Investor

Sparkling Cartoon Story of Fred Finchley's Adventures Gives Practical Guidance on Stock Market Operations to the Public

Sponsor: Members of the New York Stock Exchange.

Title: *Working Dollars*. 13 min. color, produced by John Sutherland Productions, Inc.

*Many people, like Mr. Finchley, the hero of this film, may have wondered how to go about owning a share of American business, or about the new "pay-as-you-go" Monthly Investment Plan. Or, perhaps they'd just like to know more about how the stock market works—about market opportunities and risks, stocks, bonds and dividends. If so, they will find the adventures of Fred Finchley as one of the best ways to find out what goes on at the Stock Exchange.

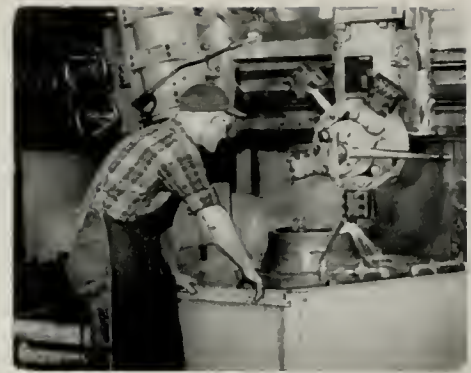
Mr. Finchley is a likeable, average sort of fellow. His wife calls him "Fred" . . . and his boss calls him "FINCHLEEEY!"—like that!

He has a comfortable, well-equipped house in an attractive suburb . . . insurance (just in case) . . . and a savings account for emergencies. But there was never anything extra left over for those special dreams until one day, Mr. Finchley's boss bellowed "FINCHLEEEY!" even louder than usual. And when Mr. Finchley returned from his employer's office—with a cigar and a slightly dazed look on his face—his salary was \$60 fatter every month!

Distributed Nationally by Modern

What Mr. Finchley did with his extra \$60, the perils of his ventures in "Utopium, Unlimited," and how he finally caught on to a sensible way to become the man of his dreams is the essence of this sparkling cartoon story of *Working Dollars*. It is available on free loan from Modern Talking Picture Service exchanges, nationwide.

The animated cartoon style of "Working Dollars" turns a facts and figures subject into a highly palatable screen story for general audiences.



"Star" talent at work in "The Ford People"

Success: the Sum of Human Effort

Ford Motor Company Pictures a Vast and Complex Operation With Emphasis on the Key Roles Played by "The Ford People"

THHEME OF THIS new picture, produced by the Raphael G. Wolff Studios, Hollywood, is "no matter how large or complex or mechanized a business may become, its success is still the sum of human effort. Quality of a product depends on the men and women who produce it."

The Ford People is introduced by Henry Ford II, showing some of the people at work in the vast, complex Ford operation. The picture is designed primarily for Ford employees, suppliers and their employees, Ford dealers and their employees. This is a lot of people already, and the picture will also be interesting to many general audiences because of its picture of the vastness of modern industry as exemplified by the Ford Motor Company's far-flung activities.

Original Music Score & Theme Song

A specially composed score and theme song "The Ford People" is sung by a massed choir of Ford employees, and is a thrilling scene in the early part of the picture, which will hit Ford employees emotionally.

The film shows all phases of the Ford Company's extensive operations. From the original engineering concept of the new Ford designs, through the building of the first models, through the thousands of suppliers of parts all over the country and all over the world, pouring into the River Rouge plant, the largest integrated industrial plant in the world, and into other Ford assembly plants throughout the country and in other countries—to the final finished products. These products include not only the Ford cars, but also the Mercury and Lincoln, as well as the new Conti-

nental, Ford farm tractors and implements and Ford assembly plants in many other countries.

Fresh Approach to Basic Subject

The Ford People follows a recent trend in making understandable the internal functions of a vast enterprise, both to its own people in the factory and in the field and to the public at large. But a fresh new interest has been achieved in this film through intelligent writing, dramatic photography and swiftly-paced editing.

There is drama in today's modern industrial operations but it achieves effective understanding only through script and editing. As *The Ford People* moves through company distribution channels, it should do much to reaffirm faith in a progressive management.

The picture is designed to show Ford employees how they are part of a world-wide organization that is producing a good product, but it is only as good as the men who produce it. It certainly will leave Ford employees with a wonderful feeling of belonging to something big, and of being an important part of an important company.

Available from Ford Film Libraries

The Ford People is in color, 22 minutes in length and is obtainable from the Ford Motor Company film libraries throughout the country.

Ford's new picture draws its inspiration from the company's own people on the production line.



The U.S. Army Reserve Tells Youth Its Story

Sponsor: U.S. Army Reserve.

Title: *Y'Gotta Plan, Man*, 14 min.
Produced by Pelican Films, Inc.

★The million or so young men about to graduate from high school are faced with so many ways to complete their military obligations that many of them don't know where to turn. Army, Air Force, Navy, Marines, Coast Guard—all are competing for the best young men. And the methods of completing service in each branch of the armed forces are complex as well—enlistments, draft, national guard, and the new Reserve Forces Act of 1955, under which only six months of active service in Army or Air Force must be completed before entering on service in the reserves for an additional 7½ years.

To show the advantages of service in the Army Reserve, a new film has been produced which simplifies the complexities of the law and encourages young men to start their military training early and finish early. The film, *Y'Gotta Plan, Man* is an animated cartoon, planned to appeal particularly to teen-agers. With a jazzy pop tune for its theme, the picture shows how the new reserve plan fits into a young man's plans for college, marriage and a job with less interference than waiting to be drafted.

Pelican Films, Inc., which produced the film, also prepared a package of related TV commercials and radio spots, using basic themes from the film. The theme song has been recorded by Eddie Fisher and will be used for additional radio and juke box promotion.

Except for key theatrical showings and network TV broadcasts, which are arranged by Reserve HQ in Washington, all distribution of the film will be handled by unit advisors of the Army Reserve, located in cities all over the U.S. □

Film Help for 30 Lands

♦ Film technicians from Afghanistan to Brazil are getting a helping hand from the Aetna Life Affiliated Companies.

Copies of a manual on motion picture care and repair prepared by Aetna's public education department were recently distributed to more than 30 countries by the International Cooperation Administration as part of the U.S. State Department's overseas program.

The booklet, "Splice 'Em Right", went to both American and foreign film technicians in South America, the Far East and the Middle East.



"Desert Horizons"

Timely and Eye-Filling, This New Aramco Picture Will Show the Impact of the Oil Industry on Saudi Arabia



THE IMPACT of the oil industry on Saudi Arabia is the timely theme of *Desert Horizons*, soon-to-be-released 20-minute color motion picture sponsored by the Arabian American Oil Company.

No stranger to the film medium, Aramco has been using films to instruct and inform its Arab workers and neighbors overseas as well as in public relations here at home.

Theme of the company's impending pr film is expressed in the closing words of the narration: "new horizons over this ancient desert land—for this generation and future generations—a land of promise."

As *Desert Horizons* is joined by other contemplated films such as *Hassan Discovers the World of Oil* and *Oil and You* (these will have both Arabic and English sound tracks) both Aramco people and the solid core of loyal friends it has won in the Middle East are confident that good sense and judgment will prevail over current tensions.

Desert Horizons was produced by Richard Lyford, winner of an Academy Award in 1950 for *The Titan*. Dealing with Aramco's formative years, it opens with the story of the early geologists who went to Saudi Arabia dressed in Arab costume and wearing beards in order not to alarm the Arab people, many of whom had never seen Westerners before. (See film scene at left.) □

The scenes (top and left) are from Richard Lyford's "Desert Horizons" which documents Aramco's formative years and service in Saudi Arabia.



Picture of surging power is Charles E. Rotkin's study of Cities Service super-tonker, the SS W. Alton Jones.

Cities Service Photo Library

★ Model among industrial facilities of its kind, is the Cities Service Company's Photo Library at 60 Wall Tower in Manhattan. As noted above, some 30,000 individual photo subjects have been collected and collated by Nicholas Parrino, former Photographic Editor of *NEWSWEEK*, who heads up this activity within Cities Service Business Development Department.

Duplicate reference volumes of these excellent camera studies, in both black and white and color, are maintained in the Company's various division offices. The pictures are made available to all magazines and newspapers throughout the world without cost other than the traditional credit line.

But it is the high quality of these pictures, rather than their quantity, which has won high praise from camera experts and photo editors . . . *Camera Tour*, a motion picture version of like quality reflects that striving for artistry and authenticity in visual media.

"CAMERA TOUR"

The Cities Service Company
Shows Nationwide Operation

Sponsor: Cities Service Oil Company.

Title: *Camera Tour*, 15 min. color, produced by Science Pictures, Inc.

★ Cities Service believes that one of the best forms of enlightened public relations is to live in a glass house. All the world is invited to look inside the company and see what makes it go. A good example of this policy is the famous photographic library in New York where Manager Nicholas Parrino has over 20,000 b/w and 10,000 color photographs immediately available for free use by almost anyone who needs a good picture.

The latest project of the photo library is motion picture, *Camera Tour*, which is based pretty much on the same premise which guides other public relations activities of the company: the firm has no particular axe to grind, just means to show Cities Service, its people and physical facilities doing a good job.

As the camera moves around the country looking in on the thirty-eight states where Cities Service operates, some impressive statistics are encountered: 180,000 shareholders, 40,000 station operators, 30,000 employees, 7,500 oil wells, 17,000 miles of pipeline for oil and 8,000 for gas, 2,000 railroad tank cars. It's a big company.

One hundred prints will soon be available, and school and club groups are invited to borrow them from the company's library.

The day shift of the Cities Service Refinery at Lake Charles, Louisiana heads for home, but two additional shifts are working 'round the clock, processing a continuous flow of crude oil. (Nelson Morris photo)



Behind Sinclair's "Great Name" Are Its People, This Is Their—

Family Portrait

Sponsor: Sinclair Oil Company.

Title: *A Great Name in Oil*, 36 min., color, produced by Wilding Picture Productions, Inc.

★ Where do you look to find the key to greatness in a big industrial concern? Sinclair Oil Company, the seventh largest petroleum company, is sure the key lies in people. A fast-moving company, Sinclair has made great strides in the past decade, changing from a largely marketing concern to a fully integrated company with much expanded production facilities.

Because it is important for its people to understand the changing character of the company and its new stature in the industry, Sinclair has planned for several years a motion picture which could be shown throughout the company—the Story of Sinclair in terms of people.

A Great Name in Oil fulfills all the specifications set up for it. Covering nation-wide establishments of the company, acres of steel and stone, the film hews steadily to the basic theme that things do not make Sinclair great, but people.

No formal distribution of the film outside the company is planned, but some 75 Sinclair offices will have it available. After all Sinclair employees have seen it, arrangements can be made by schools, colleges and other interested groups to obtain the film on loan from local Sinclair offices.

SINCLAIR CAMERA STUDIES BY WILLIAM VANDIVERT



Focal theme of "A Great Name in Oil" is the emphasis on the people of Sinclair Oil . . . their individual contributions to the whole pattern.





Aviation Public Relations Turns to the Motion Picture

* * *

(Left) on the Control Tower set of the Air Transport Association's new color film "Mr. Withers Stops the Clock" as the cameraman takes a light reading for Eastmancolor.

Airports In America's Future

"Mr. Withers" Alerts Public to a Vital Air Transport Problem

ONE DAY LAST MARCH, in what once was the old Edison film studio in the Bronx, a venerable character actor named Edgar Stehli "closed" an airport with the wave of a silver-tipped cane. Actually, no scheduled plane flights were cancelled, nor did the closing of actor Stehli's mythical airport inconvenience any passengers. It was, however, a key scene in a public service information program. This particular message is designed to acquaint people with the ways in which an airport benefits the community it serves.

48 Airlines Are the Sponsors

Titled *Mr. Withers Stops the Clock*, and filmed in 35mm Eastman color, the picture is sponsored by the nation's 48 scheduled airlines.

The story behind the story began when a series of accidents in and around Elizabeth, N. J., caused the temporary closing of Newark Airport. For psychological reasons, the accidents couldn't have happened at a worse time. Aviation officials were busy blueprinting plans for enlarging existing airports and expanding runways to meet the requirements of jet-age transportation. New and larger airplanes were well past the

drawing board stage. And while these heavier, speedier aircraft were almost ready for delivery, scarcely half a dozen U.S. airports were capable of accommodating them.

The unprecedented coincidence of accidents occurring within one area did the nation's airport expansion program little good. Commercial aviation, to say nothing of Army, Navy and Air Force, was besieged and beleaguered with threats and tirades of "go away from our door . . . move somewhere else".

Since the earliest days of commercial flying, aviation minds concerned with winning public acceptance of air transportation have pooled their respective knowledge in an honest effort to fathom the apparently insoluble attitude of the public toward flying.

While ships sink; trains crash; and automobiles continue to take the most terrific tolls of all, there has never been any clamor to do away with our merchant marine; to abolish our railroads, or to junk the nation's 50-odd million motorcars. Yet, strangely enough, antipathy toward airports continues to exist (in certain quarters) despite the

(CONTINUED ON PAGE 64)

Below: Edgar Stehli, who plays title role, chats with James Broderick, as Tommy, in a key sequence from the new ATA motion picture "Mr. Withers Stops the Clock."



"Airman Smith" (1st Lt. Leonard R. Smith) developed a genuine interest in the huge Scorpion F-89 which appeared in this scene from the new Northrop film.

Northrop Presents "Airman Smith"

His Real-Life Story Aids Cause of Air Force Recruitment

A BUNCH OF JOES sitting around the hangar rec room in job-green coveralls. Four Joes playing cards, another Joe contemplating Collier's. Three more Joes languidly watching tv. The alarm sounds, the Joes scramble. In minutes, thanks to the Joes, a Scorpion is tearing across the sky in search of a possible enemy.

Ground-bound but sky-minded, the fatigue-clad Joes are "airmen," part of the vast and variously skilled supporting cast that keeps the United States Air Force "birdmen" aloft. The Joes' career story is told, for recruitment purposes, in a new 23-minute color motion picture, *Airman Smith*, sponsored and produced by Northrop Aircraft, Inc., Hawthorne, California.

Shown on Nationwide Telecast

Airman Smith had its premiere flight over television stations, from coast to coast, and at Air Force installations on Armed Forces Day, May 19. This meant that several million viewers saw the film the first weekend of its release—at a time when the public's defense-consciousness was heightened and when young men were being alerted to decide on their future. A few days after its release, *Airman Smith* was awarded an Oscar and certificate in the 9th Annual Cleveland Film Festival.

Dating from the "blue yonder" panegyrics of wartime, Air Force recruitment accent has been on the obvious glamour of the Flight Officer, the Bombardier, the Gunner. This accent has not disappeared and there is a recurrent effort to intensify it with higher pay. However,

for every Flight Lieutenant, co-pilot or bomber crew, there must be an airman ground crew — functioning as a vital squad in a complex corps of flight preparation specialists. The duties of these specialists divide into over 40 fields of career activity — ranging from atomic weapons to wire maintenance.

Manifold Public Relations Value

In contributing to the Air Force's program to increase enlistments and re-enlistments to keep the ground



Above: his training complete, "Airman Smith" was assigned to one of the Air Force's Air Defense Command bases, where interceptors and crews maintain 24-hour alerts.

corps up to strength, Northrop had ample motivation: besides the public relations value of doing a promotional turn for air defense, Northrop is helping to keep its own aircraft flying—with maximum efficiency.

Whitting through tv receivers and across screens in theatres, service clubs, schools and military bases, *Airman Smith* carries its career message with authenticity. This authenticity was achieved by shooting most of the film on Air Force bases, detailing Air Force personnel

(CONTINUED ON PAGE 68)

COLOR CAVALCADE

Retail Customers in 28 Cities View Closed-Circuit Color TV Showings in Storewide Promotion Sponsored by Owens-Corning

ON AUGUST 6TH, customers at Seattle's big Frederick & Nelson Department Store joined the enthusiastic tens of thousands of viewers who have been enjoying a nationwide closed-circuit color

place. Judging from the throngs attracted to its midwest debut at Carson, Pirie Scott & Co. in Chicago, the promotion is a "click" idea for retail merchandising.

Fanfares under the title, Fiberglas Color Cavalcade, the closed circuit showings are a presentation of Owens-Corning Fiberglas Corporation of Toledo, Ohio. Their purpose



telecast sponsored by Owens-Corning Fiberglas. They saw a parade of nationally-advertised products made of the sponsor's basic material plus other featured store items on some of the numerous color tv sets at strategic store locations, all connected to a DuMont Vitascan color system studio on one of the upper floors of the F & N store. All program material was "live" including the personal appearances of local celebrities and the customers themselves who "starred" on their first color tv programs.

The 28-city retail promotion, costing \$250,000, continues through October of this year. It was designed to tie in with the growing importance of color in the home. Owens-Corning Fiberglas itself manufactures no consumer products, but supplies Fiberglas for draperies, textiles, apparel, sporting goods, furniture and for a wide range of other retail and industrial uses.

Following the Seattle date on August 6, the Color Cavalcade opens at Gimbel's in New York city on September 17 with a second unit under way the same date ZCMI in Salt Lake City. Jordan Marsh in Boston (October 1); G. Fox in Hartford (October 15) and Macy's in Kansas City (October 22) are other dates on the present schedule.

Midwest Debut at Carson's, Chicago

With its audio and visual magnets, the retail merchandising innovation offers a system which can motivate and monitor the market



is to dramatize products made from Fiberglas in a way that leads purse-walkers right up to the counter with the right product name on their lips.

In enlisting department stores to its sales cause, Owens-Corning's Textile Products Division developed detailed promotional literature which translates the manufacturer's purpose into that of the retail merchant's: "The Fiberglas Color Cavalcade has been created to give your store a presentation that will startle the imagination of prospects and result in more attention value to your windows . . . more lookers, more stoppers, *more buyers!* This is an opportunity to gain store-wide volume and profits."

How is this manufacturer-retailer feat accomplished? By a store-wide inter-action of zestful attention-techniques, which aided by strong, localized promotion, lure the folks downtown, pull them off the show window sidewalks and maneuver them through the big store to the precise point of sale. Examine the Fiberglas Color Cavalcade table of operations:

♦ **1. Color Television Show** — A complete, prefabricated closed-circuit color tv studio, of approximately 400 square feet, is set up in the store. Two trained technicians operate the station. Twelve tv receivers are supplied to carry the



The Fiberglas "Color Cavalcade" store telecasts drew admiring audiences at numerous color receivers located at strategic spots in Carson's in Chicago.

telecast throughout the store—and through the show window.

In a recommended 30 minutes-every-hour programming schedule,



Celebrities made personal appearances during the store telecasts: at Carson's in Chicago, m.c. Fran Weigle interviewed Miyoshi Umecki, Japanese recording star.

the store treats its customers to visiting celebrities, local personality interviews, fashion shows, beauty lessons, etiquette advice, see-yourself-on-tv tricks—or whatever the store management figures will make the best use of color imagery to hold interest. Nine minutes of every hour is reserved for showing and selling color rich Fiberglas products. The tv set-up was devised with the co-operation of the Radio Corporation of America and DuMont Corporation, both desirous of selling more

color tv sets and video transmitters.

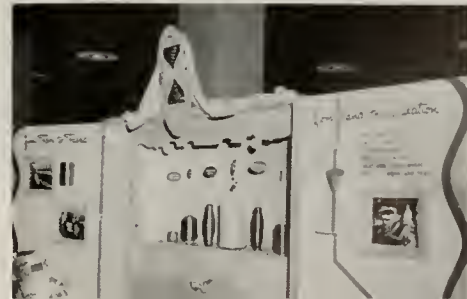
2. Diorama Exhibits — Alive with animation, light, color and sound, 11 dioramas augment the telecasts as, artfully deployed, they depict the story of Fiberglas . . . how it is made from sand to optically pure marbles, how fibres are drawn from the marbles and made into fabrics and mats.

3. Display Properties — Decorative material is supplied in abundance. These art panels, banners of Fiberglas, show cards for counters, ledges, elevators, spot displays for 12 windows and the departments where Fiberglas products are sold effect an eye-leading ribbon around the Cavalcade package.

4. Portfolio — A tv-conscious satchel full of advertising suggestions: idea sketches for ad layouts keyed to the Color Cavalcade. These are to help the department store advertising staff merge the Cavalcade show concept with the character and policy of their store's own ads.

Confident that its color show is a natural, Owens-Corning's own promotion to the stores urging them to join the Fiberglas Cavalcade puts the participating stores squarely on their own initiative. The manufacturer provides the basic package units, announced as a \$250,000 promotion and affords technical supervision, but the stores must coordinate with sufficient in-store and show (CONTINUED ON PAGE 55)

Left: the ladies watch a Fiberglas product demonstration at one of the in-store color telecasts. Right: one of the several large diorama exhibits of Fiberglas products which are always placed near a good receiver location in the various stores, combining action, illumination effects and some useful consumer facts on the sponsor's products.



THEATRE FOR INDUSTRY

Republic Steel Corporation's
Meeting Room Facilities That
Combine Function & Beauty



Left: the sheen of its wood-panelled walls reflects the quiet dignity and utility of this 93-seat auditorium in Republic's meeting room suite. Note the useful note-taking arms of each chair and the large projection screen which is behind curtain at front.



WHEN THE REPUBLIC STEEL Corporation's distributors gathered at the company's general offices in Cleveland earlier this year, a BUSINESS SCREEN editor who met with them to review the precedent-breaking "Order Maker's Institute" sales program (Issue 3, 1956) observed that Republic's meeting room facilities made a real contribution to the effectiveness of the day-long proceedings.

The 93-seat auditorium combined comfort with efficient utility; projection and sound were flawless; speaker facilities helped to make the numerous short talks and dramatic skits easily heard and effectively lighted. And when the luncheon break came, the adjoining dining

room and kitchen eliminated distracting travel to outside facilities.

The Republic Meeting Room suite is used for a wide variety of company functions, ranging from training sessions to general sales and operating meetings. It is also made available to outside groups for community relations purposes. Key advantages are (a) to provide near-perfection in meeting presentation, and (b) to conserve executive time formerly spent in traveling to and from hotels, clubs, etc.

A well-equipped 9 x 12 projection room at the rear of the auditorium houses RCA 16mm arc and 1,000-watt Bell & Howell 16mm sound projectors as well as slide projectors and playbacks.

Below: this comfortable, adjoining dining room provides service for 100 persons at tables; larger groups are frequently handled "buffet style." Beyond the rear doors are every modern convenience for meal preparation in a gleaming stainless steel kitchen with full professional equipment.



Above: this inviting reception foyer greets incoming guests. Comfortable lounges and chairs handle brief waiting periods; oversize cloakrooms are at right rear; telephone booths and a reception desk are also provided.

Below: indirect illumination of the auditorium is one of its important assets; full ceiling lights greet the assembling group, dim for dramatic emphasis when meetings begin. "Stage" is set for a panel discussion with flanking chalkboards easily available, beneath the two speaker grills adjoining screen.



A BUSINESS SCREEN
"MARKET BUILDERS" PROJECT

THE EXHIBITORS ADVISORY COUNCIL, national organization of the men and women who direct trade show and meeting activities for large U.S. companies and of the executives who design and build convention and trade show exhibits, held their 7th Annual Trade Show Clinic and "Show of Shows" at Chicago's Hotel Mor-



Trade show managers and designers at the "Show of Shows" hear O. H. Coelln introduce audio-visual experts.

A-V Techniques for the Exhibitor

Experts Show Audio-Visual Ideas at the "Show of Shows"

posts which made these new tools work effectively.

Among the unusual products exhibited were a combination tape-slide exhibit created especially for the demonstration by Oakton Engineering and the Society for Visual Education. Automatically changing color slides and accompanying recorded sound were combined in a simple setup that caused considerable comment. Portable screens of all dimensions, of both front and rear-screen types were shown by



TelePrompter's Ted Boisumeau describes modern meeting equipment.

risson on July 10, 11 and 12. Feature of the Wednesday, July 11, program was a special demonstration of the latest audio-visual techniques and equipment, arranged by O. H. Coelln, editor and publisher of BUSINESS SCREEN.

In a swiftly-paced three hour pro-



Anthony Flan of Oakton Engineering and Paul Kohout of SVE describe a new automatic sight sound display.



Here's the audio-visual convention display idea created especially for the "Show of Shows" demonstration

gram, thirteen individual presentations were introduced to a well-

packed auditorium. These included demonstrations of TelePrompter meeting equipment; of the latest in 16mm sound motion picture and sound slidefilm innovations; automatic tape controls, opaque meeting aids, cabinet-type and transparent slide apparatus and screens.

Participating in the program were audio and visual experts from such well-known firms as Ampco, Bell & Howell, Commercial Picture Equipment Co., the DuKane Corporation, Genarco, Inc., the Harwald Company, Oakton Engineering Corpora-

tion, Society for Visual Education, Inc., Talent, Incorporated, TelePrompter Corporation, and the Radiant Manufacturing Corporation.

An introductory address on the recent engineering and design developments affecting the exhibit and meeting planner was delivered by Mr. Coelln. Calling attention to the wider screens, stereophonic sound, and automatic techniques now available to enrich audience presentations, he reminded EAC guests that creative imagination and sound planning were still the basic guide-



Howard Turner, DuKane's audio-visual representative on the EAC program, sets up a sound slidefilm.

Commercial Picture Equipment and Radiant Manufacturing Corp.

Nearly 300 members of the Exhibitors Advisory Council were interested spectators at the special demonstration program.



Chicago's Mary Dooling tells about talent arrangements at show.

gram, thirteen individual presentations were introduced to a well-

Charles Musser (below) of Bell & Howell's industrial sales dept., showed latest equipment.



Oakton Engineering's "Robotape" was explained by Anthony Flan and Barrett King.



Technical Service' continuous film projection was demonstrated at EAC "Show of Shows."





Beyond the Bering Strait is Big Diomed Island where the Iron Curtain begins.

The Great Land: a Saga of Alaska

Scenic Wonders and Economic Potentials of "49th State"
Shown in Authentic New Film of North American Van Lines

UP WHERE WEATHER BEGINS, up where lonely forests and stark mountains stand aloof, where a long bedding of seasonless tundra and snow cover a mystery of wealth, is a land which the hardy and adventurous would call great: Alaska. Until fairly recently, Alaska has been a land that most people of a settling temperament would call "too far away."

The distance which has dissuaded possible settlers from finding a new home in this still industrially new land has been decisively shortened by the Alaska Highway. Making this highway something of longer-range importance than its place in the military order of things, was the establishment in 1952 of an overland service by North American Van Lines, Inc., of Ft. Wayne, Indiana. What this service means in the development of Alaska is the underlying theme of *The Great Land*, a new 27-minute color motion picture sponsored by North American.

Progress Follows the Vans

The very fact that North American's vans were rumbling out to meet the dog-sled team was itself material evidence that the 20th Century was moving in quantity to the land which popular misconception elsewhere continues to picture as the exclusive province of Eskimos.

Louis Huber's trusty Austin carried the producer and his cameras over 20,000 miles filming "The Great Land."



hunters, fishermen, ill-fated GI's, and a few incorporated later-day Jack Londons.

Dog-sled teams there still are. Eskimos and wide and open spaces. But, as *The Great Land* illustrates, there is more to Alaska than Arctic reaches: there is plenty of livable, fertile land, there is economic opportunity: replacing the bean-can prospector of old are heavy-investment mining industries, wood-pulp manufacturing enterprises; there is a fishing industry; there is a development of hydroelectric power. The occasional hunter or fisherman has multiplied into "tourists." Of greater significance, the industrial and agricultural regions are being populated by people who are coming to stay—to build homes and schools. Urbanization is increasing; dependable transportation is bringing the Eskimo many new neighbors.

A Veteran of Alaskan Trails

To film a comprehensive, accurate picture of Alaska today—both primitive and progressive—North American Van Lines chose Louis R. Huber of Seattle, who began a first-hand study of Alaska in 1931 when he worked on U.S. Coast & Geodetic Survey ships engaged in charting Alaskan coastline. Since 1945, Huber has covered the northland as a correspondent for the Christian Science Monitor. In recent years, he has turned to motion picture production as "the most effective means of describing this hard-to-describe area to the rest of the world."

The sponsor told Huber to produce an educational film about Alaska in which advertising as such would have no place, in which the company's operations would appear as part of the documentary history of the northward movement of people. Visual advertising though it is,

the film's image of a big North American van lugging household goods along the road 50 miles east of Anchorage also is a good chunk of history.

Not a little history is reflected in the contrasting modes of life, work and transportation witnessed in *The Great Land* and experienced by Huber in its production.

Huber's itinerary while shooting the film likewise exemplifies the lengths to which an enterprising sponsor and producer will go to acquire a promotional story they realize is worth telling.

Frontier of the Free World

With his script approved, Huber flew to Nome, Alaska, whereupon he began his location sorties. A key sequence in *The Great Land* opens with an air shot over the International Dateline, just south of the Diomed Islands. Huber first tried



Eskimo and "friend"—a freshly-killed seal—in a scene from "The Great Land."

to snare this one from a chartered DC-3. The weather, ok on leaving Nome, was deep-murk over the Islands. Trying again, later, in a "bush" plane, Huber was rewarded with an extraordinary photo-view of a walrus herd on a Bering sea ice-pack.

Next, the cinematographer lived with Eskimos for a month, hunting with them in walrus-skin-hulled "oomiaks," eating their food, picking up a bit of their language. Here was documented the ageless, primitive Alaska. In the summer of 1955, as the weather improved, Huber began gathering the larger, progressive story of *The Great Land*. Packing his cameras, a tent, sleeping bag, food and tools into a remodeled British Austin, Huber drove to Alaska, stopping at Edmonton, Alberta, to lens North American operations in that booming Canadian junction on the road to Alaska.

Gunning his small film van along the Alaska Highway to Haines



North American Van Lines carries a load over the Glenn Highway, about 50 miles east of Anchorage, Alaska.

Junction, then to Haines in southeastern Alaska. Huber planed to Ketchikan and recorded scenes of pulp mill activity. Further up the Highway, Huber spent three months in central and interior Alaska, driving, flying, riding the Alaska Railroad, hiking. Beating it back to Seattle, Huber began editing his

highway-length Kodachrome footage. In January, he was on the Alaskan road again, building a fire under his "winterized" Austin, to best the 50-degree-below temperature.

Winter Doesn't Faze Alaskans

This adverse outdoor exercise was not an extravagant method of getting some cold weather shots. Huber knew, and a main point of the picture is, that Alaskans don't let the winter stop them. On this trek, the camera was able to prove that Alaskans do beat the winter: Carnivals at three Alaskan cities, skiing, dog races, a baseball game on snowshoes, Eskimo dances, winter parades—these depict people facing the frigid time with warm smiles.

The producer's winter trip covered nine weeks. By April of this year, the final editing began: the first interlock screening of workprint against soundtrack occurred (CONCLUDED ON PAGE 68)

Promoting the "Home Electrical"

"Meet Mrs. Swenson"—a New Color Motion Picture Is Playing Key Role in Utilities "Live Better, Electrically" Campaign

ELECTRIC utilities throughout the country currently are showing to women's clubs and other civic groups a 23-minute color motion picture called *Meet Mrs. Swenson*, as part of their "LIVE BETTER . . . ELECTRICALLY" residential load building promotion campaign.

"Live Better . . . Electrically" is a nation-wide series of local promotion programs conducted by the nation's electric utilities. Supported by the entire electrical industry the program—through strong national and local advertising and promotion activities—points out to the consumer the great many benefits to be derived from the use of electricity, and the comfort and extra leisure time that is to be gained by the use of more electrical appliances in the home.

Produced by John Sutherland

The *Meet Mrs. Swenson* movie, produced by John Sutherland Productions, Inc., tells about the experiences of the Forrest family when the husband, Milt, was transferred by his company to a new town. He has moved there ahead of his family, to buy a home for his wife and two children. The film then shows what happens when the husband buys a house without his wife seeing it.

Upon arrival, the Forrest family walk into a brand new ranch-house, which has a "just sold" sign in front. The house represents the latest in modern electrical living. There are plenty of appliances, enough electrical wiring to handle the present load as well as the added load which will be needed as the family acquires new appliances.

Of course, it turns out to be the

wrong house. Theirs is that big barn of a place across the street. The house is solid, spacious, its architecture is of the early 1900-type and so is its wiring. In a tremendous kitchen is a refrigerator of "early electrical living" vintage. Light fixtures are old and ill-placed.

Although the husband is all excited about the fact that he now owns a gracious, spacious house just like the one he lived in with his grandmother, his wife is quite depressed about the prospects of having to work like grandma did.

Appliances Grow . . . and Grow . . .

But the family moves in and makes the best of a poor situation. The Forrests have a television set; and they need much more lighting so portable lamps are brought in. They also have a radio and a few other appliances which were not in existence when the house was built and wired. Naturally, there is a good supply of candles at hand, ready to be put to service when the fuses blow—which happens with great frequency.

The film goes on to narrate how Ellen Forrest realizes that the situation cannot go on for much longer, what she and Milt do to bolster the house's electrical capacity and how, step by step, the family emerges from "the primitive electrical living" period to the "modern era of better electrical living."

Contributed by General Electric

Meet Mrs. Swenson is actually sponsored by General Electric Company, although GE prefers to remain just a part of the electric industry team and has seemed to permit itself practically no credit for this film project.



Textron shareholders view company's film premiere at the Woldorf.

Textron Meets Its Shareholders

Company's Diversified Operations Pictured at 1956 Meetings

THE OBLIGATIONS of large publicly-owned companies in the fields of public, stockholder, employee and community relations are complex. For such a company as the Textron Corp., which makes a good business of "eating-up" likely looking companies in its drive for wide diversification the job is even more complex.

Textron, this year, chose a motion picture as the best means of explaining all the whys and wherefores behind its methods of operations. The company's requirements were specific: show every one of the dozen or so Textron divisions located all over the map and some of the operations of each, their key products, their potential for the future; and show how the Textron philosophy of planned diversification operates, including an actual Board of Directors' meeting at which new acquisitions are discussed. The specifications said to cover all these points in a half hour or so and keep it light, easy to grasp and even entertaining, if possible.

First Shown at Woldorf Meeting

Completed in time for showing at the first of Textron's 1956 stockholder meetings at the Waldorf-Astoria in New York recently, the 23-minute color film, *The Fruits of Diversification*, is being offered as one of the primary information presentations of its program of planned diversification, or, picking off the good apples before they fall in someone else's yard. Through the combination of live photography and animation the physical facilities and products of each division are shown,

and facts, figures and plans which might be tedious in other forms are dramatized and made recognizable through animation.

Though diverse, Textron is no corporate catch-all, and the filmed Board of Directors meeting shows how considerate plans for acquisition of new companies are formulated.

Some of the wide range of products produced by Textron divisions and shown in the film are: television aerials, textiles, polyethylene bags and sheets, Isomode vibration eliminating pads, cold-flow metal parts, plastic brooms, chain saws and carryable generators, plywood, batting, padding, upholstery filling, saddle girths, a revolutionary new foam plastic, centrifugal pumps, radar equipment, radar chaff dispensers, guided missiles and magnetic controls.

Animation Simplifies the Problem

The problem of presenting a "guided tour" of Textron's plants and their products, as well as necessary information about them, was met by using animated characters. Three birds: an eagle, a robin, and a bluejay; other characters, a diapered Phi Beta child-prodigy, a "genius," and a "graybeard," demonstrate how a company is analyzed for possible acquisition. Many facts are presented and explained in graphic fashion, and many questions are anticipated and answered in the film.

After stockholder showings, Textron plans to show the film to security analysts, to employee groups, and to plant communities throughout the country.

Pre-modernization set in the new picture "Meet Mrs. Swenson."





A-V dealers from all over the U.S. and Canada attended the several general sessions held during NAVA's convention.

2,227 Attend 11th NAVA Convention

National Audio-Visual Dealer Association and Seven Consumer Organizations Hold Concurrent Meetings and Attend Largest Trade Show in July at Chicago

THE ELEVENTH ANNUAL convention of the National Audio-Visual Association, held July 19-25 at Chicago's Hotel Sherman, brought 2,227 dealers, distributors,



Retiring president Alan B. Twyman receives service plaque from NAVA's president-elect, Ainslie R. Davis, at convention ceremony.

exhibitors and a broad cross-section of consumers to its 160 Trade Show exhibits and numerous meetings. Meeting concurrently with NAVA were seven associated national audio-visual groups.

Ainslie R. Davis of Denver was elected president of NAVA, succeeding Alan B. Twyman of Dayton, Ohio. William W. Birchfield, Montgomery, Ala., and P. H. Jaffarian, Seattle, are the new vice-presidents; W. G. Kirtley of Louisville is secretary; and Ray Swank of St. Louis was elected treasurer.

Lew Vath of Sharpsville, Pa., and H. A. Fisher of Orlando, Fla., were named directors-at-large. Regional directors for the new term are Robert Abrams, Philadelphia (Middle Atlantic region); Larry Skeese,



NAVA's executive vice-president, Don White, addresses convention.

Mansfield, Ohio (Midwestern region); M. G. Gregory, Lubbock, Texas (Southwestern region); and Bernard Tessier, Trois Rivières,

Quebec (Canadian regional director).

The National Audio-Visual Trade Show, one of the world's most extensive displays of specialized audio and visual equipment, processes and techniques for industry, educational, religious and scientific application provided a rich show-window of the multi-million dollar manufacturing and film production industry it represented. Wide-screen lenses and screens; brilliant new light sources for projection; a fast new positive film for the production of slides within two minutes; new wear-



President-elect of NAVA for 1956-57 term is Ainslie R. Davis.

resistant bases for film and magnetic tape; and new applications of the transistor, making possible smaller, more rugged and lighter sound amplifiers were some of the display and meeting forecast features of the convention.

Resolutions were adopted pledging NAVA's support and full cooperation to the efforts of the newly-formed A-V Commission for Public Information, the Council of A-V Organization Presidents, and the School Facilities Council. The association also commended its executive vice-president, Don White, for his part in helping bring about the establishment of these groups.

NAVA executive officers meet the press: (l to r) Alan B. Twyman, past-president; Ray Swank, treasurer; Ainslie R. Davis, president-elect; W. G. Kirtley, secretary; and F. H. Jaffarian and William W. Birchfield, newly-elected vice-presidents of the National Audio Visual Association, at Chicago meeting.



Past presidents were honored during the convention. (l to r) (front row) Jack Carter, D. T. Davis, Jasper Ewing and Hazel Calhoun. Second row (l to r) are William F. Kruse; Ken Lilley, Bernard Cousino. Back row (l to r) Jack Lewis, Carroll Hadden, Merrimon Holtz, Alan Twyman, J. M. Stackhouse.



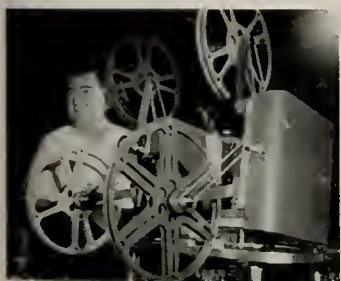


Industrial Audio-Visual Association members gathered for a regional luncheon and a brief meeting during NAVA. Adrian Ter Louw of Eastman Kodak was an honored guest as were John Flory and Tom Hope of that company. William Cox, IAVA president, was host at the informal convention occasion.

Users of Audio-Visuals Meet During Convention Week

SEVEN ORGANIZATIONS representing a wide cross-section of audio-visual interests as consumers held gatherings during the National Audio-Visual Convention week. These included the Educational Film Library Association (annual meeting); the Association of Chief State A-V Officers, the Industrial Audio-Visual Association, the Religious Audio-Visual Conference, the A-V Conference of Medical and Allied Sciences, an Industrial Training Directors' Workshop and an Agricultural A-V Workshop.

Dr. Garland Bagley of Atlanta, Ga., was named president of the Association of Chief State School Of-



NAVA'S Chicago convention was thoroughly audio-visualized and Wilson Gill (pictured above) of Washington, D. C., was the projection supervisor who helped assure the professional quality of the many film showings.

ficers during that organization's meeting; Russell Mosely, Madison, Wis., and Russell Steen, Helena, Montana, were new members of the Association executive board, elected



Medical audio-visual group officers pictured above are (l. to r.) Daryl Miller, American Medical Assn.; Helaine S. Levin, American Dental Assn.; and Edwin Foster, Medical Audio-Visual Institute.

during the Chicago a-v convention.

The Audio-Visual Conference for Medical and Allied Sciences held its third annual meeting in Chicago and elected Edwin J. Foster, Medical Audio Visual Institute as its new chairman. Helaine S. Levin, American Dental Assn., is the vice-chairman and Daryl Miller, American Medical Assn., is new secretary-treasurer.

The medical group exchanged information on their respective programs as its main program objective. This indicated how extensively closed circuit television is being used for medical, dental, veterinary medical and health education; how rapidly film libraries are being developed and how much higher standards for film selection have become. The need for more uniform criteria and film preview forms was initially discussed. Eight international groups take part in this professional organization of medical and allied science leaders.



Educational Film Library Association officers pictured during their Chicago convention included Emily Jones, executive secretary; Garrett P. Weathers, Erwin C. Welke, Wondo Daniel, and Elliott Kane. EFLA held three days of formal programs, including special film preview sessions.

Educational Film Groups Also Hold Annual Conventions

EDUCATIONAL FILM library leaders and heads of various city, county and regional audio-visual departments in the nation's schools took part in the annual meeting of the Educational Film Library Association, held as part of National Audio-Visual convention week on July 19, 20 and 21 in the Hotel Sherman. Emily Jones, EFLA secretary, was in charge of general arrangements.

The EFLA program centered around progress reports on film library operations among its membership with special emphasis on curriculum developments and financing. Numerous showings of selected films for evaluation and discussion were an out-

standing feature of the evening sessions.

The work of the A-V Commission on Public Information was reviewed by Don Williams of Syracuse University who is taking an active role in that activity. Sectional meetings on problems of special interests to various EFLA members were another feature of the three-day program.

"Parents interested in better education for their children must realize that audio-visual methods and materials will enable teachers to provide just that," G. E.

Watson, State Superintendent of Public Instruction for Wisconsin told the National Audio-Visual Convention during the week.



Educational film progress was a television program feature as Dan McNeil of the "Breakfast Club" show interviewed L. C. Larson, Educational audio-visual leader.

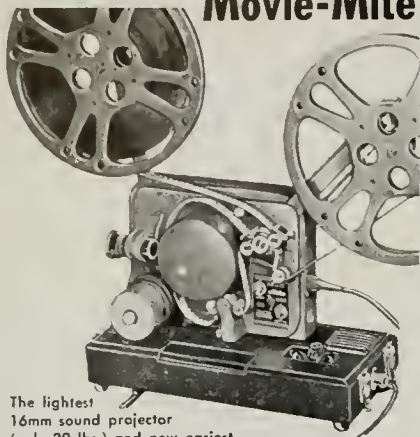
Audio-visual leaders gather in Chicago as (l to r) Seerley Reid, Garland C. Bagley, G. E. Watson and Russell Masley hear from Floyd E. Braaker, DAVI's executive secretary and editor of "Instructional Materials."



Educational film production was also well represented; (l to r) were Godfrey Elliot, president of Young America Films; Carl Nater, head of Walt Disney's Nontheatrical division and Al Rosenberg of McGraw-Hill.



Sensational New **Movie-Mite**



The lightest 16mm sound projector (only 29 lbs.) and now easiest on film (features new automatic safety switch). Lightweight, compact, easy to thread, Movie-Mite is ideal for every use. Write for folder. Only \$298.50.

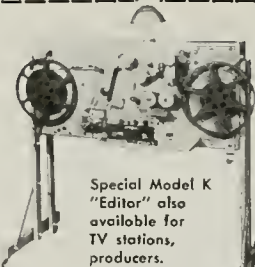
The New **ADMATIC**

A smart modern cabinet-type display unit that projects 30 slides (double-frame) in brilliant color, changing every 6 seconds for store, convention or window display. New, brighter screen.

—and the New **MOVIEMATIC**

16mm continuous movies in trouble-free cabinet unit as shown.

Inspect-O-Film automatically detects torn sprocket holes, punches, broken film, other defects that cause poor showings. Counts splices and cleans film. Now assure perfect film showings every time. Write for descriptive book.



Special Model K "Editor" also available for TV stations, producers.

Inspect-O-Film ↑



SPLICE-O-FILM

A professional unit for making strong, low-visibility splices quickly and easily. Features an automatic, pre-set scraper that removes emulsion to the precise depth every time. Precision-mode, easy to maintain. Models for negative or positive use, combination 8mm-16mm or 35mm. Perfect for use with the Harwald Inspect-O-Film.

PROTECT-O-FILM PREVENTS SCRATCHES

Works four ways to increase film life, improve projection quality. Cleans completely, reduces wear, prevents dirt and dust collection, strengthens film base. Try this amazing film conditioner yourself. Pint, just \$1.75.

For full information, check the items you're interested in, tear out this ad and send with your name and address to

THE HARWALD CO.
1216 CHICAGO AVENUE
EVANSTON, ILLINOIS

Fresh Approach to Audience Research—

Ford Pre-Tests TV Commercials at Exhibit Center in Manhattan

COUNTLESS THOUSANDS of television viewers who have longed for the opportunity to "tell off" TV commercial sales pitches are having the opportunity during these summer months when people generally are inclined to express themselves more freely and in no uncertain terms.

A new, unique method to test television commercials has been set up by the Ford Motor Company as part of a special automotive research data exhibit in Grand Central Station, New York.

Called "Consumer Research Listening Post," the exhibit employs entirely new testing ideas and is open to the public daily during July and August.

The television commercial testing machine was designed and built by the Kenyon & Eckhardt advertising firm to provide an economical and quick way to pre-test TV commercials before they are released to the public. This enables an advertiser to make revisions which will result in "better audience acceptance."

The heart of the unit is a continuous recording mechanism which registers the viewers' reactions and enables the producer to evaluate accurately the effectiveness of the commercial.

Shaped like a large coffee vending machine, the machine has a rear-view projector which throws a filmed commercial on to an eye-level screen. The viewer records his reactions to the commercial at the moment he sees and hears it by means of a lever which he can continually adjust. If he likes what he sees and hears, he moves the lever to the right; if he dislikes the material, he moves the lever to the left. The more intense his reaction, the further he moves the lever. The reactions are recorded on a tape which is then analyzed.

GETTING VIEWER'S REACTIONS



Above: Laura Kiordan "talks back" to television commercial on unique new TV testing projector at Grand Central.

New Christopher Film on Voting

★ The Christophers, who encourage individual initiative in such vital fields as government, education, literature, entertainment and labor relations, have a library of some 14 half-hour films now widely available through film libraries.

Just released and most timely is *Knock On Every Door*, half-hour 16mm sound film, introduced by Bing Crosby. This new picture, with a well-known professional cast, shows what an average citizen can do once he realizes the important role he can play in protecting his God-given freedom. The obligation of each citizen to participate in strengthening our political functions is outlined in detail through plausible and natural incidents in a dramatic story.

Because of the timeliness of *Knock On Every Door*, the Christophers are making prints available to anyone for only \$30.00 each, actual cost of processing and handling. Write or wire The Christophers, 18 East 48th Street, New York 17.

Below: an electrically-operated "group response analyser" at the Ford Motor Company's "Consumer Research Listening Post" exhibit in Manhattan measures audience reactions to automobile styling features. This Grand Central Station exhibit continues through the month of August; is drawing crowds.



Direct Mail and the Detail Man

A Sound Slidefilm "Rx . . . D.M.C." Shows Professional Field Men Value of the Medium

TODAY'S PHARMACEUTICAL ARMORY offers the doctor a wide choice of competing weapons against most of the diseases he meets in his daily practice. To maintain its fair share of the market, an ethical drug company must match the high quality of its products with an equally high-calibre sales promotion effort.

Like its competitors, the Squibb International Division of the Olin Mathieson Chemical Corporation has a number of well established channels for reaching the physician's prescription pads. The most important of these is the Detail Man . . . the Squibb professional representative who calls on doctors personally to "detail" them on the merits of Squibb products.

An Exacting and Highly Technical Job

The Detail Man's job is as demanding as any in the selling field. He must make a forceful and convincing presentation on a high technical level to a customer who is usually busy and distracted by thoughts of a waiting room full of patients. He cannot sell his products directly . . . only the idea of prescribing them. Whatever claims he makes must be scrupulously accurate since they may quite literally be a matter of life or death. At the same time, a small army of competitors is pursuing the same objective. In short, the Detail Man needs all the help his company can give him.

Squibb, naturally, spares no effort to back up its Detail Men with a consistent promotional campaign . . . a major part of which consists of direct mail advertising. Squibb direct mail represents a considerable investment in money and creative energy. With its attractive, impressive copy and layout . . . and the variety and timeliness of its subject matter . . . it provides the Detail Man with a powerful selling tool.

Some Dubious Views About Direct Mail

Yet, paradoxically, many Detail Men viewed Squibb's direct mail with a less than wholly favorable eye. Some believed it travelled non-stop from the doctor's mailbox to his wastebasket. Others thought the company should spend less on direct mail and more on samples. Few were exploiting its full potential in their daily work.

As a result, Squibb International Detail Men are today being sold on the merits of direct mail with the help of a filmed training program developed and produced by Henry Strauss and Co., Inc. Heart of the program is a color sound slidefilm, *Rx . . . D.M.C.*, which was recorded in English, Spanish, and Portuguese for use in overseas markets.

Meets Objections and Shows Application

Rx . . . D.M.C. (for Direct Mail Campaign) makes a double-barreled attack on the Detail Man's reluctance to accept and personally use this potent promotional aid. Its opening sections, which are motivational, bring out frankly the Detail Men's own expressed objections to direct

mail. Each of these negative ideas is explored and answered by factual evidence showing that direct mail is, in effect, a prescription for the Detailer's selling headaches.

The film stresses direct mail's value to doctors as a sort of correspondence course on today's flood of new drugs and new techniques. It points out how direct mail works much like the Detailer



Visual help for detail men and doctors is the aim of Squibb International's "Rx . . . D.M.C."

himself . . . with an institutional as well as a direct selling appeal . . . how it saves time by "pre-selling" . . . how it acts as a constant product reminder . . . how it strengthens the Detailer's own presentation with solid clinical evidence.

Rx . . . D.M.C. goes on to explain the reasons for the quantity and variety of Squibb's mailing pieces; and shows the careful, imaginative planning that goes into their design and production.

The second half of *Rx . . . D.M.C.* is devoted to suggesting concrete ways the Detail Man can use direct mail in his doctor contacts. It highlights some of the "how-to's" of putting direct mail to work for gaining entree to the doctor's office, winning his confidence, making him prescribe Squibb products, and building a favorable personal relationship between doctor and Squibb representative.

Part of An Integrated Training Package

The Strauss organization has supplemented *Rx . . . D.M.C.* with additional material that will help Squibb sales managers use it with more effectiveness. A Conference Leader's Guide outlines the purposes of the film, suggests techniques for getting the most out of it, and provides questions that will draw trainees into thought-provoking discussions. Included also is a set of role-playing situations, exploring typical doctor contacts—in which direct mail could be used to advantage. Trainees act out these situations before groups of their fellow Detail Men to stimulate further discussion of the right and wrong way to use direct mail.

Through the coordinated motivational and training approach the film and collateral material provide, Squibb hopes to help its Detail Men develop increased respect for the value of direct mail and greater skill in using it.



NEWS-VIEWS

Above: The Magnasync Manufacturing Co. is conducting a "Sound Safari" as its sales manager Howard V. Auchstetter (center above) begins a two-month nationwide tour, showing the company's latest tape equipment. Also shown above with one of the air-conditioned station wagons used on tour are Bob Dickinson, traffic manager (left) and president D. J. White.



Meet Bert Bell (center, above): commissioner of the National Football League, as he receives personal print of Miller Brewing Company's new 16mm color film *Sport Highlights of 1955*. Five sports are featured, including 1955 Pro Championship football game. Making presentation in Mr. Bell's office are Robert Conrad (left) who heads Milwaukee brewery's Sports Promotion Department, and Edgar R. Fons.



Textron Premieres a New Film (see page 43 for story) and one of the interesting sidelights, pictured above, was this formal presentation of the first print of *Fruits of Diversification* to Mr. Royal Little, Textron's Chairman of the Board. Doing the honors (at left) is Textron's vice-president, Herman E. Goodman, and (center) the film's producer, Victor Kayfetz.



Above: M. I. Smith (seated) shows Lee W. Cochran a 22mm motion picture which was used on the Edison Kinetoscope Projector recently presented the DAVI Archives of Iowa.

Edison Projector Presented to University of Iowa Archives

★ One of film's mechanical grandpops, a 22mm combination motion picture projector and stereopticon manufactured by Thomas Edison, was presented June 25 to Lee W. Cochran, director of the Bureau of Audio-Visual Instruction at the State University of Iowa, to become part of the Department of Audio-Visual Instruction archives of the National Education Association.

Still in working order, the 44-year-old machine was given by M. I. Smith, supervisor of Audio-Visual Projected Aids of Duluth, Minnesota Public Schools, with the co-operation of Sam G. Rose, president of the Victor Animatograph Corporation, Davenport, Iowa.

The early machine was discovered when Smith attempted to obtain parts for another of the same model at the Edison Laboratory Museum, East Orange, New Jersey. The Edison projector-stereopticon will be on display at the DAVI archives in the State University of Iowa Library along with a 1923 model of the first 16mm projector manufactured by the Victor Animatograph Corporation—previously presented to the archives by Rose.

Smith demonstrated how the machine uses the now seldom seen arc lamp for light while the projectionist provides the power by turning a crank. The projector was one of the first manufactured for home and school use.

The film for this model has three rows of images. When the projectionist comes to the end of the reel, he shifts it so the second row of images comes into the aperture, then he turns the crank backwards to continue the showing. At the end of the second row, the film is again shifted and the third row is run through. A second lens makes it possible to show slides.

Use Our Bookshelf Service

♦ A reference service listing useful books for sponsors and film producers is the BUSINESS SCREEN BOOKSHELF—see page 68.

What's New in Business Pictures

U. S. Plywood Film Campaigns for Sale of Decorative Woods

♦ *Profits Preferred*, a new 18-minute color motion picture, is the key tool in a merchandising campaign launched by The United States Plywood Corporation to assist retail lumber dealers in the sale of decorative materials.

The film tells the story of a progressive retail lumber dealer and the methods he uses to meet changing conditions in the building field. Used at educational meetings of retail lumber dealers throughout the country, the picture emphasizes the growing interest of women in decorative materials offered by lumber dealers.

Dealers are advised that home owners now are visiting lumber yards with an eye toward fashion.

No longer a merchant in building materials only, the lumber dealer now discusses interior decoration, beauty of wood and styling.

Profits Preferred was produced by Transfilm, Inc., New York, under the supervision of Kenyon and Eckhardt, advertising agency for the sponsor, U. S. Plywood.

"It's In the Air" Features

Airtemp '56 Air-Conditioners

♦ *It's In the Air*, a modernized version of a widely-shown two-year-old motion picture on air-conditioning sponsored by the Airtemp Division of Chrysler Corporation, has been released for showings to clubs, churches, schools and other audience groups.

The 16mm color film explains in non-technical terms a number of

facts about the earth's atmosphere and how man, through use of air conditioning equipment, can enjoy comfort and health by controlling important aspects of his atmospheric environment.

In its earlier version, the film was shown extensively and received favorable reviews. It has been revised to include air-conditioners of the 1956 design.

It's In the Air can be reserved for free loan showing by contacting Modern Talking Picture Service Inc., offices or reservation can be made through local Airtemp equipment outlets.

DuKane Mass Voice Equipment Demonstrated in Defense Film

★ *The Big Voice*, a 13½-minute motion picture showing how new sound equipment is used by Civil Defense officials to warn, advise and evacuate the public during an emergency, is being sponsored by the DuKane Corporation, St. Charles, Ill.

Footage for *The Big Voice* was shot during Civil Defense exercise in Gary, Indiana, July 20-21, during which mass voice communication equipment manufactured by DuKane was employed. "Big Voice" equipment supplements the regular siren warning system by giving emergency voice instructions to people on the streets and in vehicles. It operates at a maximum power of 3200 watts.

In the Gary phase of the nationwide "Operation Alert 1956," the DuKane sound system was used to direct a partial evacuation of the downtown area and to give the public information on how to leave the city and proceed to pre-established reception areas. Additional loudspeakers mounted on vehicles and hand-held microphones were used to direct reception area activities.

Depicting what might happen to an American family of three during an air raid alert, the film will trace their movements through the city. Scenes will show how each member of the family receives the air-warning alert—at the office, a supermarket and a playground. Sequences will show traffic being re-routed on a main street and private vehicles, buses and taxis evacuating the population.

Part of Gary's population doubled as actors for the film which will be distributed to all state and local Civil Defense officials and shown on television across the country. *The Big Voice* is being produced by Lewis & Martin Films, Chicago, with the cooperation of the Federal Civil Defense Administration.

SUMMERTIME FOR FILM LIBRARIES IS RECONDITIONING TIME FOR PRINTS

Summer is with us . . . and your prints are out of circulation for a while. This is the ideal time to have them restored to good condition through Peerless servicing:

INSPECTION AND CLEANING...
SCRATCHES REMOVED...
DEFECTIVE SPLICES REMADE...
PERFORATIONS REPAIRED...
CURL OR BRITTLINESS CORRECTED...
SHRUNKEN ORIGINALS STRETCHED...

Then, cleaned up and rejuvenated, your prints will be ready for hard use in the fall.

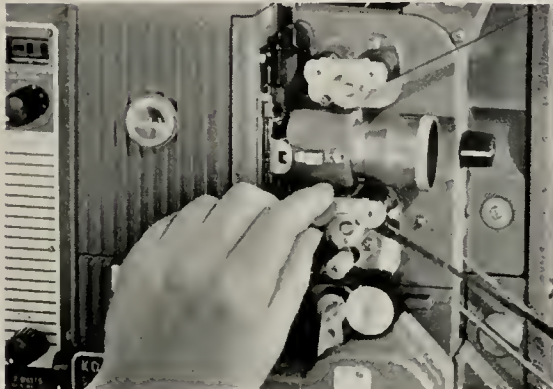
Send for brochure

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, N. Y.
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Take these
3 easy
steps...



1. FOLD out reel arms. Belts are already attached.



2. FOLLOW the simple film path printed on the projector. New, simplified path has spring-loaded sprockets, eliminates need for separate snubber rollers.



3. CHECK focus—run off a few feet of film for adjustment of framing, focus, sound; then flick single switch to reverse film to movie-opening title.

and your movies are off to a running start

The new Kodascope Pageant 16mm Sound Projector, Model 4, takes the "project" out of projection.

Its fold-out reel arms, simplified threading, and single-switch reversing mechanism get you off to a smooth-running presentation every time.

The new single-switch reversing means you start every movie exactly where you wish—no focusing targets or flashing numbers to jar your audiences. It also lets you rerun important scenes for emphasis. This is especially useful when you show training movies to student and vocational groups.

You'll find that every group responds to the start-to-finish excellence of movies shown on a Pageant. See for yourself.

Only the Pageant gives you all these:

1. **Lifetime lubrication** to bypass the most common cause of projector difficulties.
2. **Brilliant pictures**, because the exclusive Super-40 Shutter gives you 40% more light for your sound movies.
3. **Fidelity-controlled sound** with tone and volume controls, baffled speaker, and precise scanning of sound track.
4. **Three models to choose from**, one to fit your needs exactly.

Before you choose any projector, get all the facts about the new Model 4 Kodascope Pageant Sound Projector. Send for this free booklet. There's no obligation.



EASTMAN KODAK COMPANY Dept. 8-V

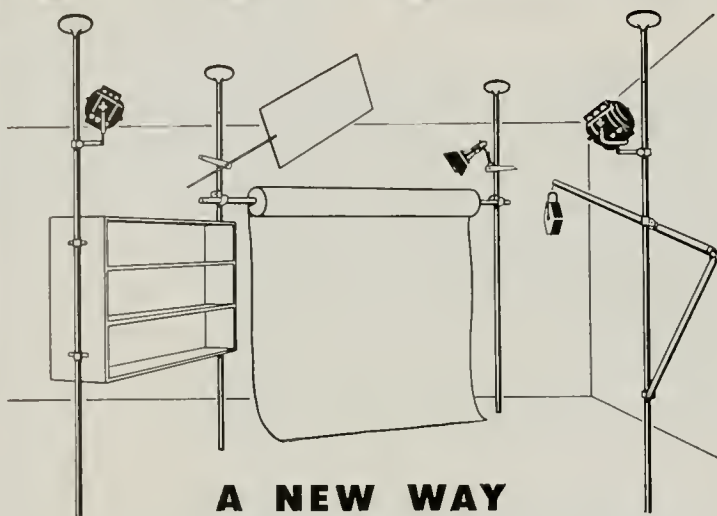
Rochester 4, N. Y.

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.

NAME _____ TITLE _____
ORGANIZATION _____
STREET _____
CITY _____ STATE _____
(Zone)

Kodak
TRADE MARK

8-47



A NEW WAY

**TO HOLD THINGS UP... ANYWHERE...
LIGHTS • PROPS • BACKGROUNDS • MIKES
WITHOUT NAILS OR SCREWS — WITH ↓**

POLECAT is a featherweight, telescoping column of 1½ inch anodized aluminum with an expansion spring in the top. Adjust it once to your ceiling height with locking collar. Then just spring it in and out of place as you please. Rubber pads top and bottom protect ceilings and floors. POLECAT can't be knocked over... and takes less floor space than a silver dollar.

HOLDS 400 POUNDS Makes a perfect mobile, lightweight for lights. Two POLECATS with cross piece and fitting can be used to hold a roll of background paper, props, flats, etc. Perfect for location filming.

BROCHURE ON REQUEST

POLECAT

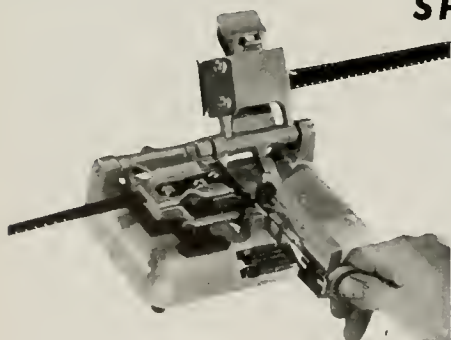


Adjust — push up — it's done

SPLICE-O-FILM

AUTOMATIC SPLICER

for 8mm-16mm
combination & 35mm
with the Exclusive
PRESET SCRAPER!



A PERFECT SPLICE EVERY TIME AUTOMATICALLY

The major cause of film failures is poor splicing... and the major cause of poor splicing is improper scraping (either too much or too little). SPLICE-O-FILM solves both of these problems with its automatic scraper that takes off exactly the right depth of emulsion every time... regardless of applied pressure.

SPLICE-O-FILM is a precision tool... imported from England. It has a precision-ground tungsten steel scraper that is preset and ready for making thousands of splices.

BROCHURE ON REQUEST

F&B

FLORMAN & BABB

68 West 45th Street, New York 36, N. Y.

Phone: Murray Hill 2-2928

Cable Address — FLORBABB, N. Y.

U.C.L.A. Extension Releases Two Motion Study Pictures

♦ Time and motion study phases are treated in two new motion pictures for industry and business being made available to interested firms or schools by the educational film sales division of University of California Extension at U.C.L.A.

The Foreman Discovers Motion Study, a sound film in color and b. w., introduces the subject of motion study and simplification of work to factory foremen, supervisors and students. *Introduction to Work Sampling* shows how random sampling may be used for measuring work as well as measuring delays and idle time.

Both films were produced by the Motion Picture Production Department of University Extension on the Los Angeles campus with Ralph M. Barnes, professor of engineering and production management, as consultant.

Firms and organizations interested may obtain descriptive material by addressing University of California Extension, Los Angeles 24, California.

* * *

New Slidefilm on Walter Reed Released by Metropolitan Life

♦ A new sound slidefilm, *Walter Reed and the Conquest of Yellow Fever* has been added to the Health Heroes series sponsored by the Metropolitan Life Insurance Company. The 16-minute color film, produced by Transfilm Incorporated, contains 73 frames of art illustrations which cover the early career of Dr. Walter Reed and the events which led to his conquest of yellow fever. It is available through the insurance company on free loan to high schools and public libraries. In addition, it will be used, as are the other films in the series, for teacher education and training programs and for nurses' training.

* * *

N.Y. State Film on the Revolution

♦ *American Battleground*, a new 20-minute color film on the story of New York State through eight years of the Revolutionary War, has been released by the New York State Department of Commerce and is available for tv or group use on free loan from its Albany, N. Y. film library at 28 Howard St. Filmed in color on actual location sites.

Anso 16mm Film Available Without Processing in Price

♦ High-speed Anscochrome 16mm motion picture film now is being sold without the cost of processing included in the purchase price of the film.

The manufacturer points out that the availability of the film under these terms makes it possible for users to maintain full subject matter security by handling processing through their own or selected local laboratories. Those who wish professional laboratory processing service may have the work done through local photo dealers or the film may be shipped directly to the Ansco Motion Picture Processing Laboratories in Union, New Jersey, or Chicago.

Anso laboratories will process the film for either of two standard speeds: Exposure Index 32 or Exposure Index 125. The higher speed should be of value to industrial motion picture makers who have location problems where lighting is poor or where the extreme speed of a particular operation requires higher than normal frame speeds.

* * *

16mm Test Film for Labs Now Available from SMPTE

♦ A new 16mm test film that measures registration, aperture size, resolution, shutter timing, centering the image, steadiness of its own image with respect to the perforation, and also provides a "thousandths scale" for measuring film movement in double-exposure testing of printer steadiness has been announced by the Society of Motion Picture and Television Engineers.

Providing in a single test film high accuracy several quantitative visual tests that have always been difficult to perform, this reel will be used for quality control by manufacturers of 16mm projectors, film laboratories to adjust 16mm

MEDIUM CONDENSED DELUXE

18 point.

42 point

Available in 18, 24, 30, 36, 42, 48, 60 & 72 point sizes

**Informal... Good Display
Looks best letter-spaced**

One of many typefaces available in Knight Studio Titles

KNIGHT STUDIO
159 E. Chicago Ave., Chicago

rinters, and for precise alignment of 16mm black-and-white and color television film chains.

Development work on the film was done over a period of two and half years by George W. Colburn, Geo. W. Colburn Laboratories, Chicago. This test film, which comes in lengths of 100 feet and is priced at \$27.50, may be ordered from the Society of Motion Pictures and Television Engineers, 55 West 42nd Street, New York 36, N. Y.

* * *

Japanese TV Men Examine U.S. Filmed Commercials

Over 70 percent of Japan's television commercials are produced live and animation accounts for a major portion of the remaining 30 percent. This ratio may begin to change in favor of film as a result of a visit to the United States by representatives of Japanese television stations, under the International Educational Exchange Service.

Accompanied by two interpreters from the State Department, the Japanese group toured the Chicago studios of Kling Film Productions. They were amused by Kling's sample reel of animated commercials and they were impressed with the audio facilities, editing and sound departments. Seeing the large studios and plentiful equipment, the visitors expected that Kling specialized in feature length films instead of industrial films and tv commercials.

Television in Japan was described as being "two years old." As in the U.S., Japanese tv stations are also radio stations which have been long established. The Japanese stations

represented were NHK, Tokyo, JOKR-TV, NTV and Hokkaido Broadcasting Company.

* * *

Modern Merchandising Aid:

Shopping Center Concepts Documented in New Color Picture

★*East Side—West Side*, a 20-minute Eastman Color and sound film documenting the contemporary shopping center era has been sponsored by the Don M. Casto Organization, Columbus, Ohio.

East Side—West Side covers new merchandising concepts involved in the regional shopping center as well as many of the aspects of center planning and construction. A leading developer of shopping centers in the nation, the Casto Organization owns and operates approximately 40 centers. These are located from the East coast to Kansas City, with nearly another dozen centers in various stages of planning and construction.

The film was produced by National Programming Service of Columbus. Shooting spanned more than a year since crews had to follow a typical center from drawing board to "grand opening." Centers shown in the film are in Pennsylvania and Ohio, and others in Michigan, Illinois and Kansas are covered in animated sequences.

Prints of *East Side—West Side* are available from Don M. Casto, Jr., The Don M. Casto Organization, 42 S. Fourth Street, Columbus 15, Ohio.

* * *

♦ Every issue of **BUSINESS SCREEN** lists dozens of useful new films for free loan or low-cost rental. 

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JAMES BRODERICK
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An interesting and entertaining motion picture portraying how an Airport benefits the community it serves.

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Running time: 27 minutes

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Black and White for television.

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DESIGNERS AND MANUFACTURERS OF EQUIPMENT FOR MOTION PICTURES AND T.V.

"SELLING" A STATE, particularly state among 48 publicity-minded states, is a sizeable, highly competitive chore. Winning athletic teams, state fairs, travel folders, plugline license plates and occasional kind notices in the press, all traditional state come-ons, remain serviceable, but to be seen and heard afar with memorable impact, state agencies are relying with greater frequency on the action camera.

One state steadily making promotional hay while the television screen shines is the State of Maine. Thanks to the Maine State Department of Agriculture, Maine's products, climate and scenery are being brought vividly to millions of viewers in the North Atlantic and East North Central States. Twelve motion pictures have been produced by Hildreth G. Hawes, Department publicity director, and are offered for free use on 115 tv stations.

Also Shown in TV Color

All of Maine's Ag Department films are color originals, though black white sound prints are used for most telecasts. An exception was a recent Sunday evening airing of a 20-minute exposition of Maine orcharding, *Climate and the Apple*, by NBC's all-color station WNBQ in Chicago.

Important from a media-budget standpoint is that only minor costs are incurred once the films are produced and printed. Postage on films, correspondence and other clerical labor, plus print replacement, comprise the total maintenance cost. In return for this circulation and maintenance expenditure, the Maine Department reckons on thousands of dollars worth of free state advertising. A recent summary of approximately 15 months of television showings of *Climate and the Apple* noted that 63 tv stations in 12 states and the District of Columbia aired the film a total of 73 times to an estimated 3½ million viewers.

Of 43 tv stations which reported exact showing times of the film, 10 reported use in premium station time from 6 to 11 p.m. Twenty-two reported showings between noon and 6 p.m.; eight reported showings before noon; three stations said they played the film between 11 p.m. and midnight.

Supplementing the tv coverage, 16mm color prints of the Maine films are made available to school and club audiences in the northeast through the Department's publicity office at Augusta, or through out-of-state distributors.

Subject matter of a Maine De-

Maine Wins Friends on Television

Twelve Films Produced to Date Get Wide TV Coverage

partment of Agriculture film ordinarily is revealed by the title, thus—*Magic Milk*, *Broiler Stock*, *International Maple*, *Potato News*, *Feeding Cattle and Man*, *Improving Dairy Cattle*. Less literally inscribed are: *Better Seed*, describing Maine's seed potato program, and *Fourth Dimension*, a prize-winning health film made in cooperation with the Dairy Council of Maine. In various stages of production are: *Part-Time Farmer*, *Blueberryland* and an untitled film on the Maine potato industry.

Keep Close Check on Shows

A file of postal card reports from stations and a map showing both films on hand at stations and showings reported are posted daily. Com-

pilations on selected films are made from time to time to check the program's progress.

Late last year, a check was run on showings of three films, *Feeding Cattle and Man*, *Improving Dairy Cattle* and *Milking Time*. These films had been in use for 33 weeks, had been given a combined total of 58 televisings by 44 stations with a potential audience of 32,258,390 in their primary market areas. *Fourth Dimension*, then in use on tv less than four months, had been beamed by 21 stations. Total cost in postage and anticipated film replacement amounted to \$110 during the months the four films were checked, Hawes estimated.

Production of the Maine films entails a variety of work which in-

many comparable film projects would be farmed out to specialists and laboratories. Usually the films have music backgrounds. Record libraries are obtained by purchase or loan and from them suitable portions of discs are re-recorded on magnetic tape or film at Augusta. Narration or dialogue is recorded on a separate tape. A third tape is recorded if sound effects are needed. These tapes are timed, scene by scene, and then taken to a Boston studio where Hawes works with owner, Joseph Rothberg, to record them simultaneously on film with a photographic emulsion. Hawes later matches this sound track to the previously edited picture.

Film Win Festival Honors

Maine's *Climate and the Apple* and *Fourth Dimension* have been festival award winners. *Broiler Stock* has been borrowed by the Foreign Agricultural Relations Service of the U. S. Department of Agriculture for showing at meetings in Barcelona, Spain, and Rome, Italy.

Preparation of the films involves travel to farms throughout the state. The variety of operations shown against scenic backgrounds provide much of the appeal to out-of-staters, whether or not they are commercially interested in farming. *Magic Milk* originally was issued several years ago in a 37-minute version for school and club showings and in that form included scenes from 38 different farms and dairies.

Part-Time Farmer goes beyond the scope of the typical Department film, presenting projects which part-time farmers have found profitable in Maine, from beef raising to small fruit growing and greenhouse operation. It points to factors that influence folk from many places to take up part-time agriculture in Maine. Included are recreational fascinations and scenic highlights from seashore to Autumn hillside.

There's only one thing New Hampshire can do about it.

Council of Churches Names Richard Cobb as TV Producer
♦ Richard A. Cobb, Boston television and radio producer, has been appointed as a television producer on the staff of the Broadcasting Films Commission of the National Council of Churches.

Cobb's first assignment for the Commission is production of the Protestant segment of the Sunday half-hour tv series, *Frontiers of Faith*. For the past year, Cobb has been teaching in the department of radio speech at Boston University.

Action!

Sureness is the clue to the craftsman. In Centron Productions you witness the results of deft action—in the planning, the writing, the direction, and the brilliant photography. Such sureness means shorter shooting schedules and lowered production costs. For quality at moderate cost, it's Centron!

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Bradley Kemp, President of Video View, Inc., Hollywood, California, is one of the Nation's largest producers of quality Kinescope films of major television programs—all recorded with Auricon 16mm Sound-on-Film Dual-Purpose "Super 1200" Cameras, using Television Transcription "TV-T" Shutters.

Programs produced include weekly Kinescopes of the Gillette "Cavalcade of Sports" Professional Boxing Matches, which originate live over the NBC Network, and are filmed with Auricon "TV-T" Cameras for rebroadcast over Television Station KONA, Honolulu, Hawaii. The World Series Baseball Games are Kinescoped each season by Video View, and two Auricon "Super 1200" Cameras working in relay, devour 8000 feet of film each day, producing quality Kinescopes with dependability.

Auricon 50 ft. Kinescope "TV-T" Demonstration Films are available on loan to TV and Educational Film Producers. Please request on your letterhead.

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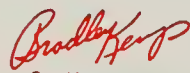
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Gentlemen:

We want you to know how pleased we are with the performance of our Auricon "Super 1200" Kinescope Cameras.

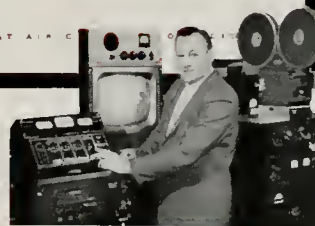
During a 24 month period, we have delivered more than one million feet of Kinescope film, for delayed re-broadcasting, sponsor and advertising agency use, without losing a single foot of film! The Kinescope films we produce of major television programs, demand highest quality picture and sound, and we are glad that our work is always considered to be excellent, thanks in great part to our Auricon Equipment.

In Kinescope filming you've got to be right the first time! There's never a chance to go back and do it over. In our opinion, Auricon Super 1200 "TV-T" Cameras are the best bet for quality Kinescope recording - with dependability.

Sincerely yours,
VIDEO VIEW, INC.,

President

VIDEO VIEW IS TO TELEVISION WHAT AIR C... IS TO CINEMA

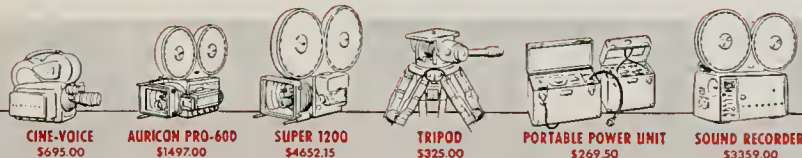
BRADLEY KEMP SAYS...
"In Kinescope filming, you've got to be right the first time! In our opinion, Auricon Super 1200 "TV-T" Cameras are the best bet for quality Kinescope recording - with dependability."



USE AURICON "TV-T" KINESCOPES FOR:

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MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

UNIT MANAGERS of anyone else who plans industrial film budgets compile the constant costs that are mandatory to any film production. These include, of course, studio facilities, camera and lighting equipment, technicians, film stock, laboratories, etc. By the time he arrives at an item called "talent" on his production sheet, he is usually tempted to start thinking of economy. In the light of past experience, it would be better if he would start the economical thinking with some other items and consider the talent cost just as, if not more important than some of the previous items. Inexperienced talent invariably costs money in the long run.

Professional Talent Pays Off

Since the producer has paid a substantial price for his script, it should stand to reason that he would want good, experienced talent to execute it before the cameras. Adequate time should be planned for casting sessions so that every part in the script is filled with good professional people. To do this properly, much time can be consumed, but this need not be the producer's time. A good reliable talent representative can take these chores over as a "package" and see that each player called for in the script is delivered on time, properly costumed and with lines ready to go. The talent representative offers this service at no charge to the producer since he is an employment agency for the actor. He operates on a commission from the talent. These commissions are authorized and regulated by the Screen Actors Guild. It amounts to the same thing as having a man on the producer's staff working on the production at no cost.

Helpful Notes for Producers

I would like to suggest some points that will expedite a production in the realm of casting and producer-actor relations:

(1) Scripts should be furnished the performers in adequate time for them to memorize their lines;

(2) Make as few last minute script changes as possible;

(3) Work with all professional people. If you go into overtime, let it be a technical cause, and not that of the talent.

(4) If there is any indication when a booking is made that a job cannot be completed in the scheduled time, book with holdover time. This means that this time will be held for you, assuring a continuity of time, but if you finish on schedule there will be no added cost;

(5) Don't give 8:30 A.M. calls if

Better Pictures Through Wise Use of Talent —

Economize With Better Casting

by Charles Trantum, Talent Representative

you can make it later. Proper planning can save overtime by bringing performers in later if there is no necessity for the 8:30 call;

(6) Cast ahead far enough to secure time from the schedules of busy performers;

(7) Make sure the performer has complete booking information, such as time, costume, location, travel schedules, etc.

As a rule, the people cast in industrial films must represent types with whom the intended audience can easily identify themselves. A common denominator of favorite types would be well groomed middle class adults and wholesome children.

These can be supplied from a talent representative's standard file. Most good agencies maintain two files, one to take care of the majority of calls and the other for off-beat calls (ranging from a tramp to a chubby pink-faced baby). Both are cross indexed and filed to make it easy to fill calls in the shortest time possible.

Example of an Off-Beat Call

To give an example of an off-beat call, a producer was looking for a lovely blonde whose weight would tip the scales at at least 200 pounds. We found this person and scheduled her before the camera once every three weeks for three months keeping a pictorial account

Notes on the Author

★ Mr. Trantum is head of Charles B. Trantum, Inc., a leading talent representative firm in the industrial film and television fields. Formerly announcer and MC at the DuMont television network, he set up his own company last January and has seen it mushroom into one of the busiest talent houses providing one-stop service for film producers in the East.

of the 135 pounds she lost while taking the client's reducing plan.

Money can be saved by proper casting. It is most important to find a talent representative who is known to have the experience and talent contacts to furnish performers who will bring polished performances to the film. When you find such a man, just rest easy—let him do the work for you and for all of this—charge.



N.Y. Studio Exec Comments on TV Commercial Trends

★ Robert H. Klaeger, vice president in charge of industrial and TV film production at Transfilm Incorporated, notes that competitive bidding among TV commercial producers for agency contracts seem to be on its way out. Less than a third of the advertising agencies now seek such bids, he added, speaking at the convention of the Society of Motion Picture and Television Engineers in New York.

Mr. Klaeger pointed out that the investment in TV film commercials is only 3% of the estimated billion dollars spent by advertisers in television in 1955.

"This does not seem to be a fair proportion if we consider the fact that the billion dollars was spent for the purpose of capturing the audience in order to screen the commercial," said Mr. Klaeger. He illustrated the case where thousands of dollars are spent for a single show while requests are made to share \$100 or so from the cost of the commercial, even though it affects its quality. Commercials, like t

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Producers and
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door-to-door salesman who has managed to get in the living room, must look their best, he said.

As with every agency, pricing techniques differ with every production organization, said Mr. Klaeger. He indicated that uniformity in producer overhead, equipment, personnel, volume, etc., will never exist and therefore agencies should understand that prices will always vary among producers.

"In the area of direct labor," said Mr. Klaeger, "can anyone expect that creative personnel will be paid exactly the same wage, company by company? They are paid according to their ability and that is what advertising agencies are buying." He added that consideration must also be given to the producer's interpretation of the agency script or storyboard which determine the effectiveness of the commercial and the price.



COLOR CAVALCADE

(CONTINUED FROM PAGE 39)

indow space allotment, set up the studio, dioramas and display. They must move forward with timed media advertising—newspapers, direct mail, radio, television and alert their sales personnel as a ready militia in the Cavalcade.

The stores are responsible for the closed-circuit tv programming, must furnish the director, script, models, merchandise, schedules. They are requested to furnish Owens-Corning with photographs of the window displays and interior units, tear sheets of advertising and copies of other promotional material. This evidence, together with a written outline of the store's experience dur-

ing the show provides the sponsor with reconnaissance on the Cavalcade from which to appraise the promotion's local function and results.

Because color and more color is a sales complexion of Fiberglas products, color was the obvious accent for an Owens-Corning Cavalcade. The multi-market emphasis on color, the recent improvements in color tv-casting, more easily controlled in closed-circuit-receiver situations, and the department store's shift to the sale of regular tv color sets all dovetail in the Cavalcade's favor.

First Showings in Miami

The Color Cavalcade's first appearance actually was at Burdine's store in Miami last February but the main national effort began with an exciting engagement at Carson Pirie Scott & Co. in Chicago, for eight days starting April 16. Owens-Corning's plans call for a tour of 28 other cities across the United States with the initial itinerary running through the summer months and October.

At Carson Pirie's in Chicago, the Cavalcade, featuring tv, recording and stage stars and working the see-yourself-on-tv bit via DuMont Vitascan color cameras, drew 100,000 people a day—a million during the week. Visitors were told to wear their "brightest, most colorful spring outfits" for their own tv debut.

John T. Pirie of Carson's opined that closed-circuit color tv could become the "ultimate in point of sales merchandise display." Closed-circuit, he noted, can guard department store shoppers from missing out on bargains on other floors, can cut down shopping time, permitting the customer to see, from one spot, merchandise in many departments.

While Fiberglas Color Cavalcade rolls along setting off its closed-circuit promotional colorworks, sponsors, a-v producers and merchandisers ought to see where they may fit into this new department store sales method.



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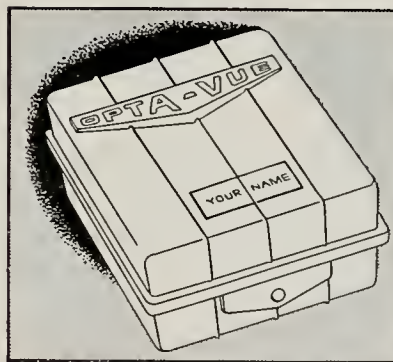


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WORLD'S FINEST 35MM
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EXTRA! Your firm name embossed in gold on each case.

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MOST PRACTICAL AID TO VISUAL SELLING

The new 35MM OPTA-VUE Slide Viewer gives the largest, clearest, easiest-to-look-at image ever achieved in hand viewing. 9X larger area, plus the exclusive "Built-In-Projection" feature, gives a LARGER IMAGE... DEEP DIMENSION PICTURE... BRIGHTER IMAGE.

The complete OPTA-VUE Visual Aid Kit with: Opta-Vue 35MM viewer, 2 spare batteries, a spare bulb, space for 100 slides... all in a handsome, two-tone carry case of luxurious, durable OPTHA-LENETM... guaranteed for life.

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COLOR SLIDEFILMS FOR INDUSTRY COLOR FILMSTRIPS FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have worked together in producing over 550 color films. If you want a complete production or require specialized assistance on any production problem, contact Henry Clay Gipson, President...

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Redd Gardner Is Appointed Kling Film Account Executive

♦ Appointment of Redd Gardner as an account executive for Kling Film Enterprises, Inc., has been announced by Lester A. Weinrott, executive vice-president in charge of sales and programming.

Gardner has been with the Columbia Broadcasting System in radio and television since 1941. He wrote, directed and edited documentary films used on the award winning television series, *This Is Midwest*. His production experience includes the Air Force documentary series, *America in the Air* and an experimental series, *Five After the Hour*.

Klevickis Joins Creative Staff

♦ Dick Klevickis has joined Kling Film Productions as a member of the creative writing staff.

Klevickis has a background in television commercial writing, having worked with Ruben Advertising Agency, Indianapolis, Indiana, and more recently with Luckoff & Wayburn, Detroit. Previously, he was a partner at Kelsey-Fraser Film Productions, Madison, Wisconsin, and did radio continuity work in Milwaukee and New York.



Clyde L. Krebs

Galbreath Names C. L. Krebs Vice-President in Chicago

♦ Clyde L. Krebs has been appointed vice-president in charge of Chicago operations for Galbreath Picture Productions, Inc., Fort Wayne, Indiana. Announced by Richard C. Galbreath, president, Krebs' appointment is part of a long range expansion program scheduled by the studio.

Krebs has his offices in the Board of Trade Building, 141 West Jackson Boulevard, Chicago. He is responsible for all Chicago sales and service and, as an officer of the company, will take an active role in its management.

In industrial film planning and sales for several years, Krebs has been associated since 1950 with Sarra, Inc., Chicago. Earlier, he was with Capital Airlines.

BUSINESS SCREEN EXECUTIVE

Staff Appointments Among the Producers & Manufacturers



Joseph Dephaure

Dephaure Studios, Boston, Announces Firm's Incorporation

♦ The business of Dephaure Studios, Inc., of Boston, Massachusetts, has been incorporated and will be conducted by Dephaure Studios, Inc., with Joseph Dephaure as presi-

dent and treasurer. Milton L. Levy has been elected vice-president and a director of the corporation.

With this re-organization and an increased production staff, Dephaure Studios will be "better able



Milton L. Levy

than ever before to provide service to its clients." Dephaure will continue as head of production and Levy will continue in charge of sales and administration.

There will be no change in policy of quality and service built up during more than 20 years of the company's operation, the management promised.

James Latta Appointed as Assistant to Paul Alley, N.Y.

♦ James A. Latta has joined the staff of Paul Alley Productions, New York, as special assistant to the president. Latta's duties, according to Paul Alley, will be in the areas of new business development, client relations and customer service.

Latta has a wide experience background in sales, sales promotion, training and advertising and knowledge of production technique acquired in Hollywood and the East.

Nick Webster, Philip Martin Combine for Film Production

♦ Two Washington, D. C. motion picture producers, Nick Webster and Philip Martin, of Norwood Studios, have combined to form Webster-Martin Productions. They are producing through Norwood Studios.

Webster and Martin teamed formally after working together on an assignment to produce the multi-award winning *Commencement* for the President's Committee on Government Contracts. The team has produced *Warning Red*, a story of an atomic attack, and films for the International Teamsters Union and the F.B.I.

The latest Webster-Martin production is *It Can Be Done*, a documentary on housing, made for the University of Pennsylvania, which was shot on location in several countries.



Lou Kravitz . . . to Niles

Lou Kravitz an Account Executive for Fred Niles Productions

♦ Appointment of Lou Kravitz as an account executive has been an-

when

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PLaza 7-4580

announced by Fred A. Niles, president of Fred Niles Productions, Chicago. A specialist in theatre and television advertising, Kravitz has held the position of vice-president in charge of sales and advertising at Lewis and Martin Films and at Filmack Studios, Chicago. He also formerly was associated with National Screen Service, New York.



Lowell F. Wentworth

Two Staff Appointments Are Announced by Bay State Film

An executive appointment and a creative staff addition have been announced by Morton H. Read, president of Bay State Film Productions, Inc., Springfield, Massachusetts.

Lowell F. Wentworth has been named an account executive and Edward A. O'Brien, Jr. has joined the staff as scenario writer.

With David D. Doyle, Wentworth will be located in the Boston office. Wentworth's earlier experiences include six years of film production as a producer for Burton Holmes travelogues. He is well versed in color photography and has done experimental work in the "Filmo-ma" process.

O'Brien has been in the motion picture business since 1946. His previous associations include the film Division of NBC Television, Coronet Films, and Dallas Jones Productions, Inc.



Robert L. Shoemaker

Robert Shoemaker to S.V.E. as Special Representative

♦ Robert L. Shoemaker has joined the Society For Visual Education, Inc., Chicago, as special representative. The appointment was announced by William H. Garvey, Jr., president of S.V.E., a subsidiary of General Precision Equipment Corporation.

As part of an expansion program at S.V.E., Shoemaker will organize and supervise the sales of sound slidefilm projectors which the company recently acquired through the purchase of Illustravox.

Shoemaker has been associated with DuKane Corporation where he was manager of the Audio-Visual Division and Sales Promotion manager. He has been chairman of the Advisory Committee of the National Audio-Visual Association and was one of the founders and chairman of the Board of Governors of the National Institute for Audio Visual Selling.

* * *

William Domine Joins Staff of Technical Service, Inc.

♦ William M. Domine has been added to the sales staff of Technical Service Incorporated, Livonia, Michigan. Domine will help expand the firm's motion picture projection equipment service to dealers and users and coordinate service with sales operations.

* * *

Educational • Travel • Sport

MARTIN BOVEY *Films* INC.
CHELMSFORD
MASSACHUSETTS

"Quality Is Our Master"

Louis E. Aikin to Lewis & Martin

♦ Former head of the Sponsored Film Section of the Federal Civil Defense Administration, Louis E. Aikin has joined Lewis & Martin Films, Chicago, as Director of Industrial Sales. A 25-year veteran of radio, tv and motion pictures, he will relocate shortly from FCDA headquarters at Battle Creek, Michigan.



economical • professional
motion picture production

FILM ASSOCIATES
OF MICHIGAN

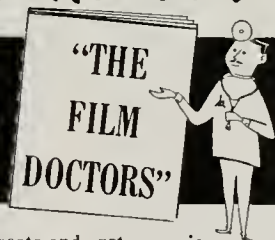
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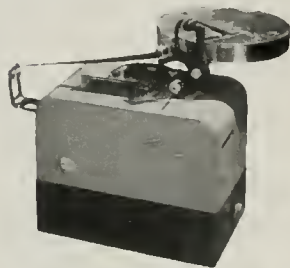
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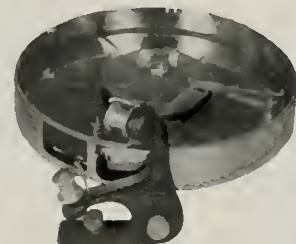
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Yes, your standard 16mm projector with the use of CineSalesReel will tell your sales story effortlessly and automatically without intermission or rewinding after each showing. Film is rewound while in operation.



For the REEL Story . . .



It's Dependable! Engineered, Designed and Styled for dependable performance and maximum safety for your film.

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It's Proven! Operating efficiently with 400 feet or less of either color or black and white film, hundreds of CineSalesReel are now selling for scores of national concerns, at Exhibits, Trade Shows, Training & Sales Presentations, and Point of Sale Displays.

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BIGGER in editorial concept and paid readership: BUSINESS SCREEN reaches and serves the MEN WHO BUY audio-visual products & services!

EXECUTIVE NOTES

Levitt New General Manager of NBC Television Films

♦ Robert D. Levitt has been appointed general manager of NBC Television Films and the Merchandising Division. The announcement was made by Alan W. Livingston, president of Kagan Corp., an NBC subsidiary.

Livingston also announced that Carl M. Stanton, vice-president, NBC Television Films, and a director of Kagan, will return to the parent company. Stanton, in charge of NBC's syndicated tv operation since 1953, will continue in his capacities as a vice-president of NBC and a director of Kagan.

Levitt has his headquarters in Kagan's New York offices at 663 Fifth Ave. He comes to NBC from Screen Gems where he was director of national sales. Prior to this position, Levitt was a vice-president and director of the Hearst Publishing Co. In the mid-40's he was with Selznick Productions.

* * *

Forms Motion Picture Division

♦ Albert Gommi, a New York advertising photographer, has set up a new subsidiary, Gommi-TV, to produce motion pictures for television and industry.

Directing the operation will be Ted R. Lazarus, formerly of Donahue & Coe, Inc., and George Blake Enterprises, Inc.



Hans A. Erne

Hans A. Erne Is Appointed Secretary of Florez, Inc.

♦ Hans A. Erne, a vice-president and board member of Florez, Inc. incorporated, Detroit, has been appointed secretary of the company which specializes in film production for sales and other industrial training programs. Erne's appointment was announced by Genaro Florez, president.

Erne joined the Florez organization as an account executive in 1944. Earlier, he was active in department store merchandising in Detroit.

* * *

Ivor Lomas Appointed Chief, Crawley Films Lab Division

♦ Appointment of Ivor Lomas, manager of the laboratory division of Crawley Films, Limited, of Ottawa, Canada, has been announced by F. R. Crawley, president.

A writer and college lecturer on motion picture techniques and Fellow of the Royal Photographic Society, Lomas came to Canada last year to head the studio's quality control section and will continue in that position in addition to managing the laboratory.

Lomas' previous affiliations include Eastman Kodak Company Technicolor (British plant), and Color Film Services in Great Britain. Assisting Lomas in quality control is Ronald Couch, a British technician who formerly was associated with Technicolor, Paramount and Pinewood Studios.

* * *

Samuels Joins Camera Staff of Associated Screen News

♦ Maurice Jackson Samuels has joined Associated Screen News Limited, Montreal, Canada, as a cameraman in the Toronto region.

Samuels formerly was with Batten Films as staff cameraman. His previous experience includes shooting for various British studios in England and several Canadian studios. He has had 15 years of professional camera assignments. Samuels will reside in Toronto and serve the company's branch there.

"Bright Steel"—One Of The 510 . . .

"Bright Steel," sponsored by Bethlehem Steel Company, winner of the Cleveland "Oscar" in the Industrial Processes and Research category, is one of the 510 films we have written for American business, industry, and government.

Thus, 1956 is the *eighth* consecutive year films produced from our scripts have won national and/or international awards.

And it's the *tenth* consecutive year films produced from our scripts have won "money" awards for their sponsors—they did the job they were bought to do.

We'd be most happy to write that kind of film for *YOU*.

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SCRIPTS BY

Oreste Granducci

THE COMPLETE FILM PLANNING SERVICE

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Glenn H. Dorsey Appointed Reela Films' Chief Engineer

Glenn H. Dorsey has been appointed chief engineer of Reela Films, Inc., Miami, Florida. His appointment was announced by Charles Goldstein, vice-president.

"The addition of Dorsey rounds out Reela Films' plan to keep abreast of the latest technical developments in the motion picture industry," Goldstein said.

Since 1938, Dorsey has been with Motion Picture Advertising Service

Lloyd Pearson Associates Offers Film Consultation

Lloyd Pearson Associates, a consulting service specializing in both television and industrial film production, has announced the opening of new offices at 420 Madison Avenue, New York City.

In addition to the a-v consultation service, a marketing and merchandising service is being offered to business and manufacturing firms, public relations and advertising agencies in an advisory capacity.

Lloyd Pearson, former West coast film producer with Pearson & Luce Productions, San Francisco, will head the new firm.

Three Join Creative Staff at Motion Picture Centre, Toronto

Three creative staff appointments have been made at Motion Picture Centre Limited, Toronto, Canada. Robin Hardy has been selected as a writer-director and Russ Heise and Gerry Farkas have joined the staff as assistant film directors.

Hardy formerly was an account executive with the London office of Foote, Cone & Belding and before coming to Canada had been a writer-director with the Realist Film Unit.

Both Heise and Farkas completed a three year course at The Ryerson Institute of Technology, specializing in film and television production.

Gantray-Lawrence Animation Shows 33% Gain in Production

Grantray-Lawrence Animation, Inc., the Hollywood animation affiliate of Robert Lawrence Productions, has increased its production activity by 33 per cent for the second consecutive year. Animated television commercials are being produced for many sponsors in the United States and Canada.

Ken Walker Joins Bill Sturm Studios

Ken Walker, veteran of 13 years at Walt Disney Studios, has joined the staff of Bill Sturm Studios, Inc., N.Y. as Animation Director. Before the move he worked in New York as an animation department head, supplementing his entertainment background with work in the commercial field.



Glenn H. Dorsey

in New Orleans, Louisiana, where he was in charge of the sound recording and film processing departments. While with MPA, Dorsey designed and built film developing machines, automatic focus title and animation stands, sensitizers and optical systems. Prior to joining MPA, Dorsey was with Southern California Edison Company, the Jackson Bell Radio Manufacturing Company. He is an engineering graduate of Los Angeles Polytechnic in that city.

Munson to Milner Productions

Donn Hale Munson, formerly a writer-director for Martin Aircraft, has joined Milner Productions, Inc., Baltimore, in a similar capacity.



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If your policies are going to be effective, your supervisors have to implement them with a human touch. Develop this in your supervisors by showing them proved methods of explaining, and gaining acceptance for, company policies.

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"INTERPRETING COMPANY POLICIES" part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS.

You may obtain a preview without obligation.

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Turbine-cooled projector with fixed magazine for 16 slides. Has built-in 500 watt projector, 5-inch projection lens. 7-second automatic and push button controls. Slides change automatically but anyone may be referred back to by a quick turn of the magazine drum. Can also be had with interchangeable magazines.



STANDARD SELECTROSLIDE

750-1000 watt, turbine-cooled projector. Changeable 48-slide magazine, 5-inch anastigmat lens. 7 or 16 second automatic control or remote control. Runs continuously over long periods of time without attention. This model also available with various focal length lenses from 2 to 10 inches.

Now 32 years of scientific experience and research make SELECTROSLIDE the discerning selection for your exacting requirements. There is a SELECTROSLIDE to fit every projection problem—consult us.

Illustrated literature available — no cost or obligation



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35mm color slide
copies identical
with originals
...at the price
of ordinary
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across the country offer you
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WHEN you need it . . .

For perfect showings in your meetings, exhibits and other functions involving the use of audio-visual equipment, call on a NAVA Audio-Visual Dealer. As a specialist in audio-visuals, he has the equipment and experience to furnish:

- Motion Picture Projection
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- Tape Recording of your meeting
- Public Address Equipment
- Equipment rental—projectors, screens, recorders

Other services of NAVA dealers include rental and sale of audio-visual materials and equipment, and repair of equipment.
For a list of NAVA dealers coded to show their services, write to



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You can't tell the copy from the original. Years of color experience and new, exclusive photo-optical equipment give us precise control over color balance, density and definition. Quality is consistent throughout any size run. If color balance in your original isn't true, we can often improve it in the copies. Send us your originals in artwork or transparency form.

a complete service in 35mm
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We handle every step—from creating a superbly balanced master copy, through printing, packaging, labeling and mailing release prints. Titles, captions, frame numbering and special effects on request. Need just a few prints? We'll make copies direct and save you the cost of a master.

Send for literature

NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Production and Projection

New GE Lamp Lights Way for Low-Contour Projector Types

♦ Future production of low-contour motion picture projectors has been made practical thanks to the development of a new gold-tipped photo projection lamp which operates on its side. This prediction is made by General Electric Company which has scheduled production of the "Gold Top" lamp at the East Cleveland Lamp Plant, early in 1957.

The new lamp's filament has been rotated so that with the lamp on its side, the filament is still vertical—the standard and most efficient operating position. To be manufactured in 300 and 500-watt sizes, the GE lamp features a golden opaque top and has no "base"—no supplementary metal shell. Instead, it has three lead wires inserted through a glass button and covered with metal sleeves. Besides conducting the electricity, these sleeves provide stability by snap-locking into the socket.

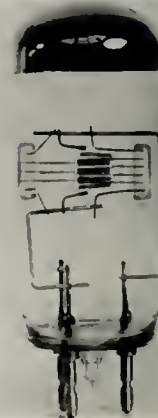
Precision-focused, the lamp operates at cooler temperatures and is said to promise cost savings in projectors designed for its use. Commenting on the new product, William E. Davidson, general manager of GE's Photo Lamp Department, said:

"There are at present no projectors which take advantage of the lamp's unique abilities. However, the new lamp will find use in modern, low-silhouette slide and movie projectors of the near future. Designs for such equipment are being considered by the nation's leading manufacturers of projection equipment."

Like most GE projection lamps, the new lamp is an all-welded construction with no soldered or moving parts.

Butoba, a Portable Tape Recorder, Out

♦ A new import, the Butoba, highly portable tape recorder, was unveiled at recent photographic and audio-visual trade shows, by Audio-Master Corp., 17 E. 45th Street, New York City 17. Especially useful to salesmen and engineers in the field, the Butoba has many modern features to commend its inspection. Write the U.S. distributor above for full details today.



Here's the GE "Gold-Top," a new 500-watt projection lamp.

"Topper" Screen for Tables Announced by Radiant Corp.

♦ The "Topper," a new projection screen designed for use on a table top, desk surface or as a wall-type unit, has been announced by Radiant Manufacturing Corporation, Chicago.

An expandable metal arm makes the "Topper" self-supporting and the fabric screen can be quickly opened and closed, the manufacturer notes. In closed position, the Hy-flect glassbeaded screen fabric fits into the one-piece metal base for complete protection. Light weight and easily stored, the screen is suggested for previewing, editing presentations to small audiences.

The "Topper" is available in five sizes: 18" x 24", 24" x 24", 22" x 30", 30" x 30" and 30" x 40".

Ferrodynamics Corporation to Manufacture Magnetic Tapes

♦ The Ferrodynamics Corporation, Lodi, New Jersey, has been formed to manufacture magnetic recording tapes for commercial, military and home applications.

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a film to help you
sell it* better!**

* For outstanding sales success
stories send for our newsletter

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EVERYTHING

FOR MOTION PICTURE AND TELEVISION PRODUCTION



The new Kodascope Magnetic-Optical Model Pageant Sound Projector is shown at left. Priced at \$795, this machine permits addition of background narration or music to 16mm films without special studio equipment.

Kodascope Pageant Records Sound for 16mm Projection

A new projector for magnetic and recording and projection has been introduced by Eastman Kodak Company. The unit made its debut at the recent National Audio-Visual Trade Show in Chicago.

The new Kodascope Pageant Sound Projector. Magnetic-Optical features all the characteristics of the Pageant line, including a low level projection noise which minimizes interference during recording.

The Magnetic-Optical Projector is described as providing excellent sound and quality from single-perforated film with full-width or half-width magnetic striping, from double-perforated film with quarter-width striping. A magnetic track can be added to a sound film with a conventional optical track.

A microphone is supplied and the operating recording volume can be reset; a flashing light indicates the correct recording level; mistakes can be corrected by reversing the film and re-recording.

The unit is designed so that a record player, tape recorder, or other sound source can be plugged to it for direct recording. Background music and narration can be recorded at the same time or separately.

The projector has an 8-inch speaker in a lift-off baffle cover and all Pageant units, is prelubricated.

Opta-Vue Hand Viewer Now Available with File Case

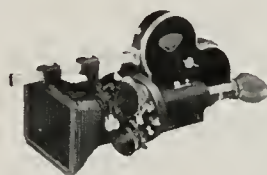
♦ Traveling salesmen and sales personnel at point-of-purchase who are in need of a lightweight, convenient product delineator, may make profitable use of the Opta-Vue 35mm Slide Viewer which now is being offered with a two-tone slide file carrying case.

With "built-in-image-projection," the Opta-Vue is said to embody the



largest lens of any 35mm hand viewer and an image projection which is magnified nine times. The case is made of Ophalene. It has storage space for the Opta-Vue viewer, two spare batteries, a spare bulb and 100 slides.

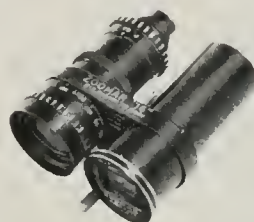
The viewer and case are now retailing for \$9.95, including batteries. For additional information, contact your local photo dealer or contact the manufacturer, Optics Manufacturing Corp., Amber and Willard Streets, Philadelphia, Pa.



ARRIFLEX 16mm and 35mm cameras in stock for immediate delivery. Arriflex 35mm soundproof blimp available. 100' magazines in stock. Also used cameras.

CAMART TIGHTWIND ADAPTER

...winds film smoothly and evenly without cinching or abrasions. Fits 16mm and 35mm standard rewinds. With core adapter. \$29.00.

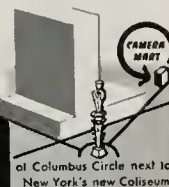


ZOOMAR-16 Varitocal lens, from 25mm to 75mm; aperture f/2.8; coupled viewfinder. Bayonet mount. For Cine Special, use standard C-mount adapter for other 16mm cameras. \$600.00.



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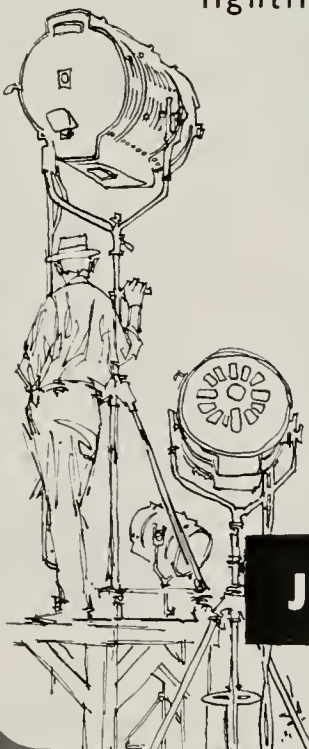
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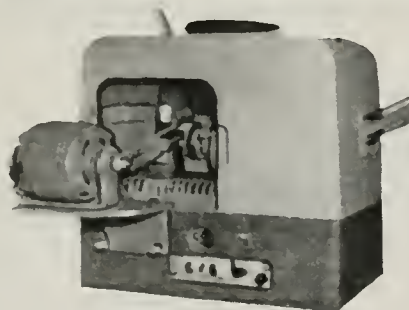


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films for industry

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Synchronous Motor Drive for 16mm Projectors

Especially designed to drive all Bell & Howell, Ampro and Victor 16mm projectors at synchronous speed. The synchronous motor drive can be instantly attached to projector and taken off at any time. No special technical knowledge required for installation and mounting.

The synchronous motor drive is complete with base-plate, Cannon plug for cable and power switch, and a set of reduction gears.

Write for more details and prices

Also available on special order. Synch. Motor Drive for all Simplex 35mm portable projectors. **ONE YEAR GUARANTEE! Immediate Delivery** Available at leading dealers, or direct.

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Send for free folder of illustrated Motion Picture and Audio-Visual equipment manufactured by Cinekad

Facts and Figures on TV —

50 Million Television Receivers in Worldwide Use; Four-Fifths in U.S.

★ There are some 50,000,000 television receivers in use throughout the world according to the 23rd semi-annual edition of Television Factbook, recently released.

Nearly four-fifths of the world's tv sets, 39,000,000, are in the United States, which also has two-thirds of the world's telecasting stations. The U.S. has 478 regular tv stations in operation, 178 more authorized, plus 21 small stations installed by the U.S. Armed Forces for troop morale in isolated overseas bases. The 41 other countries with tv have an aggregate of 246 tv stations and about 11,700,000 receivers.

Canada Has 35 Stations in Operation

Canada is second to the United States in number of stations, with 35 now on the air and two more authorized, but Canada trails Great Britain in receiver circulation. With 17 stations, the British Isles have about 6,000,000 sets in use; Canada has 2,200,000 sets. While West Germany is third stationwise with 31, it has less than 500,000 sets (though the trade is said to be booming). The USSR has 25 stations and an estimated 1,000,000 sets receive the government-controlled programs.

Internationally, the tv advance shows: Italy, 23 stations, 300,000 sets; France, 14 stations, 360,000 sets; Cuba, 14 stations, 200,000 sets; Mexico, 9 stations, 200,000 sets; Japan, 7 stations, 250,000 sets; Venezuela, 7 stations, 85,000 sets.

Estimate 110,000 Color Sets in U.S.

The United States is the only country in the world with a regular color tv service that is out of the experimental stage. A statistical analysis shows an estimated 110,000 color tv sets in use as of mid-year, 1956.

Nearly half a million American families beyond the range of tv stations are paying to have tv programs "piped" into their homes via community antenna systems. The factbook lists 480 such systems in operation, with an average of 912 subscribers each, most of whom pay for the service on a monthly basis.

* * *

IAVA Fall Meeting on October 16-18

★ The annual fall meeting of members of the Industrial Audio-Visual Association will be held at the Hotel Beekman Tower in New York City on October 16 to 18, according to announcement by the program committee of the professional business a-v organization. Active in program plans are Alden Livingston of DuPont and William Connelley of the Bakelite Co. William Cox, Santa Fe Railway, is president.

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S.O.S. WILL ACCEPT YOUR OLD CAMERA OR SURPLUS EQUIPMENT AS A TRADE-IN FOR THE "ALL NEW AURICON PRO-600." TIME PAYMENTS, TOO!

→ For Other S.O.S. Offerings See Page 28 ←

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See your dealer now . . . or write Dept. B

Camera Optics Mfg. Corp.

101 West 47th Street, N.Y.C. 36, N.Y.

Transpaque Shows Opaques, Transparencies on One Head

Transpaque, a new triple-purpose instructional projector, is announced as the first projector to use single projection head for opaque, transparency and table projection. Manufactured by Projection Optics Company of Rochester, New York, the Transpaque was featured at the National Audio Visual Trade Show in Chicago.

The Transpaque projects opaque transparent materials up to 11



feet square—or like-sized segments of maps, blueprints, drawings and similar materials. The unit has a complete selection of lenses in focal lengths from 4 inches to 40 inches, enabling the operator to obtain the right size image for any screen at any distance.

Tests made with the new unit show that it gives more lumens of light on the screen throughout the entire area of the image, than any other projector in its class, the manufacturer states.

The Transpaque may be purchased for opaque, for transparency or for table projection only—and other components added later.

for those who want
films
of distinction

SAM ORLEANS PRODUCTIONS

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Knoxville, Tenn.



The new Cinekad 3-wheel dolly

Cinekad Offers 3-Wheel Tripod Dolly for Studio Camera Use

♦ A collapsible, three-wheel tripod dolly designed especially for easy mobility of cameras on location or in the studio is offered by the Cinekad Engineering Co., 763 Tenth Ave., New York City 19.

Special features include three 8" heavy duty Darnell casters; rear wheel has a steering T-handle; and can be locked for straight rolling dolly shots; dolly provides convenient space for both the cameraman and his assistant; strong built screw-clamps for securing tripod leg tips to dolly; the ability of dolly to go through a door (the spread of tripod legs mounted on dolly measures 36"); special leg nests are furnished for baby tripod.

Carrying load of dolly is 1200 lbs. and it weighs only 42 lbs. The dolly folds into a compact, easy-to-carry unit 10x12x36" and fits into a sturdy built carrying case.

For literature and prices, write the manufacturer.

16mm CinemaScope Lens Is Announced by Bausch & Lomb

♦ A 16mm CinemaScope projection lens system that will adapt to all popular 16mm projectors has been announced by Bausch & Lomb Optical Co., Rochester, N.Y.

The system is a combination prime and anamorphic single barrel lens with adapter. The lens is available in two-inch focal length. Other focal lengths will be made available, if demand warrants, the company said.

Horizontal Lamps Preface New Projector Designs?

♦ Recent projection lamp developments announced by General Electric and Sylvania Lamp Divisions indicate the early introduction of new slide and slidefilm projection equipment, utilizing the horizontal filament principles embodied in new lamps. Wattage is thus far limited to 500-watt sizes shown at recent photographic and audio-visual trade shows.

Florida Scripts

GEORGE M. MATHIEU
901 GOLFVIEW TERRACE
WINTER PARK, FLORIDA



....REPORT FROM PERMAFILM....

Here's the answer to one of your greatest problems . . . how to protect and preserve film indefinitely. PERMAFILM does the job . . . and does it effectively. Here's how!

- 1st: PERMAFILM is applied to the gelatin side of the film to protect it against abrasion.
- 2nd: Silicone is applied to the acetate side to increase "slippage" and, thereby, reduce the number of base scratches.



- ✓ Sets up a lasting guard against abrasion.
- ✓ Prevents warping, buckling, curling.
- ✓ Renders film impervious to weather conditions. Prevents brittleness and curling.
- ✓ Prevents static electricity.
- ✓ Cleans film . . . guaranteed not to effect its photographic quality.

Give PERMAFILM a try. One gallon is sufficient to treat at least 80,000 feet of 16mm film. Or, we will treat the film for you and also will service it at your request. This service includes cleaning, rehumidification, inspection, and the repairing of broken splices and perforations. Rates on request.

In order to demonstrate the effectiveness of our product, we will gladly treat a reel of your film free of charge.

We will be happy to answer any enquiries about our product and services.

Very truly yours,
Ronald R. Savin, V. Pres.

PS: Write PERMAFILM, 117 W. 48th St., New York City 36.



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Films for industry and television

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SPECIALIZED LABORATORY SERVICES

35mm Blow-up, Color and
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Hollywood 9-5800

AIRPORTS IN AMERICA'S FUTURE:

(CONTINUED FROM PAGE THIRTY-EIGHT)

fact that in 1955 the country's scheduled domestic airlines transported a record-breaking total of more than 41 million passengers! Even with this overwhelming acceptance of air transportation increasing with each passing year, the attitude of the man in the street continues to cause airline management serious concern.

Picking up a telephone young Willis Player, Public Relations Veep of the industry's organization, The Air Transport Association, summoned to Washington Paul Alley, veteran newsreel editor-writer-reporter, now a producer of public relations films, Player said, in effect:

Sums Up the Public Relations Objective

"We want to get across an idea. Maybe we can do it with a film. We've told our story of safety over and over. We've driven home the fact that airplanes are as safe . . . or safer . . . than any other form of transportation. (Except, perhaps, the horse and buggy). We can't say that airplanes don't make noise, because they do. But we've got to make some people realize that the airplane is necessary to modern business and 20th century life; and that airplanes can't operate without a place to land. And they've got to land where people can get to them conveniently, and quickly."

Alley flew from Grand Rapids, Michigan, to Miami, Florida, Fort Worth, Texas, and way stations. He toured the country talking with airport managers, airport officials, airlines officers and just plain people, like himself, who were flying in airplanes. One thing he found was typical of almost every community. When the airport was built, it was well outside of town. With increase in travel, airports served as magnets. Once isolated areas now were centers of industrial and real estate development! Building was pushing out so rapidly, it threatened to strangle the airport. At the same time people were damning the airport that had brought them there in the first place.

It's the Other Fellow's Problem . . . Or Is It?

The situation he found was similar to that encountered by every new highway project: Everybody wanted a new highway . . . past the other fellow's property.

Back in New York Alley turned out a script outline for a 27-minute film with a surprisingly simple gimmick. "Show people how many things . . . how many people . . . are dependent upon an airport. Then show what might happen if one

(CONCLUDED ON PAGE SIXTY-SEVEN)

SPECIAL SALE CINE-COMPACTO

Limited number of Cine-Compacto 16mm repeater sound projectors with built-in amplifier, speaker and screen in a light weight compact carrying case with cover. \$468 value—SALE PRICE \$195. Quantity prices on request.

Florman & Babb, 68 West 45th St.
New York 26, N. Y.

* Where's everybody goin'?



* to see a sponsored film!

a great occasion if
it's your story **APPEALINGLY**
and **IMAGINATIVELY** told

JACK L. **COPELAND AND ASSOCIATES**
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16mm COLOR or BLACK
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FINEST QUALITY
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Parthenon Pictures Moves Into Own Hollywood Building

Parthenon Pictures, headed by Charles A. (Cap) Palmer, has moved into its own studios at 300 Epton Way, Hollywood 26, California. The studios, converted from theatrical projection to theatrical production, are surprisingly well suited to production needs. The building, built in the days when theatres had sixteen-inch brick walls,



Parthenon's production offices and screening rooms are downstairs in the Temple St. building, site of a former theatre.

and an attic with dead air space, the newly added rock wool insulation, to keep sound in, are perfectly adapted to keeping sound out as well. Production hasn't yet had to fight for planes going overhead or other outside noise.

The studio area, consisting of 700 square feet, has a concrete floor and a built-in proscenium arch, which has a surprising variety of uses in film production and an area for a built-in pool and miniature ocean sets, etc., is ideally adapted to sponsored film production.

The stage has headroom of 22 ft and 6 inches, plus five hatches



Report main stage held eight 3-wall sets and 19 insert flats for recent production.

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in the ceiling which can add eight feet to overhead shots. It is possible to build eight three-wall sets around the center crew working area.

In short, the conversion of the theatre to a production stage has been a remarkable success. Plenty of office, cutting room and projection room space is available both for Parthenon's own production and for rental facilities.

Capital Film Service Adds to Staff in Production Rise

Increased production has resulted in a staff expansion at Capital Film Service, East Lansing, Michigan. Robert Hunter, president, has announced.

New staff members include Dr. Philip Wisner, who is in charge of processing of film and quality control; Carl Williams, production manager; William N. Kirshner, talent director, and James Culver, script writer.

Capital Film Service produces industrial, educational and trade motion pictures for factories, business firms and schools. The studio is equipped for recording, producing and color work, both as a service organization and in specialized film production jobs. Capital's laboratory has equipment for processing all types of motion picture film.

Filmack Opens "Live" Studio for TV, Industrial Filming

The opening of a new live action studio for the production of filmed television commercials in Chicago has been announced by Irving Mack, president of Filmack Studios.

Outfitted with such new equipment as the latest model 35mm Mitchell cameras and a complete assortment of Mole-Richardson lights, the new studio is geared to handle industrial and educational film projects as well as tv commercial assignments. It is to be equipped with all necessary settings, including permanent kitchens, living-room, dining-room and office sets.

The new studio is a step in a long-range program of expansion of Filmack's TV division. Mack said. The 38-year-old Chicago and New York firm previously has specialized in the production of film trailers for the motion picture industry.

Located in the Filmack Building, 1327 South Wabash Ave., Chicago, the live studio will share this structure with Filmack's animation, sound recording, film processing and editing, composing room, camera room, music library and film library facilities.

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Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Comprehensive Service Corp., 245 W. 55th St., New York 19.

Crawford, Innig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Co. Sd. & Vis. Pdts., 17 New York Ave., Westbury, N.Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

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• PENNSYLVANIA •

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

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Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

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Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13. Phones: CA 8945 - RA 9143.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone Ma 5-1371.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

• KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

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• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

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Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

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LOS ANGELES AREA

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Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

S.O.S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sapppe, 2201 Beverly Blvd., Los Angeles 4.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 23 E. Ninth Ave., Denver 3.

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Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.

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Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

• UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

Automatic Exposure Control Announced by Flight Research

♦ An electronic device for the automatic control of exposure in motion pictures has been announced by Flight Research, Inc., Richmond, Va. Designed to adapt to any motion picture camera and to be used with many lenses, the automatic exposure controller provides a new tool for the professional, industrial and scientific photographer.

Heart of the unit is a light-sensitive mechanism which actuates a motor to turn any number of aperture rings. Lenses can be changed readily because the flexible tape drive can be adjusted to many different lenses. In turret cameras, more than one lens can be controlled at the same time by using one tape for each lens. An advanced circuit incorporating transistors provides the high sensitivity and wide range required for use with color film or the fastest black and white film.

"Accent control" permits the photographer to change the aperture setting from the correct value to the average lighting of the scene in order to produce the best exposure for the object of most interest. Response speed can be varied to meet different requirements. Speeds providing full travel from f-2 to f-22 in as little as one second can be achieved.

Weighing about 3½ pounds, the unit is self-contained. It is about 4½ inches long and 2 inches in diameter. The control circuit and small battery pack can be mounted on the camera or used remotely.

* * *

F&B Film Cement Samples

♦ A new type of film cement for 16 and 35mm film, developed by a leading Eastern laboratory has been announced by Florman & Babin, New York motion picture equipment distributor. Free samples of the cement, said to be especially effective in preventing splices from pulling apart and peeling, are put out on letterhead request from the firm at 63 West 45th Street, New York 36, N. Y.

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CONTINUED FROM PAGE SIXTY-FOUR)
orning folks woke up and found their airport mysteriously closed".
Air Transport bought the idea and the two adding characters in the film fantasy were born: r. Withers, typifying the ageless forces of re- and Tommy, a genial young airport control wer operator with an astounding faculty of communicating with the supernatural.
The story opens with a mythical city awaken- g to a typical day. There's the normal flow of iness toward the local airport. Arriving at

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New York, N. Y.—It was announced today that a revolutionary new type of film cement for all 16 and 35mm film has been developed by a leading laboratory. The ability of this cement to prevent splices from pulling apart and peeling far surpasses anything previously tested. A limited amount has been released for consumer use exclusively to Florman & Babb, 68 West 45th St., New York, N. Y. Prices quoted for F&B cement: 1 oz. 40c, ½ pt. \$1.50, pt. \$2.50. Free sample of F&B #22 sent on request.

the gate, everyone is stopped. Traffic is piled up. The gate is locked. The airport, apparently, is closed. Inside, planes stand idle, doors open, their crews mysteriously gone. Ticket counters are empty, lobbies, waiting rooms are deserted. Baggage, mail, packages, stand where they were abandoned by passengers who must have wafted into space. The only thing moving is the radar sweep. In the control tower Tommy discovers that he, alone, is left. Naturally, this establishes Tommy as a "my brother talks to horses" sort of guy. Tommy realizes that his erstwhile "friend" Mr. Withers must have had a hand in things. Mr. Withers materializes out of thin air and then begins Tommy's attempt to get his ghostly pal to re-open the airport. How Mr. Withers finally is convinced proves to be one of the highlights of the film's message.

When the old man finally relents and disappears into space, the airport comes to life. Everything that was idle is on the move. People and things are going places . . . fast.

New Challenge in the Rocket Flight Age

And pointing to the fact that aviation's current problem is but another phase in man's ever-spinning cycle. Mr. Withers, himself, boards a modern air liner telling Tommy "not to get any ideas about flying to the moon . . . or he'll be back". Whereupon, we discover another young man now back on duty in the control tower and reading a current newspaper headline predicting travel by rocket ships into outer space.

Beginning with work in the studio last March, the film crew travelled to Miami International Airport and to Amon Carter Field, Fort Worth, Texas, for haekground material. While some fifty local "actors" played bit parts, hundreds of others served as extras. Merchants of Fort Worth lent trucks, taxicabs, even an ambulance to the picture. Police sent squad cars and motorcycles. The Episcopal Church sent over fifty of its ladies and their husbands to play parts as "passengers". Miami recruited 20 service men, through the Dade County American Red Cross. The beautiful nursery of millionaire Arthur Vining Davis served to point up the importance of air transportation to the fresh flower industry.

Distribution Via Theatres, TV and 16mm

Scheduled for release to theatres, television stations and, via 16mm prints, to business and civic organizations, *Mr. Withers Stops the Clock* is an interesting exposition in the technique of imparting an idea . . . a series of ideas . . . without selling a thing. Of course, if seeing so many airplanes going so many interesting places impels you to take a trip, or your local city council decides to extend its airport runways to 10,000 feet, ATA will concede that the film has served its purpose. After all, do you get anything for nothing?

* * *

Association Films Opens New Exchange

★ Association Films, Inc. has opened new film exchange facilities in San Francisco, located at 799 Stevenson Street. The move from the previous location at 351 Turk Street was necessitated by greatly increased film shipments in recent years. According to W. O. Siler, manager, working space will be nearly tripled. Other regional facilities are maintained in Ridgefield, N.J., LaGrange, Ill., and Dallas, Texas.

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A NUMBER OF REFERENCES on various phases of film production and use are available to the sponsor and producer of audio-visual media. These references include primers, analytical and critical studies, handbooks and manuals.

Volumes listed below are available by mail order from the BUSINESS SCREEN BOOKSHELF service at our Chicago editorial headquarters.

Recommended as particularly helpful among the works on production are:

American Cinematographer ♦ Hand Book and Reference Guide, by Jackson J. Rose, American Cinematographer. (Ninth Edition), 331 pages: Basic facts on photographic methods, materials and equipment. (\$5.00).

USE ORDER NUMBER 101

16mm Sound Motion Pictures. ♦ by W. H. Offenhausser, Jr., Inter-science Publishers, Inc., 565 pages: a manual treatment of 16mm production, useful to the professional or amateur. (\$11.50).

USE ORDER NUMBER 103

Handbook of Basic Motion Picture Techniques, by Emil E. Brodbeck, McGraw-Hill Book Company, Inc., 307 pages: A statement of film production fundamentals. (\$6.50).

USE ORDER NUMBER 105

The Recording and Reproduction of Sound, by Oliver Read, Howard W. Sams & Co., Inc., 800 pages: A competent and thorough examination of sound recording in its several phases. (\$7.95).

USE ORDER NUMBER 106

The Technique of Film Editing, ♦ compiled by Karel Reisz, Farrar, Straus and Cudahy, 282 pages: An analysis of film editing problems by 10 experienced film makers as compiled by Karel Reisz for the British Film Academy; guidance for film editors and television directors. (\$7.50).

USE ORDER NUMBER 108

Preparation and Use of Audio-Visual Aids, by Haas and Pack-er, Prentice-Hall, Inc., 381 pages: Instructions and suggestions on the effective preparation and use of visual-aids. (\$6.65).

USE ORDER NUMBER 109

The Dollars and Sense of Business Films, by the Films Steering Committee of the Association of National Advertisers, 128 pages: Analysis of the cost and circulation records of 157 sponsored films. (\$5.00).

USE ORDER NUMBER 301

TELEVISION BOOKS

♦ Here are four useful new books on creative and technical aspects of television now available from the Bookshelf at costs noted:

The Television Commercial, by ♦ Harry Wayne McMahan. A practical manual on television advertising. Shows how to create better commercials, both from the advertising and film production viewpoints. Hastings House, 175 pages. (\$5.00).

USE ORDER NUMBER 204

How To Direct for Television, ♦ edited by William I. Kaufman. Down-to-earth information and advice on the director's problems in live television production. Nine top TV producers tell their own stories. Hastings House, 96 pages. (\$2.50).

USE ORDER NUMBER 205

Staging TV Programs and Commercials, by Robert J. Wade. A handbook aimed to help in solving the physical production problems of "live" television programming. Hastings House, 210 pages. (\$6.50).

USE ORDER NUMBER 206

Audio Control Handbook, by ♦ Robert S. Oringel. A complete, authoritative handbook on audio control in all types of broadcasting. Hastings House, 141 pages. (\$6.50).

USE ORDER NUMBER 207

"AIRMAN SMITH"

(CONTINUED FROM PAGE 38)

to the acting roles, and focusing on the Northrop Scorpion doing some aerial eye-poppers. "Airman Smith," himself, is played by 1st Lt. Leonard P. Smith (3004th Pilot Training Group, Moore Field, Mission, Texas), who knows his way around ground crews, flight crews—and high-powered planes.

Employing Airman Smith as a prototype, the film sticks with him as he graduates from high school, enlists in the Air Force, goes through basic training, becomes a crew chief for the Force's "most heavily armed interceptor," the Scorpion. In its dramatized documentary format, the film delivers two main recruitment ideas: the importance of the crew which, serving as one with the interceptor, maintains a 24-hour alert to protect the nation against attack; the career advantages of service in the Air Defense Command.

Benefits Increase Since War

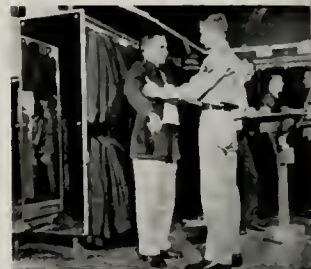
Since World War II, the film points out, the airman has gained in prestige and tangible benefits: a higher pay check; higher retirement fund, dislocation allowance, improved living conditions, 60 days notice before reassignment, an opportunity to select assignments, extensive educational advantages. The airman can stay overseas for an extended tour, he can enter NCO or the Air Force Academy. Airman Smith, his wife and another couple enjoying a picnic suggest that the security and stability of a crew career is conducive to family life.

Developed by Northrop's public relations department, *Airman Smith* resulted from more than a year of planning and production which was scheduled to fit defense requirements at bases used for location photography. A former Air Force man, Alan Christie, wrote the script, basing it on his own experience, studies on recruiting problems conducted by the Air Force and universities and conferences between Northrop staffers and Air Force personnel.

General Commends Film's Approach

Regarding the film as a recruitment tool, Brigadier General Arno H. Luehman, Commander of the 3500th USAF Recruiting Wing, commented, "Everyone agrees that the approach is ideal, entertaining, tasteful, and above all, factual."

Northrop personnel guiding the production were William G. Cox, head of Motion Pictures, Radio and Television; E. R. Woodworth, film director; Felix T. Barlow, director of photography; J. L. Wilkinson,



Lt. Leonard R. Smith (Airman Smith) is fitted for his first dress uniform in the scene at Parks Air Force Base, Calif.

aerial photographer: Donald Nelson and C. H. Watson, business and unit managers.

Produced and released with Air Force's cooperation, *Airman Smith* is available on a free basis. Requests for the film should be made on letterhead stationery by a responsible representative of a company or organization, addressed to William G. Cox, Department 1310, Plant 4, Northrop Aircraft Inc., Hawthorne, California.

"THE GREAT LAND"

(CONTINUED FROM PAGE 38)

late in May; release prints were being leaving the lab by July 1. Huber's production log for *The Great Land* registers: Surface travel by highway: 21,000 miles; surface travel by railroad: 2,000 miles; plane travel by airliner: 10,000 miles; by bush plane: 1,000 miles; 16mm Kodachrome film exposed: 20,000 feet; film used in final print: approximately 975 feet; cameras used: 4; different lenses used: 15.

Narrated by Maitland Jordon, Seattle radio man, *The Great Land* takes the viewer everywhere that Huber went, through the classic glacial north and the new, civilized north, everywhere that venturesome travelers, business men and settlers now served by moving vans, are able to go.

Colorama Print Process Announced by Panarama Color

♦ A new color process said to produce vivid, natural color prints in sizes up to 40 x 60 inches from either positive film transparencies or color negatives at 1/3 the cost of dye transfer prints has been developed by Panarama Color of Burbank, California.

An adaptation of a new Eastman color print material, the new process called "Colorama prints," are being advanced for use in point-of-purchase and show displays, salesmen's presentations, wall murals and outdoor boards. Color prints in sizes up to 6 1/2 feet by 10 feet will be available October 1.

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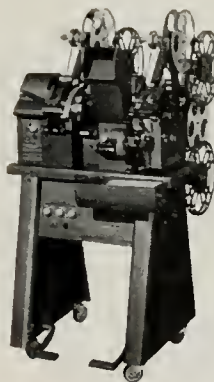
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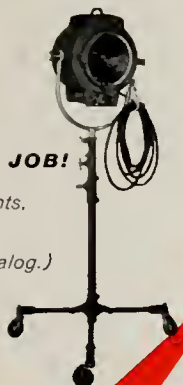
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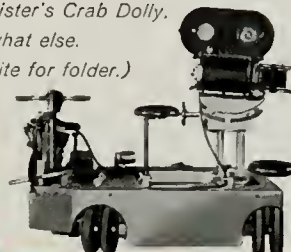
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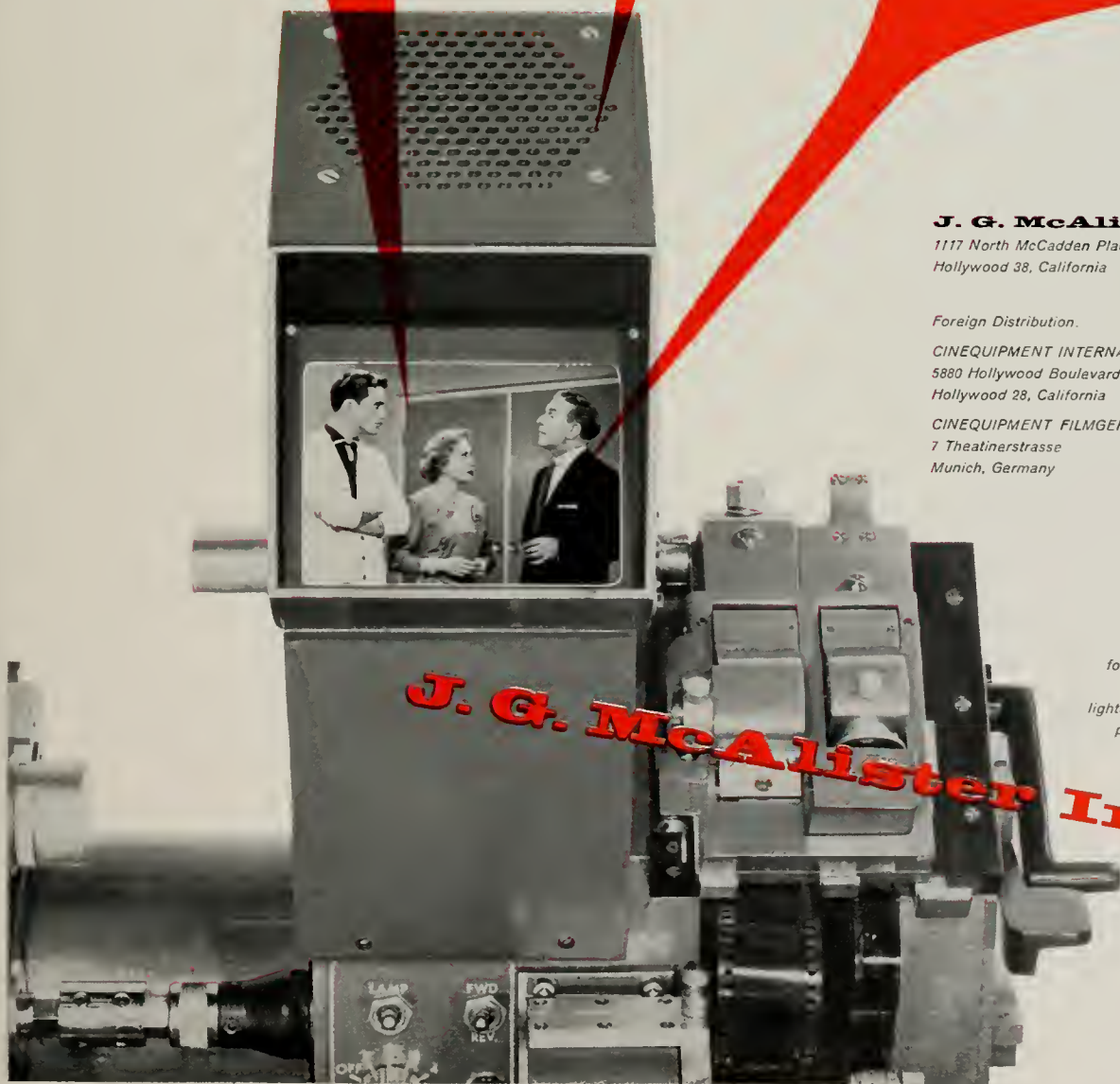
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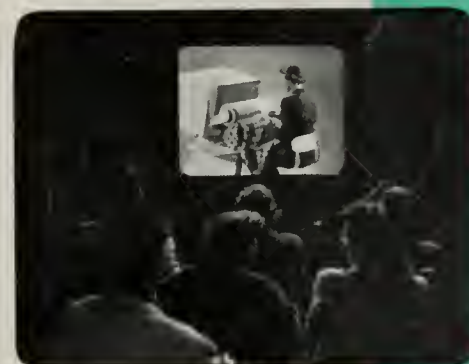
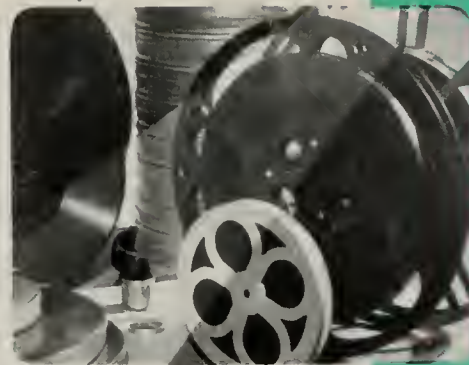
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ANNUAL FALL FILM PREVIEWS
NUMBER 6 • VOLUME 17 • 1956



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MR. COELLEN:*

You asked for "proof of results"... Read this!

**"The most important need of the business film medium is proof of results."*

—O. H. Coellen, Jr., Editor, BUSINESS SCREEN

THE OFFER:

On July 5th, 1956 we wrote to 111 big stores offering a preview print of "YOU ARE THE STAR," new training film on retail selling produced by Caravel for Allied Stores Corporation. Their price per print—\$250.

THE RESPONSE:

From this one test-mailing—more than 50 replies. Purchases, as of September 5th, 1956—56 prints. Among the stores now using "YOU ARE THE STAR":

Abraham & Straus, Brooklyn • Bloomingdale's, New York • Bullock's, Los Angeles • The T. Eaton Co., Ltd., Montreal • The Emporium, San Francisco • Famous-Barr Co., St. Louis • Foley's, Houston • Gimbel's, Milwaukee • Halle Bros., Cleveland • The Higbee Company, Cleveland • Joseph Horne Co., Pittsburgh • The J. L. Hudson Co., Detroit • The Lasalle & Koch Company, Toledo • Mabley & Carew, Cincinnati • Macy's, New York • The May Co., Los Angeles • Maison Blanche, New Orleans • Marshall Field & Co., Chicago • Miller Bros. Co., Chattanooga • Milwaukee Boston Store • The Rike-Kumler Co., Dayton • Stix, Baer & Fuller, St. Louis • Strawbridge & Clothier, Philadelphia • Thalheimer Bros., Inc., Richmond • Woodward Stores Limited, Vancouver, B. C.

TYPICAL COMMENTS: (names on request)

"An outstanding and top-notch production in the training of good retail selling."

(from a leading Merchandising Group)

"Received with such enthusiasm it was decided that the film be shown to all employees, regardless of the position held."

"We are considering an employee contest based on 'You Are the Star.' We plan to show it to about 6000 employees within a 4-weeks period."

"Very impressed with the film. We feel it will certainly help to improve the calibre of salesmanship in the store."

"To date 300 employees have seen the film; the response has been terrific. We consider this film the best and most interesting we have ever used in our training."

"Very good. Plan to use it in all my classes."

(from a School of Retailing)

"At the close of the film the employees are given a short quiz. The response from the quiz is very gratifying."

"Best I've seen on the subject of sales-training. Surprised to find anything so down-to-earth in the U.S."

(from New Zealand)

FOR FURTHER PROOF:

For further proof of Caravel know-how in creating training films that really *train*, write on your business letterhead for a preview print of "YOU ARE THE STAR"... also for specific data as to how we team up with sales executives to help them solve their training problems.

CARAVEL FILMS, INC. • 730 FIFTH AVENUE • NEW YORK 19, N. Y.



ACCURACY

This word, in film processing, is a very important word indeed.

People tell you that one film processing job is as good as another, and what the heck, what's the measure of accuracy, anyway?

Well. To answer that one would take a very long time. Suffice it to say here that it's summed up in *all* the operations of a processing job, where even the smallest details are of great importance. It shows everywhere, and it positively *shines* when the film appears on the screen.

What we're talking about, of course, are the people and the operations at Precision Film Laboratories. Here attention to detail, sound, proven techniques are applied by skilled, expert technicians to assure you the *accurate, exact* processing your films deserve to justify your best production efforts.

Accuracy is a must for TV—for industrials—for education—for *all* movies.

you'll see



and hear

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John Sutherland Productions
invites investigation of its record
of accomplishment in the field of
film communications. A report on
the Sutherland organization, its
productions and clients will be sent
to business executives on request.

John Sutherland Productions, Incorporated

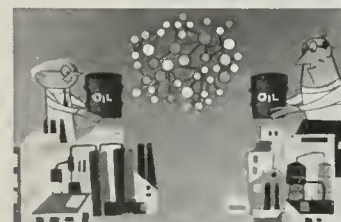
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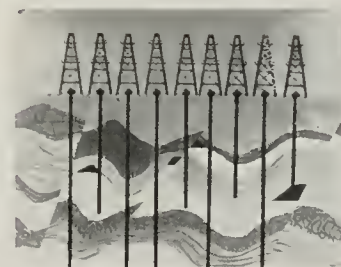
FILM OF THE MONTH

☆ Based on the proposition that the American high living standard can be attributed to free competition and, in large measure, to the vast use of oil in our modern civilization "Destination Earth" is a persuasive and informative motion picture.



Its entertainment value is attested by the fact that it began its theatrical distribution by playing the Paramount Theatre, on Broadway in New York City.

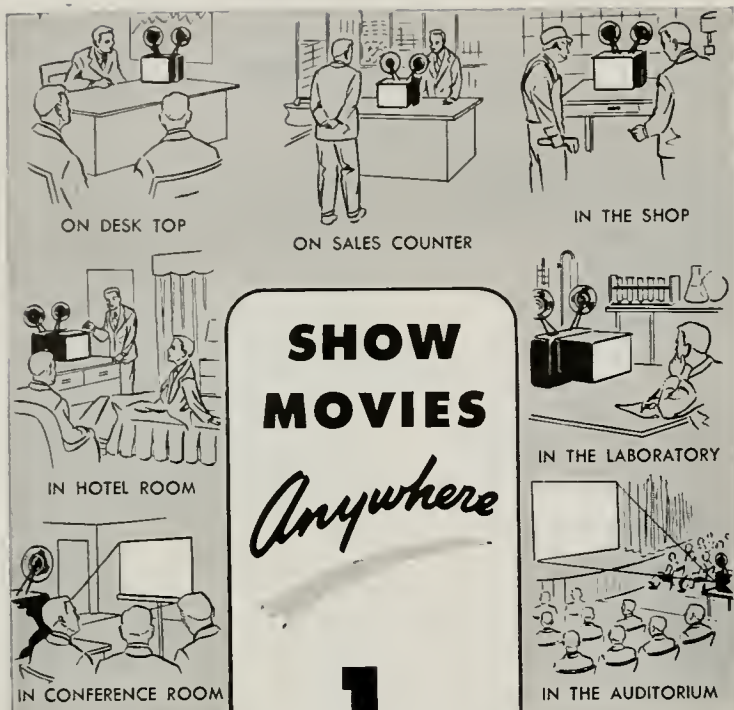
Produced for the American Petroleum Institute by John Sutherland Productions, this 13½-minute animation film in Technicolor provides a striking example of the modern business film which is designed primarily to gain and hold audience interest through the application of top-quality entertainment values, as a necessary ingredient to the effective communication of ideas.



Apart from a professional quality in story and continuity, "Destination Earth" is particularly noteworthy for its excellent design values. In several of its pre-release screenings, where this film was viewed critically by business executives, "Destination Earth" was regarded as demonstrating the only way in which any film can prove to be outstanding: by the application of superior creative and production values to each element of the motion picture.

As an executive of one oil company remarked, "Today's audiences are getting more critical every day. For the sponsor to get his money's-worth from business films these days, they have to be more than entertaining or informative—they have to be both."

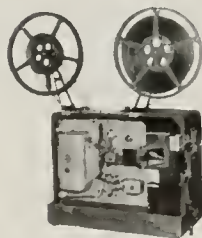
Business films that are both entertaining and informative—to assure maximum results—are films with the Sutherland touch.



with only **1** projector
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With built-in screen



With standard screen

Yes, we mean anywhere . . . even in lighted rooms. With the Duolite you can show 16 mm movies in many places that were never before practical. The Duolite has a large built-in TV size screen that gives you beautiful picture reproduction without the fuss and bother of setting-up a screen or darkening the room. Yet, when you want to use a standard external screen, the same projector can be used. Just a flip of the lever and you're ready to go.

The built-in screen allows movies to be shown anyplace you can set the projector down and plug it in. Think of that! Think what that could mean in terms of your doubling or even tripling the use of your films. Salesmen love the Duolite. It's so easy to set-up and operate. They don't have to lug around a separate screen and other equipment. Sales films can be shown right on the prospects desk without any disturbance at all. Any room big enough for a desk is big enough for a Duolite show.

Write today for free literature and complete specifications on the Duolite. If you wish, a demonstration can be arranged at no obligation.



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BUSINESS SCREEN

(Combined with See & Hear Magazine)

Issue Six • Volume Seventeen • 1956

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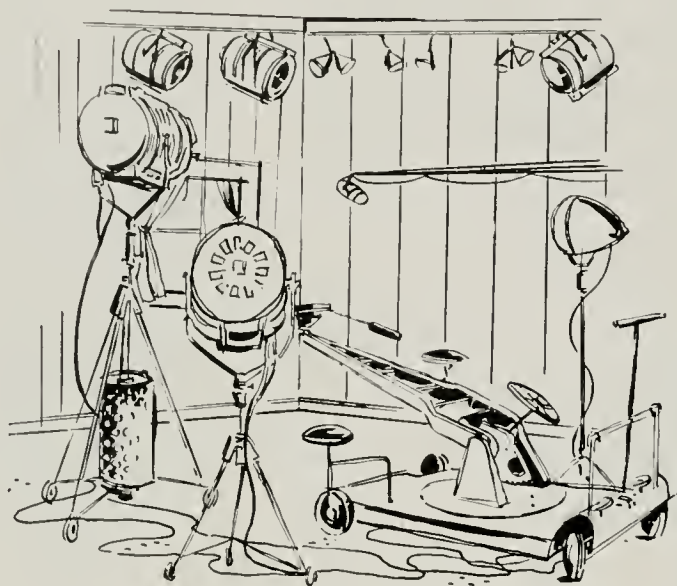
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SIGHT & SOUND

Alcoa's "Unfinished Rainbows" Has
15th Birthday and Same Records

★ *Unfinished Rainbows*, "dean" of industrial motion pictures, observes its fifteenth birthday this year with an attendance record surpassing first release figures for *Gone With the Wind*.

Aluminum Company of America, which released *Rainbows* in December, 1941, has reported that the film has been seen by 40 million persons and continues in strong demand.

Regarded as one of the top-ranking industrial films of all-time, the 40-minute motion picture in full color and sound offers a highlight history of the aluminum industry and of Alcoa. Filmed in Hollywood and Chicago by Wilding Picture Productions, Inc., it stars Alan Ladd as Charles Martin Hall, the young scientist who invented the process which made possible abundant and low-cost production of aluminum.

Audience of Over 40 Million

During the past decade and a half, *Unfinished Rainbows* has been screened 340,640 times before audiences totaling 40,203,315 by confirmed reports. The record, far exceeding that of any other industrial film, does not include numerous unreported screenings.

Over the years, more than 2,000 color prints of the film have been used. Currently, 790 prints remain in circulation, and constantly are being viewed by school classes, church groups, community gatherings, service clubs, and similar organizations.

As late as 1955, *Rainbows* was still drawing an annual attendance in excess of one million. A shortened version, *More Worlds to Conquer*, has been used by several theatre chains and now is screened daily at the Museum of Science and Industry in Chicago.

Company's First Major Picture

Unfinished Rainbows was Alcoa's first major effort in film production. Since that time, the company has made 20 other films. Some of these, such as *Curiosity Shop* and *This Is Aluminum*, follow the trail-blazing *Unfinished Rainbows* as educational and entertaining films for the general public.

Others, such as *New Horizons In Aluminum Brazing* and *Welding Advances with Aluminum*, deal with industrial techniques and processes. The 21 Alcoa films have compiled a total attendance figure of 73,871,720—not including public service television audiences.

Donovan Appointed Anasco's Advertising, Promotion Chief

◆ Con Donovan, Jr., has been appointed manager of Advertising and Promotion for Anasco, the photographic manufacturing division of General Aniline & Film Corporation, according to Robert M. Dunn, general sales manager.

Donovan formerly was associated with Fawcett Publications, American Legion Magazine and Dell Publishing Company. In his new position he will be responsible for coordinating all of Anasco's advertising and promotion activities. Winthrop Davenport continues as manager of the Advertising department.

* * *

Wilbur S. Edwards Appointed Distribution Head of EBF Film

◆ Wilbur S. Edwards, former general sales manager of CBS Television Film Sales, Inc., has been appointed director of distribution for Encyclopaedia Britannica Film Inc. Edwards has assumed the same capacity in the company's 16mm feature film subsidiary. Films 1 incorporated.

Edwards replaced Dennis Williams, who was vice-president and director of distribution until his retirement last October. Gordon Anderson, former EBF district manager for Michigan who served as acting distribution director after Williams' departure, has been reassigned to Canada to open the company's first regional office there—the first outside the United States.

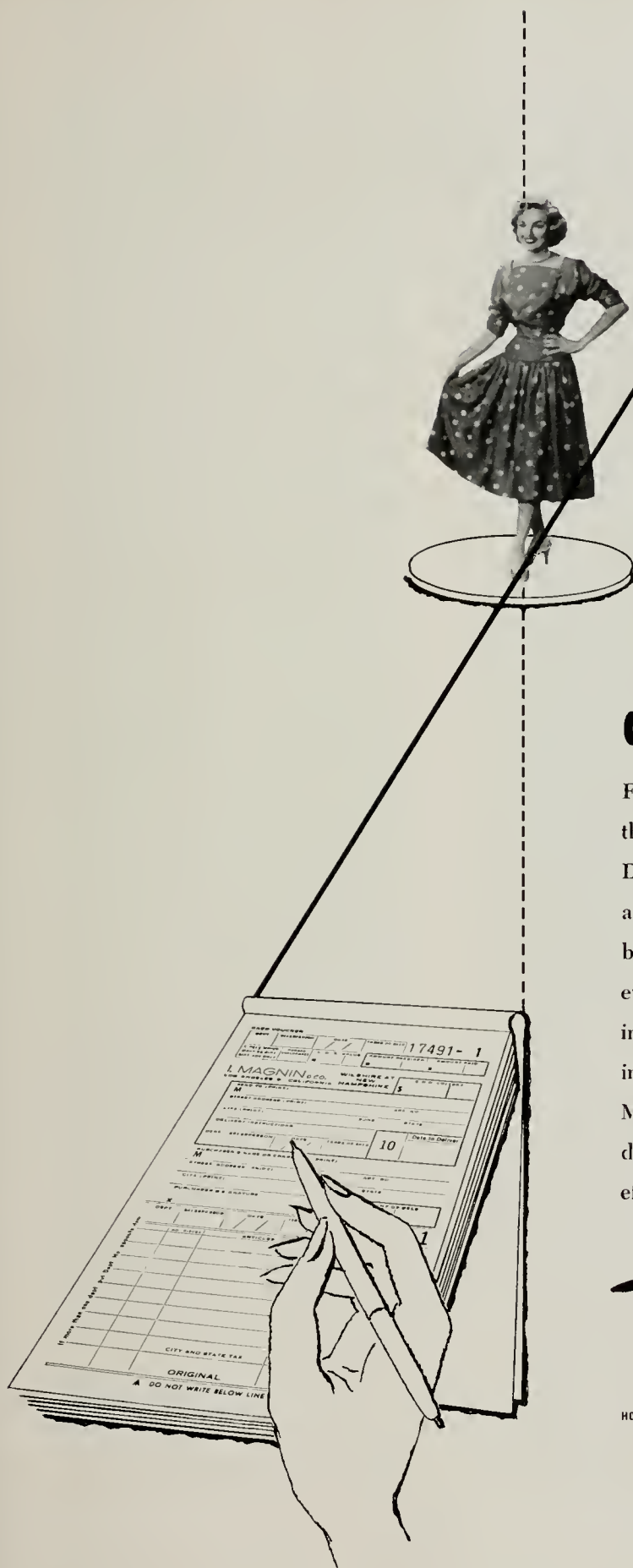
Edwards spent from 1945 to 1949 in Chicago as Midwestern sales manager for CBS Radio, then served as assistant general manager of WE in Boston. From 1950 to 1953, he was in Los Angeles, first in radio as manager of KNX and as manager of Columbia's Pacific Radio Network then in television as general manager of KNXT and of CBS-TV Pacific Network. He returned to New York in 1953 as general sales manager of CBS Television Film Sales, Inc.

* * *

John V. Tarleton Appointed Kodak Advertising Art Manager

◆ John V. Tarleton has been named as director of advertising art for Eastman Kodak Company. He will have general art supervision of photographic illustrations used in Kodak's national advertising literature, display material and packaging.

Tarleton formerly was art director of the Liggett and Myers division of Cunningham and Walsh, New York advertising agency. He is a specialist in photographic illustrative techniques.



a matter of form

From the simple salesbook used to record the sale of a pretty gown to the Automated Data Processing System employed by a complicated automobile assembly plant, business forms play a vital part in every commercial transaction. This is the important story effectively told in a highly interesting new film sponsored by MOORE BUSINESS FORMS, INC. — demonstrating that modern business efficiency is largely “A Matter of Form.”

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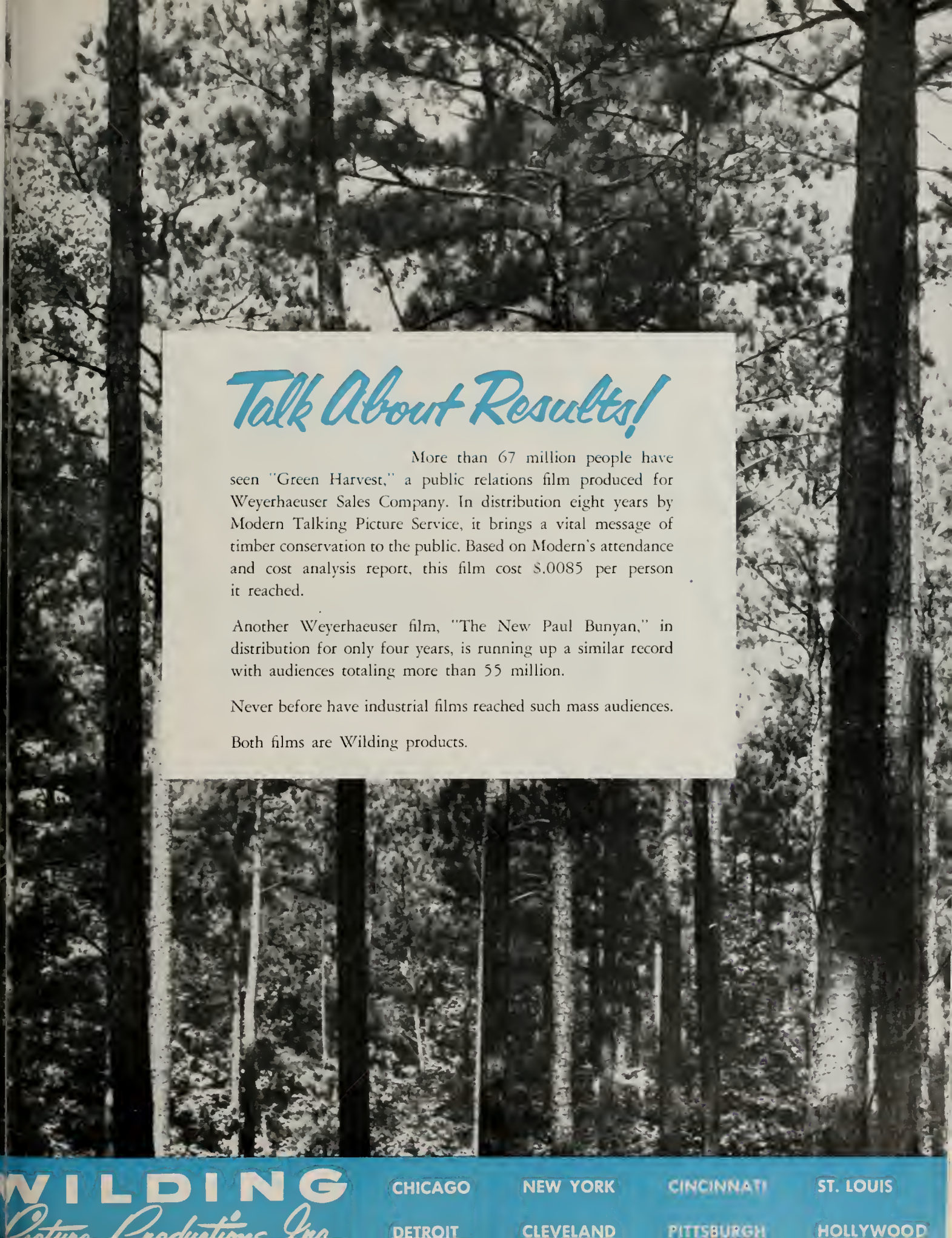
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Talk About Results!

More than 67 million people have seen "Green Harvest," a public relations film produced for Weyerhaeuser Sales Company. In distribution eight years by Modern Talking Picture Service, it brings a vital message of timber conservation to the public. Based on Modern's attendance and cost analysis report, this film cost \$.0085 per person it reached.

Another Weyerhaeuser film, "The New Paul Bunyan," in distribution for only four years, is running up a similar record with audiences totaling more than 55 million.

Never before have industrial films reached such mass audiences.

Both films are Wilding products.

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***Never Buy
Sound Slide-Film
Equipment
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McClure***

THE assembly of this machine is an invention, strongly protected by basic patents. This means that it is wholly unlike all other sound slide-film machines and cannot be imitated.

If you think all makes of machines are different only in detail you are set to make the blunder that has been made by more than a hundred others who have switched to us after finding they had bought inferior equipment.

This assembly makes sense. The sound is not constipated by routing through devious channels and around corners and through gauze, then projected sideways. Instead it has free access to every part of the room and is heard by the entire audience equally. One sound slide-film user clipped, "You may keep 'em awake on both sides of the hall."

You need not maneuver your audience to certain positions to enable them to hear. They can hear equally in all directions from the machine. This is a great fundamental advantage over old-style machines.

Before you buy machines compare our Picturephone with any or all other makes—a side-by-side test. You will find that our sound is far superior. Not only every word but every syllable is clear. This helps to keep your audience alert and interested. Your message really gets across.

Weights Only 13 lbs.

This stand-out machine weighs only 13 pounds—eight pounds lighter than machines of similar capacity. Why eight pounds of unnecessary weight could be carried around is more than anybody could explain. Over eight machines have been one of the black spots of sound slide-film since its inception.

Salesmen and others object to lugging them around—and sponsors have paid for many showings that were never run because of unwillingness to carry these heavy burdens. Men and women have been deprived of

Model L Picturephone

...only 13 pounds

the use of sound slide-film because they cannot carry a 21-pound machine.

Now we solve the problem with a superior machine weighing actually less than 13 lbs. One woman said, "It is lighter than my golf bag." Not only lighter but 133 cubic inches smaller is this remarkable machine.

This is a three-speed machine—33-1/3, 45 and 78 rpm—playing records as large as 16-inch—all kinds—standard, microgroove, and extended play. The pickup is of our own make, metal arm and base, with ceramic cartridge to be free from heat and humidity. Our machines are noted for their substantial pickups and for freedom from pickup trouble. The amplifier, also of our own make, has two tubes and disc rectifier, with full two watts output—plenty of sound for 100 people. Heavy duty 5-inch speaker releases this volume with the utmost clarity.

150-Watt Projector

The projector is the modern and highly efficient Q-3 of the Society for Visual Education, Inc. It has 150 watts, convection cooled, with coated three-inch focal length lens, and push-in threading. Simply push the film end into the slot and it is threaded—that's all. No gate to open. No danger of damaging film. Push in control knob and turn to get full frame on screen. It's framed.

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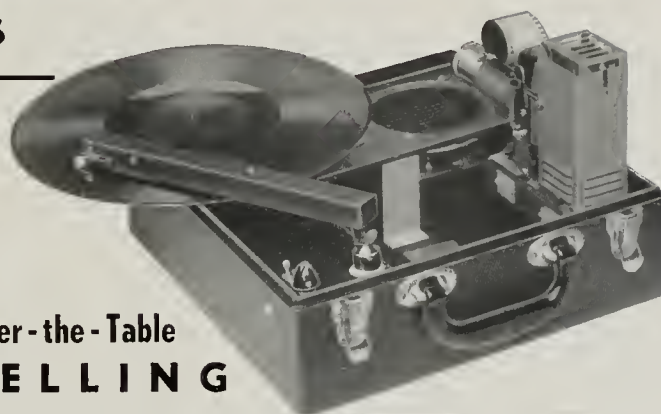
THE AMAZING LID

Here you have a screen for audiences of up to 12 people. The screen is shadow-boxed so you can run a picture in a lighted room. No distortion no matter how close up or how wide angle your viewing. You can have a picture up to six feet wide for large audiences, but for small groups this built-in screen is most convenient and better.

The screen is built-in so it cannot be lost.

Back of the screen is the compartment for carrying up to eight records, eight films, and the turntable. This is the only device ever invented to carry and protect records and films. It enables you to have a one-piece machine. No separate case for records and films. No separate screen except for audiences of more than 12. The Picturephone is a complete machine. No extras.

CAnal 6-4914



Over-the-Table SELLING

Sound slide-film originated as a training medium and is widely used for that purpose but in recent years another and larger use has sprung up.

There is a decided surge toward selling major products with sound slide-film. Life Insurance, Feed, Air Conditioning, Storm Windows, Farm Implements, House Insulation, Reducing, Home Appliances, Food Freezers, Cosmetics, Office Equipment, Machinery, Metal Houses, Truck Terminals, are some of the products being sold by sound slide-film and the list is increasing rapidly.

This is the perfect machine for such selling. The light weight makes it possible for everybody to carry it, women as well as men. The sound being evenly distributed, it does not matter where anybody sits. They all hear perfectly in every direction. Everything is in one case, machine, screen, records, films. You can set up and have your show running in 90 seconds.

Sound slide-film has proved itself to be a wonder worker in making sales. Results are fabulous—beyond all expectations.

Ask us for a free copy of "I Am the Greatest Salesman In the World." It will tell you why sound slide-film sells where salesmen fail.

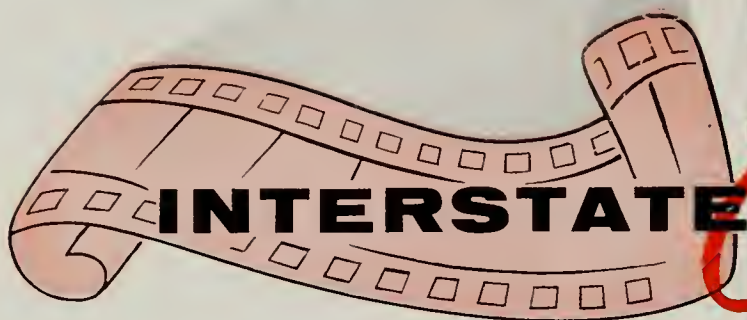
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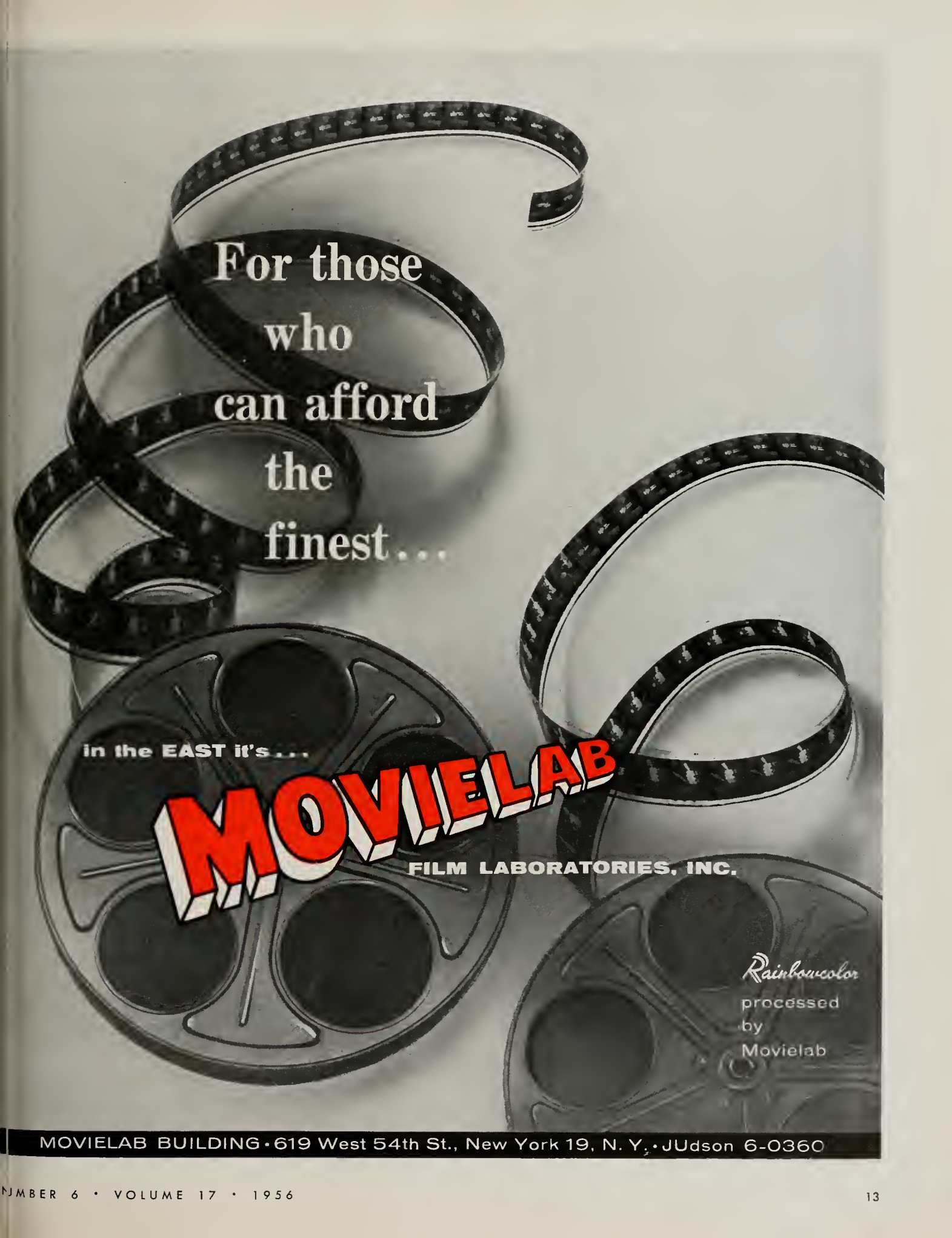
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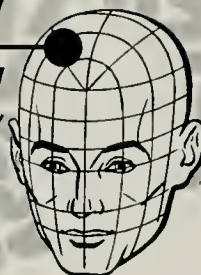
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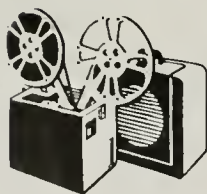
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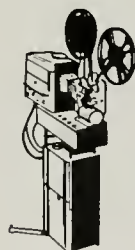
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VICTOR SOUND PROJECTORS



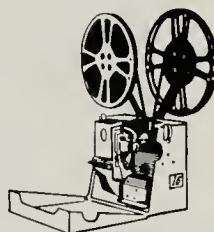
Available in three standard models: the Classmate 4, Assembly 10 and Sovereign 25.

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A portable arc projector that meets the needs of your largest assemblies. Supplies 1600 lumens on the screen, up to 25 watts speaker output.

VICTOR SILENT 16



Rheostat speed control, 2000-foot reel capacity, and single switch reverse standard equipment. Takes any wide screen lens.

VICTOR MAGNASCOPE V200T



A professional laboratory instrument that enlarges, projects microscopic specimens on wall screen or tabletop. Two classroom models available.



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Animatograph Corporation
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NEW YORK, CHICAGO



Quality Motion Picture Equipment Since 1910

AMA-Ford Picture Depicts Auto Traffic Safety Measures
★ Flagrantly in the face of a long, expensive campaign for traffic safety, automobile accidents continue to maim and kill. Though accident prevention remains as the essential goal, those concerned with safety leadership have sought measures to lessen the deadliness of accidents which do occur.

A new motion picture sponsored by the American Medical Association and the Ford Motor Company shows how safety features built into autos can eliminate an estimated half-million highway injuries, emphasized for a Special Congressional Subcommittee on Traffic Safety which visited the Ford Motor Company in August, the film contains a report on the effectiveness of the new automobile safety features introduced on 1956 cars.

Now Available for Showing

Released for public showing September 1, the new picture shows how the medical profession, crash injury researchers and the automobile industry are cooperating in a new approach to the highway accident problem. The documentary was made at the American Medical Association convention in Chicago where medical and scientific displays defined the accident problem and pointed to solutions.

In the film, John O. Moore, director of Automotive Crash Injury Research at Cornell University Medical College, says that if all of our nation's cars suddenly became equipped with five new safety features, "we could expect to reduce one-third the crash injuries we suffer."

"This would mean," Moore continues, "that one-half million persons annually would escape injury and a great proportion of all our deaths would be reduced to recoverable injury."

Five-Key Safety Features

The five features shown in the film are seat belts, safety steering wheels, safety door locks, an energy-absorbing instrument panel and visor padding, and a safety mirror.

Of their effectiveness, Moore rates, "We can state clinically that the severe crushing injury to the chest of the driver has been reduced by one-half by the safety steering wheel. The new safety door locks have significantly reduced the frequency of door openings during impact . . . in non-overturn accidents some designs have reduced this occurrence by 60%."

The same trend is resulting from the other features, he points out.

Ford film libraries at Dearborn, Mich., and other cities are accepting bookings.



IMPACT

Wherever impact expresses itself the result is strong action. Controlled impact is one of man's most powerful forces.

With a good motion picture which has all the other qualifications for success, it is the degree of impact that determines

how powerfully the story will impress its audiences and how long they will remember.

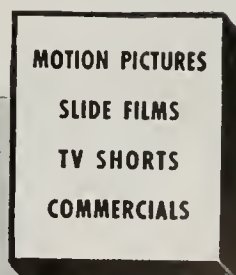
Sound Masters, in creating and producing, sees to it that a film has such impact as will put over its story with a deep and lasting impression.



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SOUND MASTERS, INC.

165 WEST 46TH STREET, NEW YORK 36, N.Y.



PLAZA 7-6600

NEW
HFC
AUTOMATIC FILM SPLICER

now... splice ANY type film with no frame loss



The HFC automatic film splicer uses a special transparent tape, perforated to match the film to be spliced and coated on one side with a pressure adhesive. The tape is pre-cut and rolled onto the film in register. The unit makes butt or overlap splices. The tape is rolled onto the film automatically from a precision spooler. Registration pins assure perfect lineup of film. Stock units are for 35mm positive film.



AP5-35—(35MM. MODEL)
AP5-16—(16MM. MODEL)
\$175 F.O.B. HOLLYWOOD



FILM-EDGE NUMBERING MACHINE

(Coding Machine)

An important aid and time saving device which enables the Film Editor to quickly tie together the picture and sound track in perfect synchronization is the HFC film edge numbering or coding machine. The machine numbers every 16 frames in 35mm. The 16mm model numbers every 40 frames. The numbering block generally consists of two letter wheels or one number and one letter wheel manually operated and four number wheels which move automatically and number the film from 0001 to 9999. All numbers can be reset by hand to begin at any number.

ENM-35—(35MM. MODEL)
ENM-16—(16MM. MODEL)
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AT BETTER DEALERS EVERYWHERE

Graflex, Inc., Will Market Ampro Recorders, Projector

♦ The Ampro tape recorder line and the Ampro Stylist 16mm sound projector are being marketed by Graflex, Inc., Rochester, N.Y.

The recorders and the projector are manufactured by the Amp Corporation, Chicago. Graflex and Ampro are subsidiaries of General Precision Equipment Corp., New York City. The products now being marketed by Graflex include the "Hi-Fi" two-speed tape recorder and the combination "Hi-Fi" two-speed recorder with A.M. radio; a console with a "tweeter-woofer" speaker combination; and the "Stylist" 16mm sound motion picture projector.

"The addition of the Ampro products to the Graflex line is another significant step in our continuing program of product diversification," commented H. A. Schumacher, Graflex' sales vice-president.

In addition to distributing through present Graflex outlets, the Ampro tape recorder line will continue to be marketed through appliance distributors, music stores and jewelry outlets which have handled these products in the past.

* * *

Keitz & Herndon Check Wins Todd Creative Design Award

♦ Colorful and film-symbolic, the newly-designed check of Keitz & Herndon, Dallas, Texas motion picture producers, has been selected "Check of the Month" by The Todd Company, Rochester, N.Y., a manufacturer of protected, insured checks and check writing equipment. The awards are made to stimulate the use of attractive checks as an advertising media.

The Keitz & Herndon check combines efficiency and company-product association. In turquoise, gray, black and red, the check's design includes an imaginative reproduction of an animated filmstrip of motion picture cameraman. The cameraman is repeated in a large silhouette, outlined by a modernistic motion picture screen. The screen is repeated in the lower right-hand corner for further product identification.

* * *

Bryant to Film Counselors, N.Y. as Coordinator of Production

♦ F. W. Bryant, Jr. has joined Film Counselors, Inc. as Production Coordinator.

He comes to his new position from Hartley Productions, Inc., where he was vice president in charge of production. He previously had a similar post with Robert Yarnall Richie Productions, Inc.

Technical pictures don't have to be too technical. Technicians are also *people*. Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn't tell a physicist or a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.

Technical Pictures by Audio...

Among our clients:

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Ethyl Corporation	The Texas Company
Ford Motor Company	Union Carbide & Carbon Corporation
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SMPTA Meets at Los Angeles:

Motion Picture Engineers

Honor 16 With Fellow Awards

★ Sixteen members of the Society of Motion Picture and Television Engineers will be presented with Fellow Award certificates on October 9th, during the Society's 30th convention in Los Angeles. These 16 bring to 256 the number of Society members who have been elevated to the grade of Fellow because "by their proficiency and contributions they have attained to an outstanding rank among engineers or executives of the motion picture or television industries."

Those members who will receive Fellow Award certificates in Los Angeles are: Willy Borberg, Head of Mechanical Engineering Department, General Precision Laboratories; Jasper S. Chandler, Research Engineer, Eastman Kodak; John W. DuVall, Technical Representative; E. I. du Pont de Nemours: Edward Furer, President, Producers Service Company; Edouard P. Genock, Manager Television Programming, Eastman Kodak; Herman M. Gurin, Engineer, NBC; Wilton R. Holm, Technical Associate, E. I. du Pont; and Robert G. Hufford, Physicist, Eastman Kodak.

Also, Fred Hynes, Director of Sound, Todd-AO; Warren R. Isom, Development Engineer, RCA Victor; Walter I. Kisner, Technical Editor, Motion Picture Film Department, Eastman Kodak; Frank L. Marx, Vice-President in Charge of Engineering, American Broadcasting Company; John B. McCullough, Director of Technical Services Department, Motion Picture Association of America; Richard O. Painter, Assistant Head, Experimental Engineering, General Motors Proving Grounds; Michael Rettinger, Acoustic Engineer, RCA; and John G. Streiffert, Physicist, Research Laboratories, Eastman Kodak.

Color Photography Expert Will Receive Kalmus Gold Award

★ Dr. Wesley T. Hanson, Jr., head of the color photography division of the Eastman Kodak Research Laboratories, has been selected as the first recipient of the Society of Motion Picture and Television Engineers' Herbert T. Kalmus Gold Medal Award. Presentation of the award will be made during the Society's 30th convention in Los Angeles.

The Kalmus Medal is awarded for "outstanding contributions in the development of color films, processes, techniques or equipment useful in making color motion pictures for theatre or television use." Dr.



Dr. Wesley T. Hanson

Hanson was selected for his contributions to the ideas and concepts upon which the production of Eastman Color negative, color intermediate and color print films are based, including the use of color couplers and analysis of photographic characteristics and color requirements for films used in professional color motion picture photography.

Dr. Hanson joined Eastman Kodak in 1934. In 1936 he entered color photography development department, and, with the exception of two years' work on the Manhattan Project, has since devoted his efforts to color photography.

Miller, Mansfield Move Up at Pathe Laboratories, Inc.

♦ Two executive promotions have been announced by Pathe Laboratories, Inc.: Arthur J. Miller has been appointed general manager of Eastern operations. Lew Mansfield has been named plant manager of Pathe's New York laboratory. The two promotions come at a time when business volume at Pathe, a Cheapeake Industries, Inc., subsidiary, is running at record levels.

Miller has been technical director of Pathe Laboratories. In his new post, he will supervise the business handled by Pathe's New York facility, a large high-speed redeveloping and printing lab. Mansfield will head the plant's production.

Miller came to Pathe from American Optical Company last April. He had directed AO's motion picture printing department. Earlier, he was a vice-president of Republic Pictures Corp. and general manager of the Eastern division of Consolidated Film Industries, processing subsidiary of Republic.

Mansfield joined Pathe in 1939, setting up controls for the New York newsreel lab. In 1943, he joined Pathe's color film development division. Motion pictures processed under his supervision have won special notation for color excellence at the Cannes Film Festival.

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T.V. and Motion Picture Studios

New **PROFESSIONAL JUNIOR**

Adjustable wood **BABY TRIPOD**

—for Prof. Jr. friction
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Has substantial shae and spur
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25" extended —17"
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SMALL **GYRO**
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Two speeds—slow and fast
—for both panning and tilting.
Helps you capture fine scenic views
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\$600

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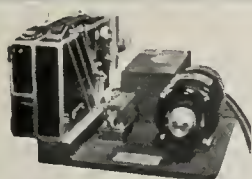


Imagine being able to use two 5000 watt units
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Kit contains 2 light heads, 2 Superior stands and
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Packed in compact case.

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STOP MOTION MOTOR
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Runs forward or reverse, 110
AC synchronous motor with frame
counter. May be run continuously
or for single frames. Camera
mounts without special tools.

\$550

Also available — Stop Motion
Motors for 16mm—35mm B & H,
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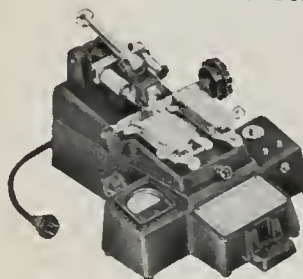
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FOOTAGE TIMER

Dual model for both 16mm
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16mm operating at 36 feet per
minute—or 35mm operating at
90 feet per minute . . . or both
in synchronization.

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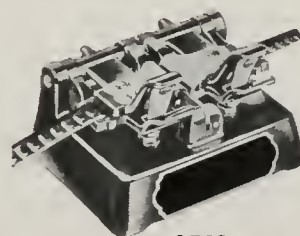
Single model, either 16mm or
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GIVES PERMANENT SPLICE
IN **10 SECONDS!**



Especially good for splicing magnetic
film. Butt Weld type for non-perforated
or perforated film. 16mm, 35mm or
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HOT FILM SPLICER

Model R-2 for 35mm silent and sound
film. Precision construction makes it easy
to get a clean, square splice with accu-
rate hole spacing. Nothing to get out of
order. **\$65**

Also Bell & Howell 8mm, 16mm and
35mm Hot Splicers and B & H Labora-
tory model Fast Splicer.

Prices subject to change without notice

*9.5mm Lenses in 16mm C mount. 18.5 (extreme wide angle-flat field) Lenses
available in mounts for all 35mm Motion Picture Cameras. *PHOTO RE-
SEARCH Color Temperature Meters. *Electric Footage Timers. *Neumade
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Medical Film Workshop Set for Calvin Company in February

★ A Medical Motion Picture Production Workshop will be held at the stages of the Calvin Company in Kansas City, the 4th, 5th and 6th February, 1957. The special interest Workshop will be open to anyone interested, with a tuition fee of \$6 per person covering all sessions the three days and nights, including a banquet.

Invitations will be extended through the Army, Navy and Air Force medical services, the American Medical Association, the Biological Photographic Association, the Medical Audio-Visual Institute, the Association of Medical Illustrators, the U. S. Public Health Service, and the Veterans Administration. The VA is planning to send 85 of its personnel.

Developed in cooperation with the audio-visual authorities of a number of medical organizations, the Workshop will present several medical film specialists. Among those featured on the program will be Ralph Creer, director of Motion Pictures and Medical Television, American Medical Association; Mervin W. LaRue, president of Mervin W. LaRue, Inc.; Dr. Joe Barkee, Department of Anatomy, Duke University School of Medicine; Dr. David R. Head, Department of Audio-Visual Education, University of Kansas Medical Center; Sy Wexler, Churchill-Wexler Film Productions, and Warren Sturgis, Sturgis-Grant Productions, Inc.

The Calvin Company cautions that the Medical Workshop is not to be confused with Calvin's own no-obligation Annual 16mm Motion Picture Production Workshop, the date of which is to be announced later.

Detailed information on the workshop can be obtained from: The Medical Motion Picture Workshop, The Calvin Company, 1105 Truman Road, Kansas City 6, Missouri.

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Audio-Visual Aids Specialist opening with Texas Forest Service at College Station. Position requires knowledge of still and movie photography, radio, and TV work. Starting salary \$4500 per year, 10 working days vacation plus holidays.

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"Poor lighting is no problem with Du Pont 931 Film!"

... says Paul Hartlaub, Public Relations Department, Coca-Cola



Du Pont Technical Representative Norman Cutler (right) discusses film with Paul Hartlaub. Cutler keeps the promotional staff at Coca-Cola well informed of latest technical developments.

Paul Hartlaub takes a keen interest in every member of his prize-winning Coca-Cola Swimming Team, sponsored by the Coca-Cola Bottling Works, Cincinnati, Ohio. He watches the progress of his boys closely—often with a camera.

"You can't beat a motion picture for showing a swimmer his mistakes," says Mr. Hartlaub, "and Du Pont Type 931 gives consistently good images, despite poorly lighted pools. It's a fast film, which is easier to process than any I've ever used."

These features also make Type 931 a favorite for industrial work. It's the ideal film for plant training movies or time and motion studies under available light. With Du Pont Type 931 High Speed Rapid Reversal Motion Picture Film, processing can be completed in a matter of minutes—ready for projection.

Why not take advantage of the high speed,

fine grain structure and rapid processing features of Type 931 in your own work?

FOR MORE INFORMATION ask your nearest Du Pont Sales Office or write: Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Toronto.

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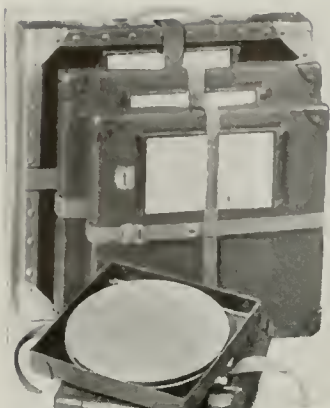
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♦ The advertising pages of **BUSINESS SCREEN** offer the finest in products and services available to all film users.

Chicagoan Awarded High Professional Honors As —

Biological Photographic Association Holds 26th Meeting;

Louis Schmidt Award Given to Mervin W. LaRue, Sr.

★ Mervin W. LaRue, Sr., president of the Chicago medical motion picture studio which bears his name, is the recipient of this year's Louis Schmidt Award, highest honor conferred by the Biological Photographic Association. LaRue was chosen for the honor, his citation stated, in recognition of his "Outstanding contributions to the progress of biological and medical photography—especially in the realm of motion pictures."

The award, which consisted of a diamond studded gold key and the citation certificate, was made at the Association's Annual Award Dinner, during its 26th Annual Meeting at the Powers Hotel in Rochester, New York, August 30.

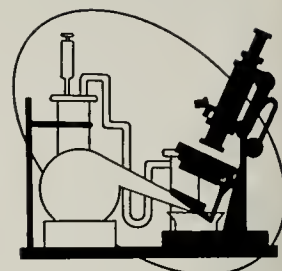
Clinic and Research Membership

The Biological Photographic Association is an organization of photographers working in the clinics and research organizations of the United States and other nations. The

Association gave attention to some 30 motion pictures designed as tools in medical research and the dissemination of medical knowledge.

Five motion pictures received awards of merit from BPA. They included: *Preparing for Surgery*, submitted by Warren Sturgis, president of Sturgis-Grant Productions, Inc., New York; *Man Against a Fungus Stem Rust of Wheat*, submitted by Maurice L. Constant, Ottawa, Canada; *Dynamics of the Tubercle*, submitted by David S. Ruhe, M.D., Kansas City, Kansas; *Hela Cell Strain*, submitted by Wynne S. Eastman, Houston, Texas, and *Mitosis and Meiosis*, submitted by E. L. Richardson, Bloomington, Indiana.

Members of the Association were polled on the use of television in medical education and two speakers dealt with the subject. First Lt. Stephen P. Dittmann, chief of the Medical Audio-Visual Department



at Walter Reed Army Institute of Research in Washington, spoke on "The Medical Illustrator and Television." John K. Mackenzie, program director of the color television unit of Smith, Kline & French Laboratories, covered the future of medical color television and its use in small institutions.

Demonstrations, Films on Program

Among demonstrations were a slow-motion analyzing projector and a color motion picture of the reproductive cycle of a king cobra. Production of films on neuropsychiatric patients was a discussion topic.

Henry Lou Gibson, photographic editor of Eastman Kodak Company

(CONTINUED ON PAGE 24)

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of America's
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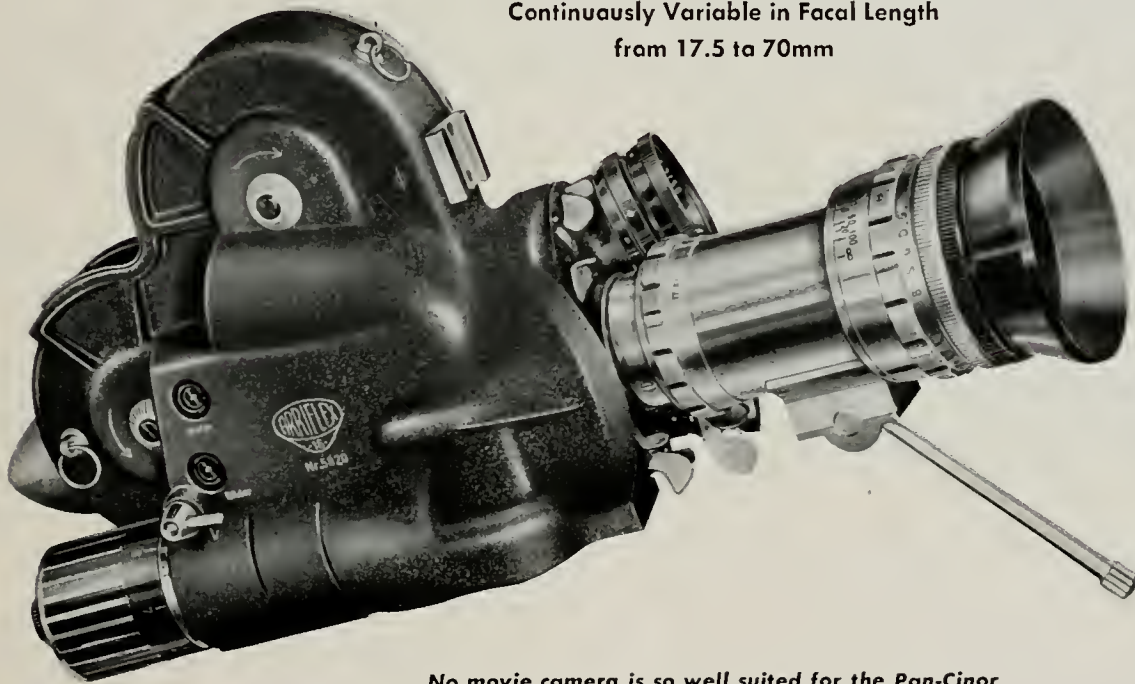
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NEW ARRI PAN-CINOR 'ZOOM' LENS

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Continuously Variable in Focal Length
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*No movie camera is so well suited for the Pan-Cinor
Varifocal Lens as the ARRIFLEX 16.*

By simply moving a lever, you can vary the focal length of this lens from wide angle to telephoto — and back — smoothly. You observe the results while actually shooting, as you view the image through the Arri Pan-Cinor lens in the Mirror Reflex viewing system of the Arriflex. No external finder is needed.

Other lenses need not be removed, because the divergent lens turret of the Arriflex 16 permits two other lenses to be used without optical or physical interference.

It is easy to follow moving subjects and it saves expensive "dolly" shots as the camera can remain in one position and a dolly effect obtained by varying the focal length of the lens.

SPECIFICATIONS

Varifocal Range	17.5mm to 70mm
Aperture Range	f:2.4 to f:22
Focusing Range	6½ feet to Infinity

*Built-in Lens Hood/Filter Holder for
Series VIII Accessories*

\$399⁷⁵

Note: The Arri Pan-Cinor is not interchangeable with the standard model, nor can the standard model be converted for use with the Arriflex.

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200 East 56th Street

CHICAGO
16 East Ontario Street

BIOLOGICAL MEETING:

(CONTINUED FROM PAGE 22)

medical sales division, was reelected president of BPA. The five-day meeting began with technical talks by color experts from Kodak, Ansco, Bausch & Lomb Optical Company and the medical illustration service of the Veterans Administration Hospital, Denver, Colorado.

* * *

Grocer Credits NARGUS Film for Inspiring His Employees

★ Verifying the value of visual aids in training and inspiring employees in retail food operation is a field report article in the September issue of NARGUS Bulletin, publication of the National Association of Retail Grocers of the United States.

Written by Roland E. Toevs of Economy Cash Stores in Idaho, the article tells how one NARGUS slide-film, *A Miracle in Your Market*, originally intended for consumer education, has become an employee morale builder.

Bucking the shortage of food store personnel in towns where his stores are located, Toevs purchased a projector and invested in films and employee training booklets. He schedules employee training meetings once a month and managers' meetings every two weeks. Toevs says that films like *Miracle in Your Market* have transformed his store staff into a loyal winning team.

Miracle in Your Market shows the work and responsibility of the retail grocer and the store's importance in the community.

"It gives a real boost to the employees where it points out that food stores work is important and often a stepping stone to higher paid careers. It does indeed lift their sights," Toevs reported.

(The NARGUS slidefilm program is included in the Trade Association Survey in our next issue.)

* * *

Geigy Dyestuffs Film Shows Moth Damage

★ Now available to 16mm audiences is a 26-minute sound film *Insects Astry*, sponsored by Geigy Dyestuffs. Made in Switzerland, the film shows evolution of wool-eating insects, once nature's scavengers, but today highly destructive pests. Development of moth-proofing compound, Mitin, is pictured. Send requests to Mitin Dept., Geigy Dyestuffs, Aidsley, New York, for free loan.



David H. Fulton

Office Management Association Names Fulton Films Chairman

★ David H. Fulton, assistant treasurer of the Eastman Kodak Company, Rochester, N. Y., has been appointed national chairman of the 1956-57 Films Committee of the National Office Management Association. Fulton is office manager of Kodak Office, the company's administrative headquarters, and treasurer of Eastman Kodak Stores, Inc. The appointment was made by Floyd Guillot, international president.

The 16,000-member association seeks to improve management through the development and adoption of better office standards and techniques. Headquarters is at 132 West Cheltenham Avenue, Philadelphia 44, Pennsylvania.

* * *

USIA Films "Atoms for Peace"

◆ A 20-minute film report for the United States Information Agency is being produced by Information Productions, Inc. Titled *Atoms for Peace - Advancement*, the report deals with the current status of peacetime uses of atomic energy. It will be distributed abroad as part of a continuing series of films on this important world topic.

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in 60 point size

Available in 36, 48
60 and 72 pt. sizes

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RCA VICTOR CUSTOM RECORDS *tell* your story perfectly . . . give full range to voice, music and special effects. RCA Victor's exacting sound reproduction adds an exciting new dimension to slidefilms, complementing every mood you create in pictures.

And available with each order: RCA Victor's unique music library with a choice of more than

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The price is in line with anything in the field — the quality is RCA Victor's alone!

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In Canada, call Record Department, RCA Victor Company, Ltd., 1001 Lenoir St., Montreal, Quebec. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y.—JU 6-3800.



Versatile New Projector for Filmstrips or Slides. Bell & Howell's Specialist multi-purpose projector handles a variety of requirements: single or double frame filmstrips or 2x2 slides. Runs manually or accepts Selection tray-loading changer. Adapts quickly to sound with DuKane Recordmaster.

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FINER PRODUCTS THROUGH IMAGINATION

Bell & Howell



Bell & Howell JAN throws twice as much light as a standard 1000-watt, 25-hour projector. Excellent for large meetings.



Bell & Howell Specialist tape recorder has unique 4-speaker sound system. Ideal for rehearsals, conferences, sales training.



Filmosound 385 Specialist is famous for amplifier and speaker power, jeweled parts for longer life, flickerless projection.



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"Hurricane Watch" Depicted in Weather Bureau's Film

★Recent dispatches that weather will be the most potent weapon of the future probably came as something less than news to the United States Department of Commerce Weather Bureau. *Hurricane Watch*, a new 15-minute motion picture sponsored by the Weather Bureau, suggests that the bureau is well-aware of weather's ability to destroy.

As part of its public information campaign on hurricanes, the bureau is sending 150 prints of *Hurricane Watch* to Weather Bureau stations in all coastal states from Texas to Maine. Prints of the film also are being sent to all state film depositories for frequent showings to civic groups, schools, clubs, and private organizations.

In black and white, the film shows dramatic scenes from past hurricanes and the damage caused by high winds and water. It describes methods used in locating and tracking hurricanes, shows how advisories and warnings are disseminated and the safety precautions that should be taken to minimize loss of life and property.

The Weather Bureau also has released two one-minute spot film announcements for television—*Hurricane Watch* and *Hurricane Warning*. A "hurricane watch," the bureau defines, is issued as advance information to particular areas when all interests should keep advised on the progress of a hurricane until all possibilities of danger have ended. "Hurricane warning" is issued by the bureau for particular areas when winds of 75 miles per hour or higher are expected as a result of a hurricane.

The new 16mm film, *Hurricane Watch*, was produced by the Motion Picture Service of the Department of Agriculture. *Tornado*, a similar Weather Bureau film on the tornado warning service which was issued last spring, has been seen by an estimated 40 million persons.

Arrangements for showings of *Hurricane Watch* to 16mm groups, schools, etc., or on tv may be made by contacting the nearest Weather Bureau office or the nearest State Film Depository. Further information can be obtained by writing to: Chief, U.S. Weather Bureau, Washington, D. C.

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NEWSREEL: PICTURE TRENDS OF THE MONTH

29 American Films Are Presented at Edinburgh, Venice Festivals

TWENTY-NINE MOTION PICTURES, of American origin, including sponsored, school-produced and syndicated films, were honored at two of Europe's late summer arts festivals — Edinburgh, Scotland, and Venice, Italy.

Leading the documentary parade with a certificate awarded at both events was the universally appealing *Helen Keller in Her Story*, an Information Productions, Inc., "living biography" being distributed as part of the Louis de Rochemont *Our Times* series.

Sponsored winners among the 19 films recognized at Edinburgh included: *Belgium — Where the Past Meets the Present*, a culture contrast study sponsored by the California Texas Oil Co., Ltd., and produced by Ernest Kleinberg; *A Changing Liberia*, which depicts the country's socio-economic progress, sponsored by Firestone Plantation Company and produced by Vogue-Wright Studios, Chicago.

"Dragon Slayer" Explains Security Program

The Dragon Slayer, which explains a security plan to employees of E. I. du Pont de Nemours & Co., Inc., produced by John Sutherland Productions, Inc., was honored at Edinburgh as were *A Place to Live*, sensitive portrayal of the problems of the aged, produced by Dynamic Films, Inc., for the National Social Welfare Assembly; *Sappy Homiens*, a cartoon-style warning spon-

sored by the American Cancer Society; *U.S.A.*, a documentary produced for Pan American World Airways, Inc., by Henry Strauss & Co., Inc.; *The World that Nature Forgot*, an unusual trip into the world of plastics, sponsored by Monsanto Chemical Company, and produced by MPO Productions, Inc.

Other documentaries acclaimed at Edinburgh were: *The Face of Lincoln* and *Bunker Hill*, produced by the University of Southern California; *A Family Affair*, produced by Affiliated Film Productions with the Mental Health Film Board; *Human Heredity*, produced by E. C. Brown Trust; *Mellah*, produced by Women's American ORT; *Color Lithography. An Art Medium*, produced by the University of Mississippi; *Date with Dizzy*, produced by Brandon Films; *The Gold Seeker*, produced by Argus Films; *The Jazz Age*, produced by the National Broadcasting Company; *Labyrinth*, produced by Joseph Wedeen; and *The Naked Eye*, produced by Camera Eye.

Nine Films Are Honored at Venice Festival

Nine films were selected for final screening (honor presentation) at the 1956 Venice Film Festival. Besides the Helen Keller film, the select list included: *Dynamics of the Tubercle*, sponsored by Charles Pfizer & Co.; *Challenge on the Lake*, produced by Marathon TV Newsreel, Inc.; *The Big City*, produced by Charles Guggenheim & Associates; *The Story About Ping*, produced by Weston Woods Studios; *Mooti — Child of New India* and *Apryl and Her Baby Lamb*, both

(CONTINUED ON PAGE SIXTY-TWO)

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CAPTAINS COURAGEOUS
Spencer Tracy, Lionel Barrymore

DAVID COPPERFIELD
W. C. Fields, Lionel Barrymore

PRIDE AND PREJUDICE
Greta Garbo, Laurence Olivier

BOYSTOWN
Spencer Tracy, Mickey Rooney

YOUNG TOM EDISON
Mickey Rooney, George Baneroff

TALE OF TWO CITIES
Ronald Colman, Basil Rathbone

TREASURE ISLAND
Wallace Beery, Jackie Cooper

NORTHWEST PASSAGE
Spencer Tracy, Robert Young

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Kindly advise us how and when we may receive the above feature films for showing in our school. We are also interested in receiving information on new titles as they are released.

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TITLE _____

16 mm FILM USERS who welcomed the recent M-G-M announcement reprinted above will be doubly gratified to learn that Films Incorporated has been chosen as the exclusive 16mm distributor for these world-famed M-G-M features and short subjects. . . . The eight films listed above are but a sample of the more than 250 M-G-M feature classics *immediately available* to you . . . they are listed in the new Films Incorporated M-G-M catalog supplement now off the presses. . . . For first choice of subjects and booking dates, be sure to fill in the coupon below. Mail today for your advance copy of this complete list of M-G-M subjects . . .

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Shell Oil Film Dramatizes "The Story of Oil Marketing"

★ How oil is sold and how young men can prepare for careers in oil marketing is shown in a 27-minute color motion picture, *The Story of Oil Marketing*, sponsored by Shell Oil Company. Devised for public relations and personnel recruitment, the new film was previewed in New York City for business and advertising news editors and editors of educational and petroleum trade publications.

A simple story of economic principles and the jobs that put the principles to work, the film begins with an animated sequence of a lady shopping for fish in a supermarket. This cartoon explains what modern marketing is and how it serves the public, how competition forces each manufacturer to make the best goods he can and offer them with the best possible service. Good service, it shows, means getting products to the customer when and where and how the customer wants them.

Job Opportunities Dramatized

The second part of the film, shot on location in New York and New Jersey, carries the recruitment message, dramatizing the experience of a college student who gets a summer job in a service station. He sees how scientist-engineer-salesmen provide products and service for motorists, railroads, airlines, farms, homes and industries.

The student learns about job opportunities. He returns to college in the fall to complete his course and begin his career in oil marketing.

The Story of Oil Marketing was produced by Transfilm, Inc., New York. It is the fifth in the company's *This Is Oil* series, a motion picture portrait of the entire oil industry. Other films in Shell's library, all available on free loan, include popular treatments of aviation and scientific subjects.

Available from Shell Libraries

Prints are available for showings to social and civic organizations, church groups and schools. Shell film libraries are in New York, Chicago, Houston and San Francisco. 

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- "CREATIVE SELLING"
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- "ARE PROSPECTS DIFFERENT?"
- "PRIDE IN PRICE"
- "CLOSE ISN'T CLOSED"
- "HUMAN RELATIONS IN SELLING"

You may obtain a preview
* without obligation.

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**Rocket Pictures
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Nationwide Recruitment Drive:

"Health Careers" Shows Opportunities for Youth

★ *Health Careers*, a new 13½-minute motion picture, is the visual activator in a nationwide recruitment campaign—Health Careers Project—sponsored by the National Health Council with the support of The Equitable Life Assurance Society of the United States. Released September 15, the film vivifies vocational opportunities promoted in the project's Health Careers Guidebook and supporting publications.

Like the project publications, the motion picture is being distributed on a free loan basis to community groups, schools and television. Developed with the guidance of 20 consultants representing secondary education and school counseling services and the health professions. *Health Careers* reflects the keynote of the Health Careers Project—"Partners for Health."

Concept of Community Health

The film rapidly documents the project theme that health is a community affair, a partnership of many private and public health agencies working together to maintain the health of everyone. The new concept of total community health has resulted in a wide and numerous variety of career opportunities. Unless these jobs are filled, the community will not fully benefit from the advances in public health and medical technique.

Produced by Wilding Picture Productions, Inc., *Health Careers* introduces the nation's youth, their parents, teachers, counselors and the general public to the needs and opportunities in health. The film previews the who-what-why-where in the field of health, offering intimate glimpses of several "helping" professions and how they serve the community. A question-raiser, the picture is meant to excite discussion and lead prospects to a careful consideration of the jobs detailed in the project publications.

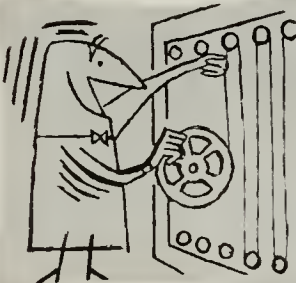
Shows Broad Field of Jobs

Health Careers covers work in hospitals, health departments, industry, schools, private practice and community agencies. Young people looking for a challenge and an opportunity see actual health workers doing their jobs. They discover that they can be partners for health in such different places as a school cafeteria, a corner drug store, a research laboratory, a veterinary hospital. They see opportunities in

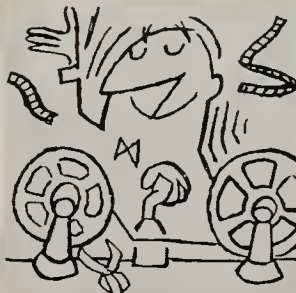
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"Gotta have a screening tomorrow night."



... develop



... edit



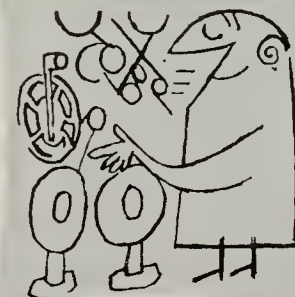
... package



"Yes sir we'll get it there . . . on time!"



... record

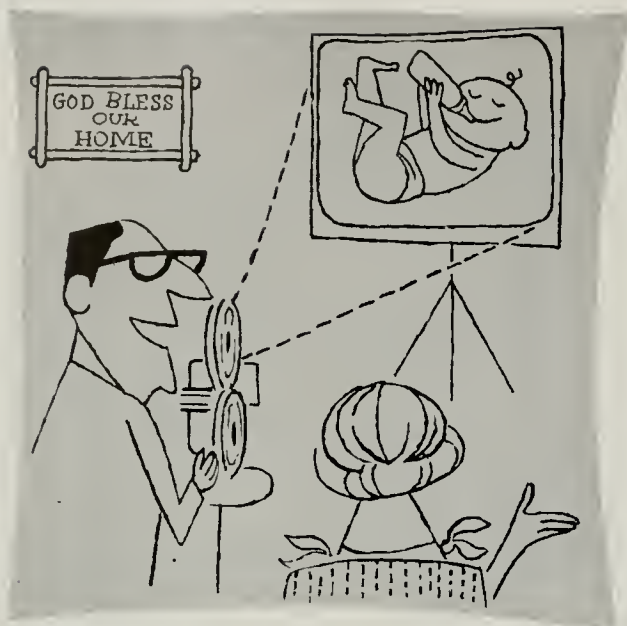


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Lawrence 6-4634

CAREERS IN HEALTH:

(CONTINUED FROM PRECEDING PAGE)

physical and mental health work, jobs of stern educational requirement, jobs demanding no special training.

Initial distribution of *Health Careers* includes prints to major national voluntary health agencies, the Departments of both Education and Health in all states, and major public service film libraries. Supplementing this free loan distribution, prints are being sold for \$25. Additional information on obtaining prints may be secured from: Health Careers, National Health Council, 1790 Broadway, New York 19, N. Y.

Sponsored Film Distribution Discussed in Modern Booklet

♦ "A film must be regarded as an investment, and there is no return on that investment until the film is seen and heard by the people it was intended to reach." These words preface a 20-page booklet outlining facts about the distribution of business public relations films compiled by Modern Talking Picture Service, Inc.

Now being distributed to advertising and public relations executives and film producers, the Modern booklet is entitled "The Opportunity for Sponsored Films"—with the subtitle, "How to Make Your Program Successful." Modern has specialized in the distribution of sponsored films for 25 years. Last year, the booklet states, more than 58,000,000 people saw films from Modern in group showings. Over 500,000 16mm projectors are in use among these groups.

Besides 16mm group audiences, the booklet lists theatres, television and rural roadshows as the channels of sponsored film distribution. The booklet discusses the audience potentials in each channel, citing typical measured results from a number of case histories. Modern uses these channels of distribution in serving over 200 clients, including 31 of the top 100 industrial companies listed by Fortune Magazine.

Copies of the booklet are available without obligation to business executives from Modern Talking Picture Service, Inc., 3 East 54th Street, New York 22, N.Y.



YOUR NEW EMPLOYEES

With proper induction and job instruction they will be more effective, happier employees. This means less personnel turnover, better work foster, more efficiency and increased productivity.

It's up to your supervisors. It can be accomplished!

Show your supervisors how with:

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part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

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Film Message Gets Results:

"Man of Action" Is Arousing Civic Pride

★ *Man of ACTION*, the color cartoon film that pits the "Devil" against "Mr. Average Citizen," has proved to be more and more an effective weapon in combatting rundown neighborhoods and spreading slums. According to James E. Lash, executive vice-president of the American Council to Improve Our Neighborhoods, there are numerous reports that the motion picture, *Man of ACTION* has resulted in the creation of local citizens' committees interested in community programs of conservation, rehabilitation and redevelopment.

Aimed to Halt Slum Spread

The 13½-minute movie, which was produced to alert citizens to the need for halting the spread of slums and the down-grading of established neighborhoods, has been seen by an estimated thirty million persons in clubs, civic associations, community betterment leagues and on television, according to Association Films, Inc., national distributors of the film.

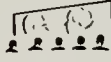
A recent example of the film's effectiveness was cited by Mr. Lash: "In St. Louis, a property owners' association had become rather inactive and some of the residents were aware that the neighborhood seemed to be on the decline. *Man of ACTION* was shown at an annual meeting, whereupon the group decided immediately to hold another meeting for the specific purpose of devising measures to be taken to upgrade the neighborhood and conserve it as a fine residential area."

Continental Can Gave Funds

Produced by Transfilm Incorporated and contributed to *ACTION* by the Continental Can Company, *Man of ACTION* tells about an average citizen who comes to grips with an envoy of the Devil in his crusade to awaken the people to the danger of rundown neighborhoods and inadequate housing. The film dramatizes the importance of the individual, in concert with members of his community, as the spur to action in the cause of better communities.

Association Films reports that demand for the film has been heavy with 3,906 community showings recorded to date to an audience of 275,000 persons. Television program directors have also shown keen interest in programming the film as a public service feature. It has been televised 266 times since January.

One good look will tell you

NO MATTER WHAT KIND OF SCREEN  YOU NEED, FROM THE GIANT DA-LITE ELECTROL  TO THE PORTABLE TABLE-TOP DA-LITE JR.,  YOUR OWN EYES   WILL TELL YOU TO CHOOSE DA-LITE—THE FAVORITE  SINCE 1909. SEE YOUR DEALER  FOR A FREE DEMONSTRATION!



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New wall and ceiling screen at a budget price! Famous White Magic glass-beaded, Mildew and Flame-resistant fabric, decorator-designed copper-bronze case with matching borders. Can be put up in seconds!

30" x 40" — 72" x 96"
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Electrically-operated screen with AUTOMATIC SAFETY STOPS! Flip the switch and screen unrolls to correct picture size and automatically stops. Flip it again and the fabric rolls back inside the case. Shipped ready to hang, plug in and operate.

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Mitchell Camera Films full color panoramic views of Roman Soldier sequence from the Bob Jones University Film, "Wine of Morning."

UNIVERSITY MAKES FEATURE FILM

University Film Production Unit Shoots Full-Length Motion Picture on Campus

In Greenville, South Carolina, Bob Jones University is demonstrating a remarkable new trend in campus-produced films. This institution has not only reduced filming costs, but has created professional theatre-quality films, like the full-length feature "Wine of Morning," to equal Hollywood's best efforts.

These remarkable changes have been accomplished through the application of motion picture set techniques and the adoption of professional equipment used by major motion picture studios. The leading example of this development is seen in the increased use of the Mitchell 16mm Professional Camera, whose service-free operation and broad range of use has materially cut the costs of campus film production. Representative of film departments owning Mitchell Cameras are: Bob Jones University, Georgia Institute of Technology, Moody Institute of Science, and the Universities of California...Mississippi...Southern California...and Washington.

Complete information on Mitchell Cameras is available upon request on your letterhead.



Camera instructions are given by Mrs. Katherine Stenholm, Director of the Bob Jones University's film unit.

***85% of the professional motion pictures shown throughout the world are filmed with a Mitchell Camera.**



On the set of Pilote's Judgment Hall the Mitchell Camera focuses on set details created by students.

University cameraman uses standard Hollywood studio 16mm Mitchell Camera for interior scene.

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RIGHT off the REEL

The Key Words Are "Film Results" as Editorial Crusade Begins; 400 Prints Already Sold on Christopher Film; What's Ahead in TV

THE MAJOR GOAL of this publication and, in fact, of the entire industry it serves through audio and visual media of communication, is to track down and to publicize facts about *results* attained by sponsors who utilize both motion pictures and slidefilms. We began this effort modestly last month through our informal letters and it has begun to pay rich dividends.

Is this a reaction *against* current film awards programs? Cer-



Though it deals primarily with business forms, the new Moore Business Forms, Inc. sound film, *A Matter of Form*, shows the human variety, too. Here's director Jim Moore of R. G. Wolff Studios working with a dress model, a department store customer and a saleswoman . . . for a sequence on automation in business.

tainly not, because such honors won by films are most deserved in the eyes of their donors. The Freedoms Foundation medals point up the role of films which interpret the American way of life; the National Committee on Films for Safety rewards films which have made a contribution to a most urgent cause—safety on the highways, in the shop and in the home.

But we think there is *much to be said* for the kind of facts on which sponsors may calculate dollars and cents benefits and other *real measures* of success in terms of viewers reached, opinions altered or patterns changed, whether in human relations, marketing or in greater industrial output.

Thus we begin in these columns next month and thereafter, the publication of as much material data as we can secure with producer and sponsor cooperation. *Next month?* The factual report on the Order of

the Foresters' slidefilm success in the wide-open field of home demonstration by means of visuals, appears on pages 46-47 of this issue.

* * *

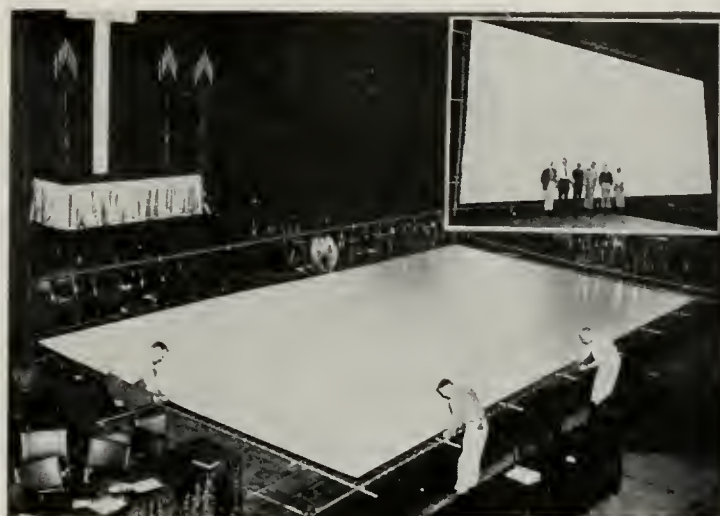
Over 400 Prints Sold on Latest Christopher Picture

★ On page 65 there's a list of films produced for The Christophers, that great humanistic organization headed by Father James Keller. But the big news is that *Knock on Every Door*, most recent film which deals with the inspiring efforts of an elderly lady who gets interested in local politics "and does something about it," already has sold over 400 prints. The woman's division of the National Citizens for Eisenhower has also taken this film to heart and are urging nationwide group showings by their volunteer workers. In the 1952 presidential campaign, the Christophers' *Government Is Your Business* was bought by many companies for employee showings and well over a 1,000 prints were sold to help make Americans voting-conscious. *That's doing something for democracy*, in our book. These films, incidentally, are non-partisan.

* * *

American Bar Assn. to Produce Series on Traffic Court Needs

★ A Special Committee on the Traffic Court Program of the American



Is this world's largest portable projection screen? If not, it has a projection area larger than most commercial theatres (20 x 40 feet). Made by Radiant Mfg. Corp. for The Jam Handy Organization, it was used for a showing to 12,000 persons at a religious convention in Minneapolis.

Bar Association, headed by Chicago attorney James P. Economos, is in the planning stages on an important series of motion pictures to help improve jurisprudence in this over-crowded area of court activity.

* * *

Here's What You May See on TV Screens in a Decade

★ Speaking at the 10th district meeting of the Advertising Federation of America in Houston, Texas, in mid-September, Roy Campbell, executive vice-president of Foote, Cone & Belding, Chicago agency, had these interesting predictions to offer on behalf of National Television Week (September 24-29): —Pushbutton shopping which

makes it possible for the housewife to sit in her car in the parking lot, see the inside of a supermarket on a large screen mounted on its side wall, to push buttons for the things she wants and have her order automatically assembled and brought to the car. (Why leave home at all?) —Small closed-circuit television for every room in the house. (No escape anywhere?)

—Home video tape-recording at present tape sound recorder costs. —Circulating libraries lending "sight tapes" of plays, operas and special events for playback on home sets.

Looks like the slenderizing studios are in the big money come 1966! ☞



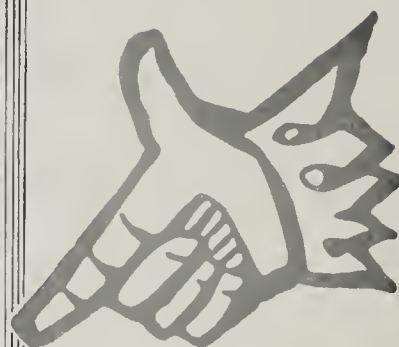
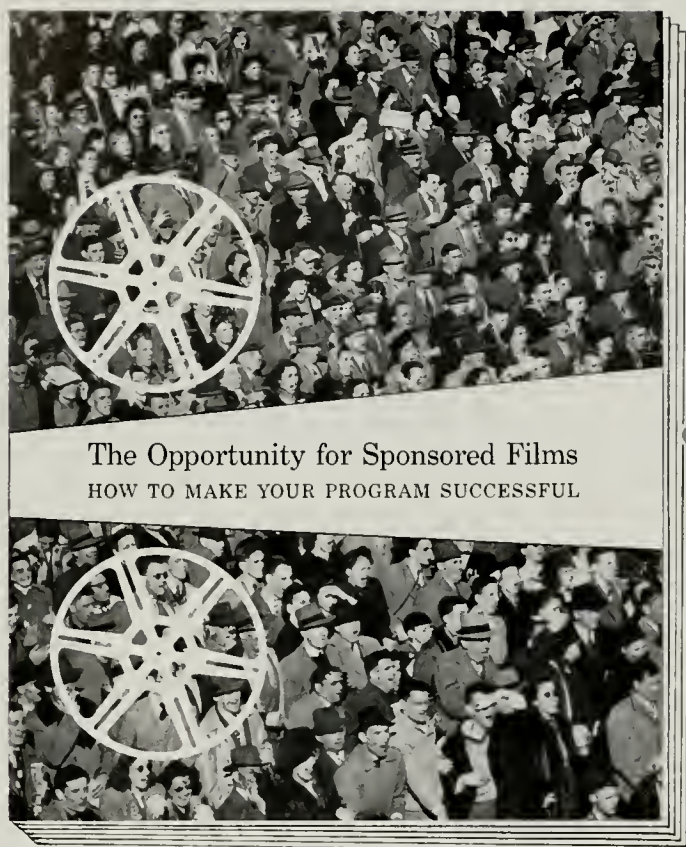
Above: life begins as a baby turtle emerges into the world in "Secrets of the Reef"—Right: porcupine fish are photographed at the bottom of the sea.

★ Rave reviews from movie critics are building audiences at theatrical showings in many cities of the underwater nature film *Secrets of the Reef*, produced by Butterfield and Wolf (Information Productions) and sponsored by Florida's Marine Studios, Inc. Filmed in color in Florida and the Bahamas by Lloyd Ritter, Robert Young and Murray Lerner, *Secrets* is excellent fare for young and old. ☞

An Engraving Film on Undersea Life—

Critics Praise "Secrets of the Reef"





**This is the new Free booklet
for PR film sponsors that will answer
your questions about distribution**

HERE is a new 20-page booklet that answers questions and gives a wealth of information about all four channels of distribution for the sponsored film. THE OPPORTUNITY FOR SPONSORED FILMS is based on more than 20 years of experience in marketing sponsored films on behalf of over 200 leading trade

associations and business concerns, including 31 of the top 100 industrial companies listed by Fortune magazine.

Copies of this booklet are available without obligation to business executives. Write to Modern at any of the addresses listed below and ask for your copy.



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SPONSOR PRODUCTION ACTIVITY traditionally reaches fever pitch after Labor Day as plans are formulated for the upcoming year's sales activity. Coincident to new model production in the automotive, appliance and other industries, the studios which turn out the sales promotional films, service and sales training media are moving in high gear this fall season.

The Editors of **BUSINESS SCREEN** reflect a cross-section of films produced in the past six months or more or currently entering the field in distribution this month with 15 pages of reviews. To make way for this fascinating panorama of business films, we have deferred publication into November of a trade association film activity survey containing detailed analysis of 69 individual association audio-visual services and a total of more than 150 association film listings.

Obviously, many of the current season's other outstanding films are not included in these Annual Fall Preview pages. The story of Aluminum Fiduciaries' *Generator X*, an outstanding new Canadian documentary of power for production;

a report on the big new General Electric Appliance dealer program recently completed by Kling Film Studios; Crawley Films' interesting Dominion Stores' tieup on home-maker films—all these are November and December features ahead.

We'll also be telling you about another GE film in wide-screen out of Jam Handy and there's the piece about promoting the business film in the basket. We're on the trail of a factual report on the Agricultural Communications program developed at Michigan State within recent months.

Then, if it's available for release, we ought to bring you a summary report on the forthcoming Association of National Advertisers' booklet on "Producer and Sponsor Responsibilities in the Production of Motion Pictures." This revised document, issued in its original format as a Check-List several years ago, has become a basic guide to both producers and sponsors, seeking an equitable basis for arrangements on film contracts, bidding factors and looking toward an ever-improving quality of film production in the years ahead. ❶

Underwriters' Film Helps Fight Industrial Fire Loss

INDUSTRY-WRECKING FIRES begin as small fires. Caught in time, by well-trained company fire brigades, these first flames are easy to extinguish. This life-and-dollar-wise idea is directed at industrial executives in *The First Five Minutes*, a new 27-minute motion picture produced by Audio Productions, Inc., New York City, with the cooperation of the National Board of Fire Underwriters.

In black and white, *The First Five Minutes* informs management that a comparatively small number of big industrial fires every year are responsible for a large charred chunk of the nation's total fire losses. According to the National Board of Fire Underwriters, 300 such industrial fires, those resulting in losses of \$250,000 or more, accounted for 23 per cent of the year's \$785,000,000 losses.

Fire Losses Are Cumulative

Immediately, these fires cause loss of life, injury, loss of property. Eventually they cause loss of workers who leave during the shut-down. For a safer place: loss of customers who go elsewhere for supplies; loss of cash reserve—if the property is uninsured; loss of competitive position due to delay during rebuilding, production changeovers; loss to the community through decreased earnings, trade.

Featuring Fire Chief Henry G.

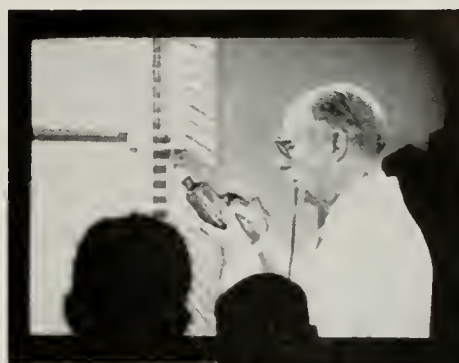
Thomas, past president of the International Association of Fire Chiefs, *The First Five Minutes* presents an authoritative argument for the industrial fire brigade in plant fire prevention and protection. These brigades are trained in fire alertness, are responsible for calling the city fire department, safeguarding lives, fighting the fire and protecting equipment and stock.

What to Do In Emergencies

Explaining the chemistry of fire, the film demonstrates the proper extinguishment of fires in combustible solids, flammable liquids, electrical equipment. Chief Thomas notes that every manufacturing plant contains many fire hazards. He shows how these hazards can be located, how to prevent fires, stop them from spreading. The use of many kinds of fire-fighting equipment is depicted and an industrial fire brigade is seen in action.

How to Obtain This Picture

Prints of *The First Five Minutes* may be obtained for training personnel without charge. Requests should be sent to Bureau of Communication Research, Inc., 13 East 37th Street, New York 16, N.Y. Prints of the film may be purchased from Audio Productions, Inc., 630 Ninth Ave., New York 36, N.Y. ❷



Annual Fall Feature Preview of Sponsored Motion Pictures and Slidefilms

**15 Pages of Detailed Factual Case Histories
and Production Background Notes on Programs**





Above: conservationist and actor James Cagney (front, center) tells his views to Raymond Firestone, film sponsor's vice-president (second, left front).

Oil in Our Free American Economy

API's "Destination Earth" Gets a Major Theatrical Premiere

Sponsor: American Petroleum Institute.

Title: *Destination Earth*. 13½ min., color, produced by John Sutherland Productions, Inc., and supervised by Film Counselors, Inc.

★ This is an amusing color cartoon produced to explain in a very simple manner some of the characteristics of the oil industry and the free enterprise system under which it operates.

Describing a cartoon such as this, in which clever animation techniques play such an important part, in terms of plot, is a difficult job.

Suffice to say that most of the action takes place on another planet ruled by Ogg the Exalted, who is a non-free enterpriser to say the least. Big changes finally take place when Ogg-man Col. Cosmic returns from an exploratory visit to Earth and spreads the news about the advantages of oil and free industrial competition.

Destination Earth is part of the Oil Industry Information Committee's continuing series of films about the petroleum industry. The film recently played a successful engagement at the Paramount Theatre in New York.

Below: the complicated planet of dictator Ogg the Exalted provides a memorable and animated example of life behind a non-free enterprise curtain. The new American Petroleum Institute short subject premiered to large audiences at New York's Paramount theatre where it opened last month.



Background for Your 1957 Car

Automotive Progress from Design Board to Proving Ground

Sponsor: Chrysler Corporation.

Title: *What Happened Tomorrow*, 26 min., b. w., produced by Frank Donovan Associates. Distributed by Modern Talking Picture Service, Inc.

★ The American public faithfully, if somewhat smugly, looks forward every year to "new model" automobiles. Sure enough, every year, out the new models come. How the heck, a thoughtful layman might ask, do they do it? Year after year, off the line roll these new jobs designed to make you forget last year's model. How do they keep finding ways to

change cars, inside and outside, so that each year the models are different?

What Happened Tomorrow, as a public relations information piece, answers this question. It demonstrates how Chrysler Corporation, in this case, keeps on delivering newer and newer models. Out at the proving grounds, the film shows, automotive engineers and test drivers are looking ahead to tomorrow and testing the models and features that Mr. and Mrs. Driver won't see for two, three, or more years.

Close-up views of this proving ground activity document the ordeals that discover whether a draw-

Firestone Films the 4-H Congress

A Documentary Portrait of Rural American Youth in Action

Sponsor: The Firestone Tire and Rubber Company.

Title: *The National 4-H Club Congress*. 29 min., b. w., produced by Owen Murphy Productions, Inc.

★ This documentary motion picture highlights the recent 34th annual 4-H club convention in Chicago and features a brief talk by actor James Cagney.

The film follows the 1200 farm youth delegates (who have distinguished themselves in various phases of practical farming) through a week of fun, sightseeing and inspirational talks, including the 4-H club grand parade, rodeo and horse show. Among the celebrities who appear briefly are: singers Allan Jones and Dorothy Collins, sports stars Patty Berg, Tony Trabert and Otto Graham, businessman Raymond C. Firestone and Secretary of Agriculture Benson.

Jimmy Cagney tells the delegates how he first became interested in conservation, when as a city boy he heard a talk on farming in an East Side settlement house.

The film is completely non-com-

mercial. It is occasioned by the fact that each year Firestone fetes the 4-H club winners at a breakfast and presents special awards to the young farmers who have made the greatest contributions to conservation and soil control.

Faced with the problem of photographing the 4-H clubbers on the spot without script and with limited time, it is remarkable how the picture exhibits the production qualities of a pre-planned film. Few directors do this job with the skill of Owen Murphy, who has the faculty of pointing his cameras at the right faces at the right time so that the pictures express life and vivacity throughout. (His motion picture portrait of President Eisenhower, speaking to a Future Farmers assembly in Kansas City a few years ago, remains today as one of the best records of the President's appearance and personality to be seen. Montgomery—move over for Murphy.)

Prints of *The National 4-H Club Congress* are available from Association Films, Inc.



Left: Firestone also fetes the 4-H Club winners at an annual breakfast event where special awards are given for conservation and soil control efforts during year.

ing board dream can come true or not. The ceaseless, competitive experimentation seems to follow the rule—"if it's different and if it works, we'll eventually use it."

The drama of auto-testing is humorously interrupted as Chrysler's advertising contingent halts experimentation for the sake of sales promotion. When the ad men are through with their photo-assault, the regular job of seeking tomorrow's cars is resumed. In car-conscious America, this pr film should find an interested audience.

Distribution will be to television stations only through Modern Talking Picture Service, Inc. 

"Living Unlimited"
Through Product Research
Sponsor: Frigidaire Division, General Motors Corporation.
Title: *Living Unlimited*, 13 min., color, produced by John Sutherland Productions, Inc. Distributed by Modern Talking Picture Service, Inc.

★ With the iceman all but gone, the refrigerator is well established as the shiny cornerstone of all things modern in the kitchen. In *Living Unlimited*, Frigidaire makes the most of the refrigerator's big white place in the kitchen of the future.

Humorous animation cartoons the fact that the "itch to improve" has resulted in what is called progress. Dipping into the remote past and flicking toward days to come, *Living Unlimited* shows how the inventive itch, as it causes improvement on improvement, is bringing us to a time when beds are made by themselves, and when Junior is bathed by machine while mother selects dinner by dialing.

The conceptual fantasy is anchored to realism by live action shots of several Frigidaire experimental kitchens and studios which show viewers some of the things that actually are on the drawing boards.

Modern Talking Picture Service, Inc., will handle distribution to adult groups and television stations, while GM's Public Relations Film Library will serve school requests. 

IAVA Fall Meeting
 ★ Members of the Industrial Audio-Visual Association are holding the film sponsor organization's annual fall meeting at the Beekman Tower Hotel, New York City, on October 16, 17, 18. Alden Livingston of the duPont Company is program chairman for the eastern event, assisted by eastern members. Attendance is limited to members only. 

THE AVERAGE American "man-in-the-street" has probably never heard of Creole Petroleum Corp. Although it is a very big and important company, Creole has been happy to be almost anonymous in the United States. Until recently, that is. The company has come to feel that although it conducts practically no business in the United States, and sells very little of its product here, it has such an excellent record as an example of American business operating abroad that its story should become better known.

Briefly, Creole Petroleum Corporation, an affiliate of Standard Oil Company (NJ), is a United States company operating in Venezuela. It is one of the major oil producers in the world, and its investment of more than one billion dollars in Venezuela is probably the largest of any American company in a single foreign country.

PR Staff Set Up in New York

To make Creole better known in the U.S., a small public relations staff has been organized in New York, including a section, under Gordon Hough, which is responsible for the production and distribution of films. Creole released a first film, *People and Petroleum*, last fall. Distributed by Sterling-Movies U.S.A., it told about the company's philosophy of good citizenship in Venezuela, ranging from liberal personnel policies favoring Venezuelan nationals (ten to one over North Americans) to such programs as community integration whereby old time oil camps are being absorbed into the villages and towns which have grown up around them.

In its U.S. public relations, Creole is mainly interested in its films reaching four principal audiences: business leaders, college professors in social sciences, women's organizations, and college professors in engineering and geology.

Sound Masters' Crew on Location

Sound Masters, Inc., which produced the first film, is now on location in Venezuela where a production crew under Bill Tobin is working on a second, which will be about two reels, in color, with live dialogue. It will show how a typical North American employee of Creole first comes to Venezuela and how he learns to become adjusted to life in his new job.

Although both of Creole's English language films are being made by an American producer with U.S. production crews, Creole is very active in motion picture production in Venezuela for local consumption.



A Creole crew works on an off-shore well in the Venezuela field.

People and Petroleum at Creole

Major Oil Producer Uses Films for Better Public Relations

A three-man film unit performs a variety of company film assignments and is equipped to handle every phase of the operation from the preparation of a shooting script to final editing and narration. Among the unit's main activities are the production of employee newsreels and TV newscast footage and commercials.

The film unit is called upon to supplement the work of the camera crew of Radio Caracas TV in recording news events for the daily program *El Observador Creole*. It also takes most of the footage, both silent and sound, for the 20-minute bimonthly employee newsreel of company activities. The unit is available for special assignments from departments of the company for recording a special event. In cooperation with the Creole Production Department, it completed a documentary film, with sound, on a January 1954 well blowout at Lake Maracaibo which was shown

at the World Petroleum Congress at Rome. In 1954, before Creole's TV program format was changed, the unit shot all the footage for more than a dozen half-hour documentary films. The unit consists of a supervisor, George De Witt, who serves as chief cameraman and chief editor, and two assistants, one of whom also does camera work, writes narration and edits film. No color film is used. All production has been in 16mm, but in the future, releases will be in 35mm.

Equipment includes 16mm Maurer, Auricon and Arri cameras, and the newest addition, a 35mm Arri-flex.

Both in Venezuela and in the U.S., Creole's films are doing an outstanding job in carrying out the company's objectives: "to operate in accordance with the highest standards of modern business, to continue as a welcome guest in Venezuela, and to be a respected ambassador of United States business abroad." 

Below: this view of modern Caracas, Venezuela shows the physical improvements oil revenues have made possible in this country's economy.





The projected growth expected in commercial buildings over the next 20 years is the subject of this "Tenant at 1010 Main" scene.

Power Lines to Progress

The General Electric Company Adds Two New Pictures on Power Distribution Systems to the "More Power to America" Series

THE GENERAL ELECTRIC "More Power to America" film program is a 10-year effort designed to stimulate broader and more efficient use of electricity in industry, in communities and on the farm. There are now 26 such "packages" currently in distribution by General Electric branch offices throughout the country, centering out of the Apparatus Sales Division headquarters at Schenectady, New York.

Typical film program for each title includes the familiar 16mm sound motion picture plus authoritative manuals and background literature, all "packaged" for a single free loan shipment to interested groups.

The "More Power to America" films include such internationally-known titles as *11 Is for Atom* (John Sutherland Productions); *Clean*

Waters and Pipeline to the Clouds, which deal with water sanitation and conservation (Raphael G. Wolff Studios) and the other Wolff-produced films *Freedom and Power* and *This Is Automation*.

It is no coincidence that these films together have won 30 awards both here and abroad for their excellence of content and production quality. They were built to serve as well as to sell. They also span a wide number of audience interests such as farm electrification (*Farm Family American*, written and directed by Jack Glenn); street lighting (*Out of Darkness*) and community recreation (*A Chance to Play*).

Latest to join the "More Power to America" series are two color motion pictures reviewed on this page in adjoining columns.

Pete Minton (left), production superintendent, and Steve Donner, electrical engineer, argue about need for modern power distribution.



Mr. Quimby, (left) the president and superintendent Minton listen as Steve gets ready to take the big step and become a farmer.



Modernizing Economy for Commercial Power Systems

Sponsor: General Electric Company.

Title: *The Tenant at 1010 Main*, 33 min., color, produced by Wilding Picture Productions, Inc.

★ Destined for showing at seminars throughout the country, *The Tenant at 1010 Main* deals with a critical problem of out-moded electrical systems which GE feels should be met by modern commercial power distribution methods.

Tracing the tribulations of a building manager who discovers that scrimping on electrical systems 20 years ago is costing him tenants today, the film shows how modern distribution systems are an economy

in the long run, serving today's loads and anticipating the needs of the future.

This program is of direct interest to consulting engineers, to contractors exercising an engineering and system-specifying function and to those who own, build, finance and manage all types of commercial buildings. How to achieve adequate power at considerable savings with the modern 480Y/277-volt distributing system is thoroughly covered in the picture.

Supporting literature includes an eight-page planning guide which details facts on the system. The package sells for \$130.

"Goodbye Steve" Presents Case for Industrial Power

Sponsor: General Electric Company.

Title: *Goodbye Steve*, 30 min., color, produced by Wilding Picture Productions, Inc.

★ *Goodbye Steve* is the 26th in a monumental series of films sponsored by General Electric under the general title, *More Power to America*. One by one, the series has taken up such subjects as the increased utilization of electric power on farms, in the home, etc., and in this latest film it dramatizes the need for adequate and modern power distribution in industrial plants.

It explains that it doesn't matter how much power is at the front door of a plant if it can't be got to the machines in proper quantity and quality. Thus, power distribution must be considered as important as any other part of the production environment.

To tell this story, GE has framed it in the experiences of "Steve Donner," an electrical engineer who works in a plant where maximum output is being secured by installing much new equipment that is added to the plant's already overburdened

and antiquated distribution system, which carries electrical power from the utility lines to the machines and other production units.

Steve's warnings of the dangers go unheeded until the deficiencies of the distribution system result in a series of production-disrupting incidents. One by one these cause the management to realize fully the need for a new and modern system.

Our Growing Industrial Plant

Back of this story is General Electric's estimate that by 1966 each U.S. production worker will use at his job in one year as much electricity as his whole family would now use in 14 years at home.

Goodbye Steve is intended for showings to manufacturing and engineering audiences. It is part of a kit which includes a 52-page manual entitled, *The Power to Produce*, showing the unusual equipment investment opportunities offered industrial management by power distribution. It can be obtained through local electric utility companies or through the Apparatus Sales Division of the General Electric Company.

In this scene from "Goodbye Steve" the production superintendent watches a large motor explode as weakness occurs in the firm's power.





Tool Maker for Telephony

The Western Electric Company, Supplier to the Bell System and to the World, Tells Its Story in "Tools of Telephony"

Sponsor: Western Electric Company.

Title: *Tools of Telephony*. 30 min., Technicolor, produced by Parthenon Pictures.

★ Huge and sprawling are the manufacturing plants and service establishments of the "Western" as its people call it. Tool maker to the telephone industry, builder of communications instruments for wire, cable and wave transmission, these factories of Hawthorne (Cicero, Illinois), Kearney in New Jersey and Point Breeze at Baltimore, to name a few, are the backbone of Bell System operations and a vital factor in the nation's defense.

Tools of Telephony is the Western's story in Technicolor-brilliance. But as a factual, true-to-the-line recounting of what makes a great industrial organization tick, it is second to none as a true American documentary of progress and potential. There are four "main elements" in a complicated narrative which must show the key facets of *manufacturing, purchasing, distributing and installation*.

Manufacturing builds the Bell telephones, the switchboards, giant computers, and the radio and tv apparatus. It also spins the giant cables and the minute wires, fashions the miniature transistors and automates its own machines for more efficient output. There are 21 plants spread over ten states.

Purchasing buys a billion dollars worth of raw materials through a vast corps of dedicated specialists. They draw the goods from 3,000 U.S. communities and far-distant lands but don't overlook the importance of their buying power upon the tiny Locust Pin Company, a specialist in making wooden pins for cross arms.

Distributing houses must be ready

to serve the needs of Bell System companies on a moment's notice. Emergency is a recurring word to distributing people as disaster strikes in any section of the country. Hurricane Carol and the Yuba City floods were typical events met through preparedness and full supply bins—waiting trucks, planes and the men must do the job of keeping communications on a 24-hour operating basis.

Installation, with its 13,000 man field force on a mobile basis, backstops the 46 million telephones of the System with cooperation and ingenuity. Infinitely complex webs of circuits must be made ready for service. Installation is the crew of experts who are converting your nearest telephone exchange to an ultra-modern dial system, if they haven't already finished the job.

Behind *Tools of Telephony* are the people of the "Western." Theirs is the intelligence that guides the machines turning out 10 million signal lamps a year. Theirs the fortitude that builds the radar DEW line at the far north frontier of the continent. Theirs the science that creates the "brain" for guided missiles and the devotion that answers the midnight call of disaster.

The family of the "Western" is big and rich in the tradition of service epitomized by the Telephone Pioneers, retired from active duty but enjoying later years on long-established pension plans. *Tools of Telephony* is a BIG story of industrial enterprise but it never forgets the "ideal fusion of machines and men" that is its keynote phrase.

Color is top-quality, camera and optical effects superlative but this film's achievement and value lays in the completeness and unfailing interest of its narrative story.



The process called "electroforming" was developed by Western Electric engineers. The wire starts with a steel core, for strength. A series of plating operations coats the steel with copper, for conductivity, and other metals to resist corrosion. It is continuous and nearly automatic.

"The Western is an ideal fusion of machines and people—and despite the machines, still a lot of people. Last year Western paid over 600 million dollars to 120 thousand men and women—a third of whom have been with us for ten years or more." The scene below shows rows of girls at telephone handset assembly bench in the Indianapolis works.



IT WAS "HAPPY APPLE" DAY AT TOOTS SHOR



Above: a colorful product display (and the fruit) are background for a couple of distinguished guests at the recent "Happy Apple" premiere held at Toots Shor.

Below: a notably short talk introducing the film was contributed by this spokesman for the Institute as a premiere prelude.



Above: Mabel Flanley of the Processed Apples Institute planned the premiere party and made a brief appearance to get the ceremony under way.

candid premiere photography by bob seymour

The film's distributors were represented at the premiere by J. R. Bingham of Association Films (at right below) with John Johnson.



Toots Shor waiters were suitably garbed for the occasion in these "Happy Apple" caps furnished by the Institute.

The Film: "Every Day Is Apple Day" (12½ minutes, color, sound)
The Date: a September 11 Premiere at Toots Shor in New York City

The Apple Has Its Day

Processed Apple People Say It With Sauce and Recipes

Sponsor: Processed Apples Institute, Inc.

Title: *Every Day Is Apple Day.*
12½ min., color.

★ Without meaning any detraction, this film is a lot of applesauce. It runs the gamut from apple juice fluff to applesauce-strawberry delight with waystops to see how the "Happy Apple" was processed and sent to market in cans, jars and bottles.

Applesauce, juice and apple slices are a big business, gaining in popularity yearly, enough that this year it is the second most popular canned fruit and running a tight runner-up to perennial leader peaches.

The film tells the processed apples story, showing how apples harvested

in the orchard become apple sauce, apple slices and apple juice. The second half of the film shows the preparation and serving of some of the delicious dishes that can be prepared with apple products. All this is pretty enough to watch, but audiences may mumble over such phrases in the narration as "We all owe a debt of gratitude" to the men who provide us with these apple products.

Sixteen recipes featured in the film are described in colorful booklet, copies of which are provided to audiences requesting the film. Television audiences can be advised by the announcer how copies of the booklet may be obtained.

Every Day Is Apple Day is distributed by Association Films, Inc.

Below: Manhattan's plush Toots Shor dining room made a gala setting for the "Happy Apple" film premiere last month.



Helpful Hints on Staging a Film Premiere

The Where, When and How of Showmanship for the Sponsor

OFTEN, when introducing a new public relations film, it is a good idea to introduce it publicly at a preview showing. The press party is a firm fixture, in the realm of public relations, newspapers, magazines, radio, etc., and if the party is set up right it can be a great help in assuring press attention to the film and its subject, and it is often a good way to "establish credit" with editorial writers in a particular field.

To insure a good turnout for the preview, and to make sure that it goes off smoothly, there are certain rules to follow:

Where to Have the Preview

1. Make sure, by all means, that the preview is held in a place where good projection facilities are avail-

able. This does not mean just in any hotel ballroom or banquet hall.

In New York, sponsors can be pretty sure of a good screening, with good equipment, at Toots Shor, 51 West 51st Street, or at the Johnny Victor Theatre in the RCA Exhibition Hall at 40 West 49th. Shor's has a big room, and makes a specialty of motion picture previews, with good food and drinks and all the fixings in a package deal.

The Johnny Victor Theatre is small, but seats about 30 people adequately, and the projection equipment is unexcelled. The room, by advance arrangement, is free as a promotional service of RCA. Catering, for food and drinks, is available from the Holland House Restaurant in the same building.



When to Have the Preview

2. It is a good idea to send out invitations two to three weeks in advance, and it sometimes helps to include an RSVP card. While the card will not be a completely accurate check on how many to expect (some will respond, but not come, others will not respond but come) it may give you some idea of what to expect.

It is important to remember one thing, make sure the time is convenient for your press guests. 4 to 6 PM is the ideal time and generally convenient for magazine, and morning and evening newspaper people. And, while this may be a "party" for your company, it is *work* for a good many of the press people who will be assigned to cover it, so don't put off the screening until the last minute when people miss their trains.

The film and the speeches should be finished by no later than 5:30. Let the convivial ones hang around awhile, but get the show over early so commuters can get going. And, beware of Friday afternoon—guests who may be delighted to spend an hour at your shindig on another afternoon, are more likely than not anxious to head home on time at the end of the week.

Who to Invite

3. It is a good idea to plan in advance just what you hope to accomplish in your preview showing. If your message has any real importance beyond purely commercial suggestions, by all means ask the daily press. Don't expect much, however, in the way of coverage unless what you have to say is real news.

Business magazines are the most reliable means of getting a fair amount of space devoted to your film and its subject, for, truly, in your industry, your doings are *news* in the hard sense.

If your preview is for customers, then, of course, ask all you have room for. There are few better ways to maintain friendly relations with your customers than at a party at which you are host.

When the Guests Arrive . . .

4. While there is rarely any trouble with crashers at a small preview, beware the free-loader at a big affair. It's a good idea to have a registra-

tion desk and get the guests to sign in. In that way you know who is there, in case you want to follow up by mailing further information about the film. Another good reason for registration is that it enables you to send releases, pictures, etc. to those who were unable to attend.

Food and Drinks

5. These can be as elaborate as you want to make them, or limited to highballs and peanuts. Be sure you have something tasty for the teetotalers. Some companies like to wait for the joviality to descend upon the gathering before showing the film.

Others prefer to stick strictly to business until the talks and the film are over, then open the bar.

The method chosen is probably best considered in the light of the film and the subject, and the nature of the audience.

Speeches—Make Them Brief!

6. You've got something to say, or you wouldn't have the preview party. But, for heaven's sake, say it and be done. One bad example can indicate what can happen:

One trade association recently put on a rather elaborate affair to present a new film—a very good film on an important subject. The secretary of the association got up to introduce the film, and other speakers, at 5:20 PM of a hot summer night; at 6:15 P.M. the speeches were still going on.

When the lights finally dimmed for the film there was a mad rush for the door, and half the audience was gone. Keep it short.

Make Sure of the Equipment

7. Thousands of words could be written on the cardinal error of not checking the projection equipment, improper operation, failing to have a spare bulb, etc.

Unless you know your equipment perfectly and have a top-notch operator, better hire a professional projectionist, and even then, rehearse him on your cues when to begin the show.

Still Pictures for Better Publicity

8. It will help your publicity for the film if you arrange for a still photographer to get shots of prominent people at the preview. These can be used in business paper stories, your house organ, and in many other ways.

* * *

EDITOR'S NOTE: preview facilities in other large U.S. cities will be listed in these pages in future issues, together with other useful presentation ideas for the sponsor.



The average American family opens 800 of these shining cans each year. But "Bright Steel" shows it takes less than 2 minutes to make them.

Bright Steel: Tale of the Can

Fabrication and Use of Tinplate Shown by Bethlehem Steel

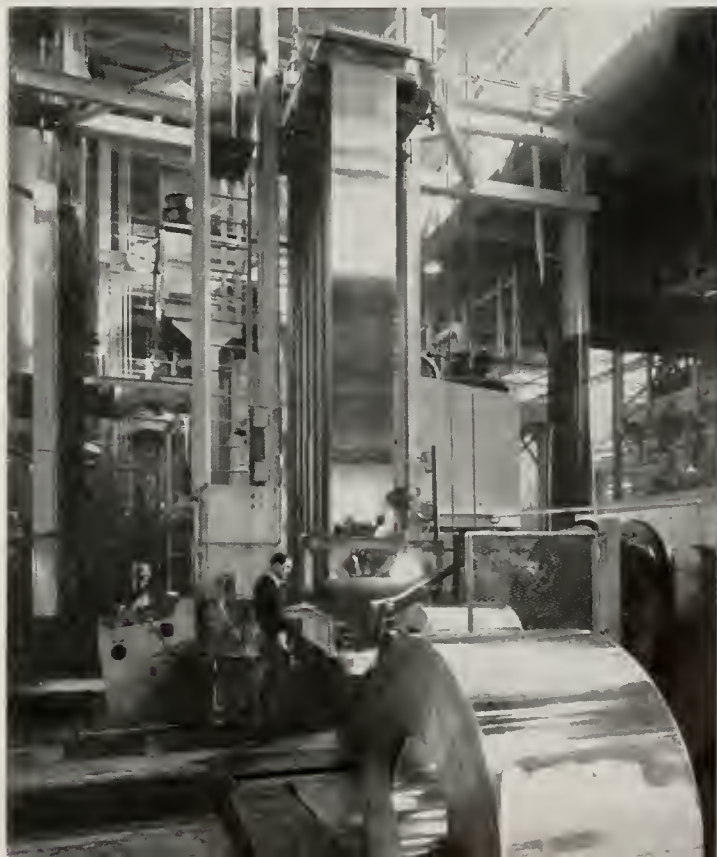
BETHLEHEM STEEL COMPANY, a leading manufacturer of tinplate, is showing a new film, *Bright Steel*, portraying the varied uses of this product as sanitary containers for food packing and the packaging of similar items demanding a strong metallic container.

The film shows that the number of cans which the average American family opens in one year is 800. Even so, there's no shortage, since the men who make the nation's containers have perfected machinery and processes that will turn out more cans than this in only two minutes. Thus, in only five minutes

a single machine completes a stack of cans as high as the Empire State Building.

Using live sound throughout, the picture demonstrates how a can is made. Beginning with a thin steel sheet coated with non-corrosive tin, the machine bends the sheet to form a cylinder and double-seams the end on. Various shooting locations were chosen so as to give the layman a good idea of what goes on in a can-making plant. The photography took place at plants of manufacturers of sanitary cans, general line cans (such as for candy, tobacco) (CONTINUED ON THE NEXT PAGE)

Below: in one of the electrolytic tinning lines at Bethlehem's Sparrows Point plant, a thick coating of tin is applied to steel, which is then wound into rolls.



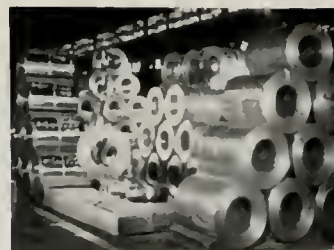
BETHLEHEM PICTURES THE FABRICATION OF TINPLATE:

(CONTINUED FROM PRECEDING PAGE)
co., drinks) and canisters, together with lithography; also crowns, closures and screw caps.

The footage showing the making of tinfoil itself was taken at Bethlehem's Sparrows Point plant, which is now undergoing expansion to make it the world's largest steel plant, with an annual ingot capacity of 3,200,000 tons. Here steel from the open hearth furnaces, starting as a slab about six feet long, within

a few minutes is rolled out to a strip almost three miles long. The steel is coated either by being dipped into a bath of molten tin or by an electrolytic plating process. Then the shiny new flat sheets or coils are carefully inspected before being sent to the can manufacturers.

Bright Steel was filmed in 35mm Eastman color; the script was prepared by Oveste Granducci and a quality job of production was turned out by Mode-Art Pictures. 



A Quality Metal in the Making

Research and Integrity Are Ingredients of "Tailor Made Brass"

Sponsor: Western Brass Mills Division, Olin Mathieson Chemical Corporation.

Title: *Tailor Made Brass*, 23 min., color, produced by Sound Masters, Inc.

★ "The priceless ingredient of every product is the honor and integrity of its maker." This eloquent slogan resounds at the end of *Tailor Made Brass* and is the film's theme. Photographed at the Western Brass Mills in East Alton, Illinois and New Haven, Connecticut, the picture methodically shows how the sponsoring company lives up to its slogan.

Industrial integrity is important, the film says, because, with the advancements of science and manufacture, brass requirements have become more varied and exacting. Western Brass keeps pace with these demands of metallurgical progress with research and mechanical improvements.

In Western Brass basic research laboratories the film documents technicians using testing machines and devices in their quest for progress. Casting shop sequences witness the flaming birth of molten brass. In the great rolling mills, with tons of pressure, the metal is hot and cold rolled and prepared for fabrication and other uses.

Various types of stamping presses and other fabricating machines are seen as they perform their intricate

operations. Testing in the control laboratory of each progressive step, from furnace to shipping room, is recorded in detail. Authentic animation sequences establish the importance of grain structure and true gage.

Tailor Made Brass rides out of the mill to show that brass is all about us wherever we may be, adding splendor to our surroundings and serving us in hundreds of ways. Looking ahead, the film anticipates the part that brass will play in the technological advancements of electronics and with atomic power and supersonic speed.

The film had its premiere showing at one of the Western Brass sales conferences held at the Hotel Savoy-Plaza, New York City, September 13. It is being distributed to technical, scientific and educational audiences and to business groups and clubs as a public relations vehicle. 

Below: a casting room scene shows the birth of brass in molten fury.



Airborne Radar: How It Works

Sponsor: Pan American World Airways.

Title: *Sentinel in the Sky*, 15 min., color, produced by Henry Strauss and Company, Inc.

★ Peacetime airborne radar installations perform several most useful functions. They are an aid to navigation, they provide early warning against storms, they detect nearby terrain, and they are capable of alerting the pilot to nearby aircraft. Many commercial airlines are now installing or plan to install this indispensable equipment.

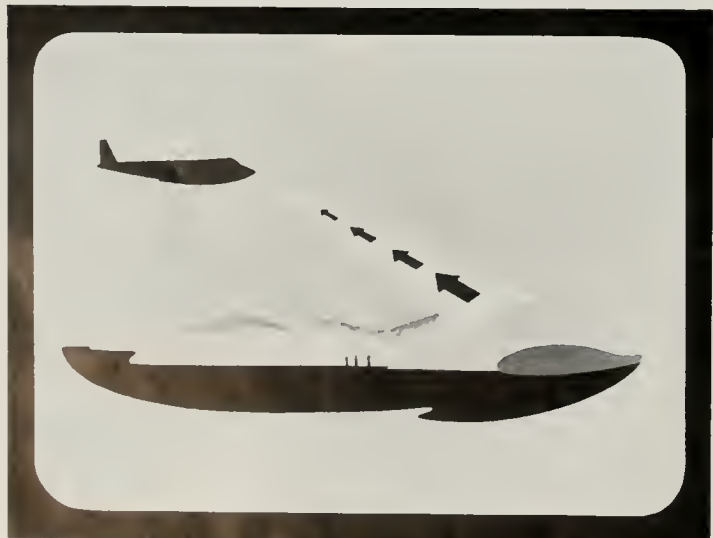
One which already has is Pan American. PAA aircraft are equipped with modern radar, and the company is most convinced that the device pays for itself many times over despite the installation and maintenance cost and added weight. To tell the basic principles of radar (Radio Detection And Ranging) to its employees last year, PAA used the film, *Sentinel in the Sky*, as a part of its overall training program for flight and non-flight personnel. The slide-motion picture was so suc-

cessful in getting the story across that this summer it was released for general public showings via television.

This success is due to the clarity and human interest with which Henry Strauss and Co. have handled what might have been a confusing and complex presentation. *Sentinel in the Sky* weaves its way lightly through the necessary technical data, while preserving a sense of serious importance adequate to motivate PAA personnel to pride in the progressive policies of the company and in its concern for passenger comfort and safety.

Sentinel . . . shows how man has always reached for vision of the things beyond his sight, beginning, perhaps, with the ancient sailor who first climbed the mast to see over the horizon. In modern times the quest has led to such airborne aids as the gyro compass, horizon indicator and radio direction finding navigational systems. Sequences on radar show its basics and how it works in modern planes. 

Basic principles of modern flight navigation are shown in "Sentinel in the Sky"



Visual Facts on Styrofoam for the Home Builder

Sponsor: The Dow Chemical Company.

Title: *Lifetime Protection*, 20 min., color, produced by Atlas Film Corporation, through Film Associates of Michigan. Distributed by Modern Talking Picture Service, Inc.

★ That light, solid white stuff florists and display men use in building visual niceties is more than a serviceable prop material. It's Styrofoam, a solidified foam of polystyrene, and, as this Dow Chemical film points out, it's versatile.

One of Styrofoam's very popular applications is for home insulation. To be shown to architects, builders and contractors, as well as the general public, *Lifetime Protection* illustrates the many unique properties of this new material. The picture shows that Styrofoam is rot-and-moisture-proof, an excellent heat insulator and easily applied in board form.

Distribution Handled by Modern

Dow is distributing the film to private groups and television stations through Modern Talking Picture Service, Inc. 

Screen Tribute to IDAHO

Latest in Bureau of Mines' State Series, Filming of Idaho's Natural Resources and History Is Sponsored by Richfield Oil

CAPTURING THE ESSENCE of a state like Arizona, Oregon, or California and expressing it in 30 minutes or less of entertaining, informative motion picture is no easy task. That it can be done, however, is attested to by the success of a dozen such films, which have been sponsored during the past decade by some of the biggest names in American industry, and produced, in cooperation with the U.S. Bureau of Mines, by a variety of business film producers.

The Bureau's cooperative motion-picture program has been in existence since 1913, when a silent film *The Story of Coal*, was produced with the National Coal Operators' Association as co-sponsor. Since then, such firms as Weirton Steel Company, Phelps Dodge Corporation, Richfield Oil Corporation, Standard Oil Company (Ohio), Inland Steel Company, Texas Gulf Sulphur Company, and many others have at one time or another entered agreements with the Bureau to make films on more than 75 different subjects, each dealing with some phase of our mineral heritage.

Sponsors Pay Production, Prints

Industrial sponsors pay all costs of producing these 16mm films and provide the Bureau with prints which are distributed on a loan basis for showings at schools and colleges and before business and service clubs, civic and trade associations, professional societies and other organized groups all over the Nation.

The first "State" film made under this program was *Texas and Its*

Natural Resources, produced in cooperation with the Texas Gulf Sulphur Company in 1946. This motion picture proved so popular with the public as well as the film sponsors that the Bureau ever since has been receiving offers from companies wanting to do similar stories. So far, films on California, Arizona, Washington, Oregon, West Virginia, Wyoming, Nevada, Oklahoma, Ohio, and Missouri have joined *Texas* in the Bureau's motion picture library, which is probably the largest of its kind in the world.

Richfield Active in the Medium

Latest "State" film is *Idaho and Its Natural Resources*, produced in cooperation with the Richfield Oil Corporation, a firm that has long recognized the value of the spon-



A local craftsman dug out a log pirogue to lend authenticity to this fur trapper sequence in "Idaho."

sored motion picture as a public relations medium. Richfield's public information program utilizes television, pamphlets and other media, but has been expanding its use of motion pictures in recent years. The company has produced sales train-



Careful research by the Los Angeles County Museum helped assure authentic costumes for this "Idaho" scene showing Lewis & Clark expedition raising Stars and Stripes at the crest of Great Divide as Socajewea, the Indian girl, looks on.

ing films, institutional films and other pictures as well as several State films for the Bureau of Mines.

Idaho and Its Natural Resources presented a number of production problems, unique in a number of respects, but typical in many ways of all the State Resources films. First, from the sponsor's and film producer's standpoints was the need to win the approval and cooperation of numerous outside groups such as the official State agencies as well as of the U.S. Bureau of Mines.

Second, was the requirement that the photography be done during all four seasons, and in all major sectors of the State. And third, was the need for authentic historical shots on location. Complicating all this was the Bureau of Mines policy, which insists that the body of the film contain no advertising or trade marks (except for trains, planes and other common carriers) and that

the films reflect accurately the relative value of the major components of the State's economy.

Before any producer could be selected for the Idaho picture, weeks of research and advance story planning were necessary. For this job Richfield chose Barney Petty, a Hollywood writer who has scripted several other Richfield productions. The objectives of the proposed film were explained to the Gem State's Governor, who gave the project the State's endorsement and support.

Advisors Assure Effective Film

With the help of Idaho's State Chamber of Commerce, several meetings were held to work out an effective and well-balanced film-script. Present at these meetings were key members of the Governor's staff, experts in such fields as mining, agriculture, forestry, education.

(CONTINUED ON PAGE 70)

Shooting out of the rear of a down-running toboggan. These scenes were intercut with ski shots to lift continuity into the unusual and interesting.



Wes Tucker, professional skier at Sun Valley, demonstrates the ski-mounted camera used in Idaho film, as Barney Petty, writer and director, looks on.





A nominated family sees and hears the story of the Foresters' program in their living room as a Membership Committee Deputy presents "The Choice Is Yours."

Home Shows of Slidefilm Win Friends for Foresters

Deputies Find a Valuable New Ally in Membership Sales

THE STORY of The Independent Order of Foresters is being told every day, in every county of the United States and in Canada . . . its creed, its philosophies, and the every-day protection this fraternal order can offer to Mr. and Mrs. Average Man, are becoming household words: they are being burned indelibly into the memories of each family through the medium of sight and sound.

Until February of this year, when the Deputy (sales representative) from the Membership Committee of The Independent Order of Foresters knocked on the door of a nominated family, he was usually faced with the blank look of total unfamiliarity with the I.O.F., as this organization is usually referred to—and also with what the Order had to offer. The Deputy's job was, first, that of "communications"—to take his prospect, verbally, back through 800 years of progress of the Order, and the many complexities of explanation necessary to bring into clear focus the activities of this non-profit, fraternal brotherhood—which came into existence during the days of Robin Hood.

Oral and Tape Methods Used

Two methods of "communication" were open to Deputies before last February: an oral presentation, in which they had been trained inten-

sively and were well-versed, but which took a minimum of two hours—with, most probably, the necessity for a call-back; and a taped presentation, which delivered their message by audio means only, using a tape recorder and 45 minutes of tape, plus the oral requirements preceding and following the taped portion.

Today the story is different—totally.

The Family Sees a Slidefilm

The nominated family is shown a 20-minute, entertaining, color film—which pictures clearly and understandably each benefit derived through belonging to the I.O.F., whether it be social (with the holiday parties, picnics and dances), fraternal, sickness or disease hazards (including polio, cancer, and tuberculosis), old age (and the Foresters' Home for the Aged), orphan's care, and so on. . .

The twenty-minute color sound slidefilm was "offered" to the field representatives, managers, district managers, state managers and divisional managers by Mr. Lou E. Probst, president (or Chief Supreme Ranger, as he is respectfully called by his organization), of the Independent Order of Foresters. The film, titled *The Choice Is Yours*, was created and produced by Rocket Pictures, Inc. of Hollywood, to be

Sound Slidefilms Prove a Most Effective Medium in Broad, Untapped Field of Home Demonstration

used by the men in the field as a direct-selling tool in calling on "nominees," as they are known to I.O.F.—to repeat the story of Forestry time and time again to the people of the United States and Canada who "qualify" for membership in this ancient Order.

The choice was now the people's—for, after seeing and hearing this story of fraternal, social and other benefits being offered to them, they could either accept . . . or reject.

True Test Is Field Reaction

So far as Rocket Pictures, Inc. was concerned, another production had been completed—successfully. Official approval arrived February 14, 1956, in telegram form from President Lou E. Probst: "Just viewed new presentation. Stop. Please accept our sincere congratulations on the magnificent job done by your company in making 'The Choice Is Yours'."

BUT—was this all there was to the story? No, indeed . . . here is where the true test of any successful audio-visual only BEGINS!

The "choice" was, first, that of the men in the field (the 600 Deputies, or field sales representatives) as to whether they would use—or reject—this audio-visual direct-selling tool which was created and designed to make their jobs easier. They already had two methods of presentation available—would they now accept a third, and "new," means of presentation? And, more important, would they pay—out of their own pockets—almost \$200 for a film, record and projector for the privilege of experimenting with a "new" tool? THE CHOICE WAS NOW THEIRS!

Acceptance Alone Is Not Enough

The answer was overwhelmingly "yes"—and orders started pouring in from the five Divisional Offices in the United States, as well as from the Home Office. This mighty affirmative should have satisfied even the most inquiring minds as to "acceptance."

But mere acceptance wasn't enough! The real proof of the pudding is in actual results obtained. Is the tool doing the job for which it was intended?—increased membership?

The receipt of a heart-warming vote of approval from one deputy, who wrote: "All I can say is that for me it seems to work. We have found a wonderful tool—I like it!",

was most reassuring. If any salesman who is to use a particular tool designed for him likes it, half the battle is won—but is he still using it in the most effective ways possible, and in as many ways as possible? Only a survey and analysis of each man could give that answer.

In July, after the new audio-visual tool had been in the field almost five months, a meeting between Mr. Leetate Smith, the Southwestern United States divisional manager—who had fostered the idea of a filmed presentation from the very beginning, and Mr. Dick Westen, president of Rocket Pictures Inc., resulted in the idea that it would be more than worthwhile to find out: 1) how the men in the field were using the tool; 2) in what areas was it accomplishing good (if any); 3) just how much good *The Choice Is Yours* was accomplishing; and 4) how the men felt about it, generally.

Questionnaires to Key Division

Mr. Lou E. Probst, far-seeing president of I.O.F., was in accord with this last—and supreme—test since in the final analysis this is the only way to determine if any organization has spent its audio-visual budget wisely and well.

Early in July Mr. Probst mailed out two questionnaires to men in the largest of the five large Divisions of I.O.F.—the Southwestern U.S. Division—as a "sampling of opinion" survey: One had twelve questions for the Deputies (or sales representatives); the other one had seven questions for the Managers and District Managers to answer.

The results of this one-division survey were not all returned and tabulated until the end of August . . . and they were most gratifying. Percentage-wise, the answers were by a vast majority affirmative—but the questions asked didn't even be-

The many benefits of the Forester are made possible through the wisdom of men pooling their resources



gin to cover the many uses to which this presentation film was already being put . . .

The Managers and District Managers were using it to recruit, indoctrinate, and to train new Deputies; to acquaint office personnel with the meaning of Forestry; to reinstate families. . .

Here Are Their Comments

The Deputies (like the one previously quoted) were enthusiastically trying more and more uses for the presentation. Comments poured in, like:

"The film really qualifies the nominees more quickly, and it is possible to determine those who are really interested and those who are not."

"There is more ready acceptance to appointments when the film is mentioned—but I have found the best use for the film is in saving lapses or potential drops."

"It takes less time to close, and has eliminated many questions—and people are not quite so skeptical."

"My audience is always intrigued

with the machine and screen, and I use their enthusiasm as a means of getting a little 'closer'. I feel the success of my presentation has been by noting the points my prospects liked best about the film and elaborating on these points."

"This audio-visual tool is doing a wonderful job, and is a great clincher. It has impact and puts your presentation on a very high level—and makes for a smooth presentation."

"I have found it is most important to turn off the machine and continue the motivation through questions and answers. . . . I don't attempt to re-roll the film or secure any part of the machine until I am ready to leave the home."

"The success of the film lies, I believe, in the fact that people cannot interrupt during the showing of it and break the chain of thought."

"I have found that in some cases it is much easier to bring back a point of interest which will help the close by asking them if they remember a particular scene in the picture—and then go to work again on that point."

Field Reports Show Slidefilms' Aid to Forester Deputies

These are the reactions of Forester deputies as they were gleaned from the many questionnaire replies submitted to their Home Office:

- 60% report that the film has aided them in getting appointments through the mention of showing the film.
- 67% found that having a film enabled them to beat the competition that TV offered to a sales presentation.
- 99% invite the whole family to see the film—regardless of the age of the children.
- 51% have found that children from ages 6 or 7 on up to teenagers are a definite help in closing, and their interest will amplify that of the parents.
- 100% report that the mechanical aspect of the turntable and screen, and compactness of the slide-film projector, helps to break the ice at the beginning of interview—male audiences always find it intriguing; women, too, are impressed.
- NOTE: A DuKane automatic model 14A390 projector is used.
- 72% use the living room for their showings for reasons of relaxation and comfort; dirty dishes not being exposed to cause embarrassment; blanker walls with longer throws for projection.
- 21% use the floor to project from; and—
- 50% of those using a table to project from protect the table with velvet, felt, or cloth for showmanship's sake—one Deputy even uses two blank application blanks under projector, which he dramatizes.
- 86% prefaced the film showing with pre-remarks, extremely varied.
- 66% told the nominees (or prospects) they would be asked for a decision at the close of the film, and the film would make it easy for them to make this decision.
- 61% have found that it is best for them to speak first after the film is over; remarks and/or questions are varied.
- 50% reported that their actual percentage of closes had increased; and—
- 40% whose percentage hadn't increased, reported that people joined more readily; closing was easier; closing takes less time; nominees were more apt to keep their memberships; more solid closes; nominee has a better understanding of the benefits—both fraternal and insurance aspect.
- 58% used the film for "prospecting" after a successful presentation.

★ It is interesting to note that the Deputies have worked out their own methods for introducing, or presenting, the film—which are as varied as the men, themselves. Percentage-wise, however, there were certain facts gained from actual experience

in the field that the Deputies report as "common" from the standpoint of the best way to use the film (or usage in the field). These replies are tabulated in the box on this page, showing the various reactions en- (CONCLUDED ON PAGE 79)

THESE SLIDEFILM SCENES SHOW HISTORY OF THE FORESTERS



The year 1215 marked a period of unrest in England. King John's signing of Magna Charta gave rights to some, brought discontent to others.



As a matter of mutual protection, these men of the forest banded together into a fraternal society to become the "Foresters' Guild" . . .



Legend has it that the candidate nominated to the Guild would become blindfolded and led to the center of the forest . . .



In 1740, the name of the Guild was changed and it became known as the Ancient Order of the Foresters.



. . . in America, the early settlers found the surest way to protect their families in the new land was to band together into groups . . .



The year 1874 saw the first Court of "The Independent Order of the Foresters" established in America.



The motto of the Order is represented by the initials "L, B and C"—which stand for Liberty, Benevolence and Concord . . .



Through practice of the fraternal spirit, the Order has grown into the mighty organization it is today . . . providing its many benefits.



Gardner musicians practice aboard cruise ship in this film scene

Simplex Journeys to Friendship

Company's Salesmen and Neighbors Turn Convention Junket Into a Solid Contribution Toward International Goodwill

THE convention junket, now a firm fixture with many companies, took on a new look last winter when the Simplex Time Recorder Company sponsored something different in sales conventions—a good-will cruise to Trinidad. What made this trip different is that not only leading Simplex salesmen were invited on the cruise, but Simplex's home-town high school band, civic, industrial, school and church leaders and a dozen teen-age winners of a contest conducted by New England District Rotary Clubs.

The idea for the trip originated with Simplex president, Curtis G. Watkins, who determined to prove that the good-will cruise would not only be a good business venture, but something that would be lastingly worthwhile to his fellow townspeople of Gardner, Mass. and to the people of Trinidad, where the Simplex Company has a branch factory.

Boy State Films the Tour

To make a record of the 5,000 mile journey to the Caribbean, Simplex engaged Bay State Film Productions to go along and produce a full scale documentary film in color so that home town Gardner, Trinidad, and Simplex's friends and customers could see the results of the trip.

The Simplex cruise was not just a spur of the moment venture. For a year before last February, Mr. Watkins had checked plans with such interested parties as White House officials, the U.S. Information Agency and the government of Trinidad. All were most enthusiastic about the idea. Finally, in May of

1955, the plan was finalized and invitations tendered to the various parties to participate. Quotas were set up for each of the 308 Simplex salesmen, and those who fulfilled them for the second half of 1955 were invited on the trip. (About three-quarters of the salesmen exceeded their quotas and went on the cruise.) 106 members of the State Championship Gardner High School band were invited if they could maintain "B" averages in their studies. 186 members achieved this mark. In addition, the 42 members of the Simplex Drum and Bugle Corps, the twelve winners of the teen-age Rotary Contest, the Lieutenant Governor of Massachusetts, the Secretary of State, a local doctor, the Superintendent of Gardner schools, the high school principal, Catholic and Protestant clergymen and several business associates of the Simplex Company made the trip as guests of Simplex.

Faced with the difficult task of filming the trip under sometimes adverse weather conditions and always with only spur of the moment preparations for shooting, Bay State has brought forth an excellent film. 12,000 feet of film was exposed, and some of the best scenes were those photographed under rather bad lighting conditions by ordinary standards—which shows that modern color stock is not at all limited to perfect photographic weather.

Trinidad Visit a Highlight

The film first shows getaway day in Gardner as the trains puff away from the crowded station in the freezing cold, and embarkation in

Cruise Film Becomes Valuable PR Asset for Sponsor

New York on the chartered ocean liner, *Ocean Monarch*, (which also acted as a floating hotel for the group in Port of Spain harbor during the stay in Trinidad). On board ship, in addition to much social activity, the salesmen got down to work on business problems, and the school children hit the books, for lessons went on just as if they had been back in Gardner.

Of course, the highlight of the film, which is appropriately titled *A Journey into Friendship* (27 min.,

and raised \$26,000 (BW1) for the crippled children's hospital.

Since release of the film, it has played all theatres in Trinidad, including a special showing at which \$9,000 (BW1) more was raised for charity in Trinidad. At a showing in Gardner, the audience contributed \$4,000 to the Gardner School band fund.

The U.S. Information Agency is now taking over prints of the film for world-wide distribution to promote better understanding between the United States and people of other countries.

Film Distribution Not Yet Set

Simplex President Watkins has not made final plans on how extensive the film's distribution will be in the U.S. It will be shown at the national Rotary convention and a New York's National Business Show and most of the 92 Simplex sales offices will have prints which will be available to interested audiences without charge. The film is completely non-commercial. (In fact after a recent preview showing in New York one member of the audience said to Mr. Watkins, "That was a delightful film, but one thing interests me—what does your company manufacture?" The answer is—time clocks, but one would never discover this from the film.)

In every respect, the Simplex good-will cruise has been a resounding success. Trinidadians are hoping the company will be back again soon, and it is pretty sure this will come about, although mum's the word for the present. And to prove that the path from Gardner to Trinidad is not one way, the town is arranging for thirty Trinidadian children to come north for their good-will visit to Gardner.



This chartered liner (the *Ocean Monarch*) was the cruise party's home on the journey to Trinidad.

color), is the wonderful effect the Gardner boys and girls had on Trinidad at Carnival time, and equally, vice versa. Trinidad, at Carnival time, is one mad party for three days, day and night, and the costumes and music are excellent nowhere. All of which, combined with the live sound of the famous steel bands, makes for fascinating viewing.

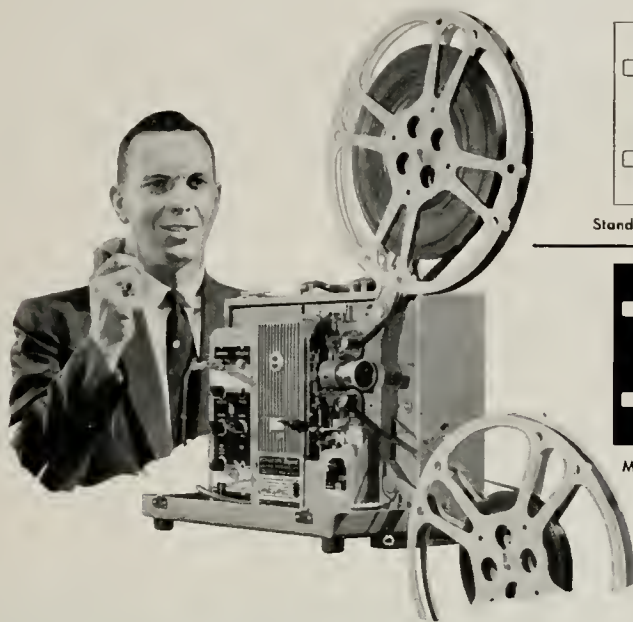
Bonds Raise Hospital Funds

A concert and marching exhibition by the two Gardner musical organizations played to a paid audience at the local cricket grounds,



Above: a Gardner, Mass., lass gets a full-dress welcome to colorful Trinidad. Right: it's "carnival time" with full regalia for these islanders during the visit of the Simplex party.





Standard Optical Sound Track



Kodak Sonotrack Coating, full width



Magnetic and Optical Tracks together



"Silent" Film, with quarter width Magnetic Track added

For about 2½¢ per foot you can have a lab put a magnetic sound track on any silent or sound 16mm movie film. Then you record voice, music, and other sounds at will, using the new magnetic-optical Kodascope Pageant 16mm Sound Projector. And you have a projector for all 16mm films—silent and optical, or magnetic sound.

Look what you can do . . . with this NEW magnetic sound projector

If you've ever worked a good tape recorder, you know what magnetic recording is. With the new Kodascope Pageant Sound Projector, Magnetic Optical, you can put sound right on your movie film, old or new, sound or silent.

The uses are endless

You can make inexpensive training films, explaining each job in detail. You can document engineering projects, without the expense of special titles. You can record a foreign language translation on the *same* print that has your permanent English optical sound track.

Your executives can speak personally to branch office people. Technical experts can describe processes, materials, and new products as part of valuable visual presentations. You can make special films for fund-raising drives and other limited showings—without the expense of optical sound!

Convert "silent" movies to sound

You can have a magnetic track applied to old "silent" films, and turn them into inter-

esting "talkies." You can mix music and voice in controlled combination. You can erase, alter, and re-use your magnetic track, just as you would a tape recording.

Pageant gives you these features

Recording is a pleasure with this magnetic projector. Your magnetic sound is applied and picked up with great precision and fidelity. Optical sound is equally fine.

Built-in mixer. You mix music and voice smoothly, with the unique built-in mixer. Record music and sound together—or record music first, then record your voice over it.

Combine optical and magnetic sound on the same film. Half width magnetic track can share sound track space with an optical track. Use the optical track as a permanent narrative. Change the magnetic track at will, for showings to special or foreign language groups.

You have a key to lock the magnetic erasing and recording mechanism so there's no chance of accidental erasure.

You get a microphone as part of your projector kit. You can record wherever you set

up the projector. An all-purpose cord with clip leads lets you connect any phonograph or other amplifier sound source to the phono input.

These are just a few of the Kodascope magnetic-optical audio features. Mechanically, this projector is of the same design as the Kodascope Pageant, already accepted as among the finest in the audio-visual field. Easy to set up, simple to operate, a built-in base plate check list makes it largely self-instructional.

For your present and future film programming

Magnetic sound is being accepted so widely that it's smart to protect yourself by investing *once* in a good projector that handles *both* kinds of sound, plus silent, films. That's why your Pageant magnetic-optical projector is such a wise investment.

See the Kodascope Pageant Sound Projector, Magnetic Optical, at your Kodak Audio-Visual dealer's. Or write for our new Bulletin V-3-44 which describes the many advantages of this magnificent machine.



CINE-KODAK K-100 TURRET CAMERA

As shooting partner for your Pageant Projector, you can do no better than the K-100. With full complement of Kodak Cine-Ektar Lenses to give you professional pictorial control, you're ready for any subject. Shoot training films, sales movies, product lectures, then add your sound optically or magnetically, or both.

You'll like the simplified 16mm roll-film loading, ultra-long-running motor, full speed range, interchangeable telescopic finders, and other K-100 features.

The Cine-Kodak K-100 Turret Camera is unexcelled in its price range.

Kodak
TRADEMARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



Tidewater Bids for Credit Clientele

"The Most Important Gallon" Shows Tidewater Oil Dealers How to Build and Hold Customer Business Developed by Credit Cards

Sponsor: Tidewater Oil Company.

Title: *The Most Important Gallon*.

28 min., color, produced by Gene K. Walker Productions.

★ *The Most Important Gallon* is a motion picture planned expressly to solve a problem within the sponsoring company. As the key feature of an overall promotional program, it is steadily proving the efficacy of film in such a role.

The Tidewater Oil Company's problem stems partially from its widely scattered pattern of operation. The Eastern and Western Divisions, which once operated autonomously, now come under a centralized operational plan, complicated by difference both in service station facilities and marketing practices between the two Divisions. To reconcile such differences, the company has engaged in a broad program, one major step being a nation-wide effort to increase the number of Tidewater credit card holders.

Backbone of the Oil Business

Credit cards are not only the backbone of an oil company's business, they bring to each dealer revenue which he can "see" and "feel." Tidewater's dealers, furthermore, are all independent businessmen, and the problem was how to persuade them to act on a program which requires definite action (and off-hour action, too) on their part.

Tidewater's solution was a motion picture. An approach through live dialogue was decided upon, and the actors chosen for the two principal parts brought to the film its most essential quality: believability.

The story is a dramatization of

ordinary situations: the company representative's difficulties in selling the credit card solicitation plan to the dealer, and the dealer's problems in making his solicitations. Both men are convincing, the situations plausible. The dealer himself is not thoroughly sold until his own experience proves the value of the company's tested method. In the end, he becomes sold on more than just the Credit Card Plan and its profit possibilities; he also becomes sold on the value of a clean station, on courtesy, personal service to customers, personal solicitation of prospects, the mechanics of the credit card system, and the research, planning and personalized assistance provided by the company whose products he sells.

Complete "Package" Was Developed

Backing the film is a complete promotional and merchandising program, the entire "package" produced by the Gene K. Walker organization, all phases being carefully dovetailed and timed. Presented dramatically, but in a different manner from the picture, the credit card



A Tidewater merchandising salesman uses facts and figures to convince a skeptical dealer of sales program's value for increasing volume.

story appears again in a colorful brochure, distributed following the showing of the picture. In addition, the dealer receives an adequate supply of mailing pieces, application forms, pocket Solicitation Tips, sample credit cards, and record-keeping material.

The Most Important Gallon is a unique service station film in that a complete station is never shown. This is because of Tidewater's geographical variations, and the fact that the picture must be shown in all parts of the nation. The resulting footage, helped by nationwide location shots, enables every dealer, no matter where situated, to identify himself with the story.

Program Makes Sales Results Flow

Despite the limited area of sets built to actual service station specifications, fluidity of movement is achieved by use of dolly, boom and

actor movement. As most of the exterior shots are specified as being early evening (the time the dealer normally would make his prospect calls), filtering techniques throughout all-day shooting schedules were used to obtain the proper color balance to simulate the time just before darkness.

As to the effect of the program, Tidewater's Eastern Division reports a decided upturn in the flow of new credit card accounts during the early months of the activity. Company officials believe that similarly gratifying results will be achieved throughout the entire marketing system.

Obviously it requires a great deal of effort on the part of Tidewater Oil Company to make this program work. Company officials state that the job could not have been done "without an effective film to carry the ball."



RCA's line of television color sets gets glamour treatment.

Color and Glamour for RCA TV

Sponsor: Radio Corporation of America

Title: *First Choice*. 16 min., color, produced by Robert Lawrence Productions, Inc.

★ This is a big and beautiful promotion piece for the new line of RCA Victor color television sets. It stars Vaughan Monroe, Janet Blair and Carl Reiner and features a line-up of some of the prettiest girls in television. Raymond Scott wrote and directed the music, and the whole thing is a bonbon designed to get the fall sales campaign off to a fast start.

Kickoff showing of the film took place last June at a conclave of distributors in Miami, where, as part of the overall doings of the convention, the film resulted in bigger advance orders for RCA Victor color TV than in any previous year.

Following up the first showing in Miami, the film has been road-shown throughout the country to dealer meetings, where it again met with resounding success.

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✓ **ACTUAL RECORDS OF EXHIBITIONS** together with *audience reactions* and complete summary reports of all showings.

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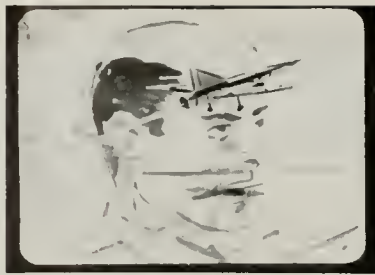
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An Exposition of Missile Science

North American Aviation's "Engineering for Tomorrow" Shows Step by Step Development of Future Strategic Weapon System

GUIDED MISSILES are developed by guided engineers. Exactness is their watchword and watch the engineers do in their methodical search for precision-power, accuracy which will deliver rocket war-heads from one point of the globe to any other point with a speed that scorns distance.

What the engineers watch and how they are guided as they bring intercontinental missiles into operation is shown in *Engineering for Tomorrow*, a new technical motion picture produced by North American Aviation, Inc. of Downey, California. In relaying the activities of North American's Missile Development Division, the film itself provides guidance: as a public relations topic, the picture can guide citizens to informed opinions about America's defenses; as an exposition of missile-science, the film serves as a guide to future engineering careers.

In 16 minutes of color and sound,

The world's most powerful rocket engines are tested in this remote area as research perfects defenses for the free world.

Engineering for Tomorrow depicts the development of a hypothetical strategic weapon system spear-headed by a long-range, surface-to-surface, supersonic guided missile. Preceding the explosive rocket's global leap is a fraction-by-fraction trudge through theory, data, and application-test taken by a league of experts who combine the knowledge of numerous sciences. Fingering sliderules and dialing industry's latest data-processing machines, these experts are guided from the known to the previously unknown: watching hundreds of experiments, they discover certainty.

These Men "Guide" the Missile

The film sees them making correct the way of the rocket: mechanical, electrical, electronic, structural, hydraulic and chemical engineers, specialists in many other fields, mathematicians, aerodynamicists, thermodynamicists, physicists, met-

allurgists. As these men find first the problems and then the answers to the problems, rocket engines of solar-like speed are made, controls perfected, launching equipment is constructed.

Watching these men at work, the young viewer can see a career star to follow, the mature viewer can get the McCoy on the meaning of "guided missiles."

Compony Films Find Wide Use

North American Aviation maintains its own motion picture department, all film productions being prepared by company employees. Films are used for public relations, training, recruitment. Film also is used for a large number of technical progress reports to military services.

Besides *Engineering for Tomorrow*, three other technical films available from the company are: *Pilot's Operating Procedure for MG-4 Fire Control System*, depicting a new fire control system to detect, intercept and destroy enemy targets



Science is at the controls as missile research helps prove out engineering theory on strategic weapons system

at any altitude and under all weather conditions: *Electron Tube Reliability*, which describes NAA's program for testing electron tubes for use in critical airborne equipment; *Chemical Mill*, reporting on a new method of milling metals by chemical means.

All these films may be obtained on loan by contacting: Engineering Personnel, North American Aviation, Inc., Downey, California.

Automatic Music: People's Choice

★Recent years have seen an enlightened approach in business films which has been labelled "low pressure selling." The value of this technique has been proven by both greater audience potential and greater audience acceptance.

Carrying the approach one step further, Video Films, Detroit, is currently completing an industry film which not only refrains from singing the praises of the sponsor's product, but gives ample and favorable attention to the products of the sponsor's competitors.

Only Credit Line to Sponsor

The sponsor is never mentioned by the film's narrator and appears on the screen only to announce that the film is "presented on behalf of the automatic music industry by AMI Incorporated, Grand Rapids, Michigan."

The 20 minute color film, entitled *Music for Everyone* traces the importance of music in our lives. It shows the many ways by which we satisfy our need for music. Among these, the juke box is credited as a major source of music for millions of people, not only in restaurants and nightspots, but social groups and churches as well. In addition to showing AMI instruments in these settings, the film pays its respects to the other big three of the automatic music industry, Wurlitzer, Seeburg and Rockola. The manu-

facture of juke boxes and the electronic and mechanical achievement which have brought "hi-fi" to co-operated machines are treated in detail.

Theory of "Hi-fi" Is Pictured

A sequence used to illustrate the basic theory of "hi-fi" brought to well-known members of the Detroit Symphony Orchestra to the Video Films' studios. Shrouded in black velvet, they drew a parallel between the ranges of the flute and the tuba and the ranges of the "tweeter" and



EVOLUTION OF JUKE-BOX



This coin-operated player piano dates back to the turn of the century — and it still works.



Modern automatic record changer must be rugged yet delicate enough to handle high-fidelity records.

Woofers" speakers and exponential horns.

Music for Everyone was one of the first business films released on the new Eastman 5269 printing stock. "We were ready to print while the new stock was still being tested," relates Video's Cliff Hanna, "but we persuaded the client to delay release in order to gain the improved sound that 5269 promised. We weren't disappointed."

Five Foreign Versions Made

To adequately cover the worldwide automatic music market, sound tracks in English, Spanish, French, German and Italian have been prepared. Previews of the film at conventions in both the United States and Mexico have resulted in enthusiastic reception.

Summing up the "low pressure" approach, AMI president, John W. Laddock says, "Naturally, we hope the film will sell more AMI instruments by building consumer, distributor and operator preference, but our main goal has been to better explain the role of the juke box in modern day life and to introduce to the public the skilled and conscientious people who design, build, distribute and service these quality instruments."

Where to Get Film or Facts

Further information concerning the film can be obtained by writing either AMI Incorporated or direct to Video Films, 1004 E. Jefferson Avenue, Detroit 7, Michigan. ☐

Helping the Farmer Improve His Livestock

Sponsor: Drs. Hess & Clark, Inc.
Title: *The Lifesaving Nitrofurans*.
26 min., color, produced by The Jam Handy Organization, Inc.
Distributed by Modern Talking Picture Service, Inc.

Agricultural groups are familiar with the theme of this film—the importance of good health among the nation's live stock and poultry.

Such groups will find pertinent information in the story of Nitrofurans. Nitrofurans are a new class of chemical medications which, when properly used as direct remedies, or feed supplements, are bringing greater profits in the form of better and healthier livestock and lower mortality among sheep, cattle and poultry.

The Lifesaving Nitrofurans is being distributed by Modern Talking Picture Service, Inc., to FFA chapters, 4-H groups, Granges, Vo-Ag classes, county agents and general rural groups. ☐



FOR *Any* PRODUCTION

Photographing giant steel pouring ladle for General Steel Castings Corporation's new motion picture "Big Ideas", shown at the Mid-America Jubilee.

PREMIER
Film and Recording
CORPORATION
ST. LOUIS 9, MO.



A scene in the Wolff film "The Other Woman in Your Life" (Kraft).

Films "Star" In "Coming Attractions"

★ Each good motion picture may be considered as promoting the film medium but, oddly, comparatively few motion pictures have been produced specifically for that purpose. *Coming Attractions*, produced by Raphael G. Wolff, Hollywood, is a sales film on the value of films. It has been in release for about a year—being shown to potential sponsors by the Wolff staff.

According to the company, excellent results have been achieved in reaching and explaining the film medium to the company executives who are not directly acquainted with film production and therefore have been hesitant in getting into what seemed to them a complicated business.

Coming Attractions shows top management just what is meant by sponsored motion pictures, what is involved in making them. It includes representative scenes from a number of the Wolff-produced films which illustrate techniques and possibilities. The film explains what is involved in indoor sets, the complete mobile equipment used in factory and other location shots, animation, sound and editing departments and the staff and equipment required to make professional motion pictures.

While this film was not made as an industry-wide promotion and does sell directly the Wolff Studios production facilities and experience, it could be used profitably as a tool to sell the medium itself. Film department heads in industry could use the picture to show other executives the many abilities of the film medium in sales and training.

Showings of *Coming Attractions* may be arranged through the Raphael G. Wolff Studios in Hollywood, or sales offices in New York, Chicago, Detroit and Cincinnati.

THE ARTS AND SCIENCE OF A FILM MAKER

Cutting and editing of business films is one of the essential steps to audience success. Here's a scene in the cutting room at Wolff Studios with a new film being edited on the Moviola.



★
Clever animation art can convey a message impossible to visualize in "live action." Part of the animation staff are pictured in the Wolff studio.

Music hath charms to reach viewers and get results. Here's a music recording session being conducted under the supervision of Raphael G. Wolff . . .



★
Combining live-action and animation is another useful technique as this scene in GE's "Light in Your Life" shows . . . but see the film for yourself.

The Bottle Maker Yesterday and Today

Sponsor: Glass Container Manufacturers Institute.

Title: *The Story Behind a Bottle* 24 min., color, produced by Vide Pictures, Inc., supervision by Film Counselors, Inc.

★ This new film presents the story of glass containers, from their historic origin through their modern manufacture and use. It begins with the legendary discovery of glass by ancient Phoenicians and goes on to show the world's first glass containers painstakingly made in Egypt about 1800 B.C. Molten glass is worked, with a blowpipe, on the screen by the skillful manipulation of artisans exactly as it was in Roman times, and, later, in Colonial America.

A highlight of the film are the scenes at the Jamestown, Virginia



"glass house" established by Captain John Smith in 1608 as America's first factory and first industry.

By the time America won her independence, glassmaking had become a recognized and thriving industry, supplying containers to all of the thirteen states, and many examples of these multi-colored early American glass jars and bottles are shown in the picture.

It was not until the 1900's that the many attempts to mechanize glass blowing bore fruit. Almost overnight, compressed air replaced lung power and, for the first time, bottles were delivered to the cooling ovens mechanically.

Today's streamlined methods utilize the very latest techniques of mass production, and pictures of modern, high speed machines, capable of turning out thousands of bottles in a single hour, comprise a fascinating sequence.

While the film's treatment is purely formula stuff, the photography is positively brilliant. Colored glass bottles achieve dramatic effects in the factory scenes and in "still life" of the bottles that are hard to equal.

Prints are available in both 16mm and 35mm from the Glass Container Manufacturers Institute, 99 Park Avenue, New York 16.

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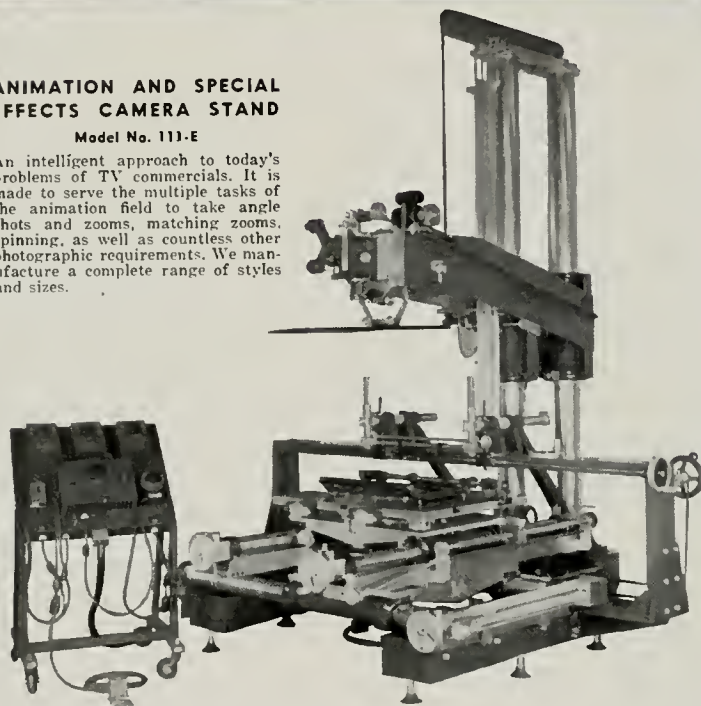
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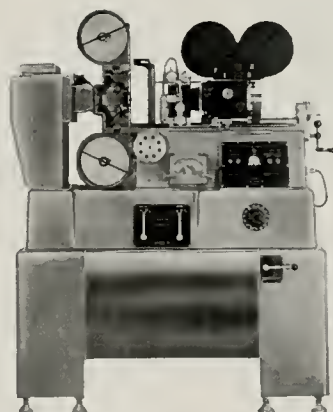
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Visualizing America's Economic Future:

Marketing Effects of U.S. Population Growth Pictured by Life Magazine in "Opportunities Unlimited"

★ By 1960, it is expected, there will be a population of 175 million. By 1970, the expectation is, the population will rise to 195 million. What the population rise has meant to the American market in recent years and the market-potential of future population growth is explained in *Opportunities Unlimited*, an 18-minute color motion picture sponsored by Life Magazine.

Increasing Demand for Products

Using cartoon animation and live action, the film points out that to processors, manufacturers and retailers of food, beverages, drugs, clothing, footwear, furniture, home appliances, automobiles and other products, the increasing population means increased demands. Signs of a continuing prosperity already are in evidence and are affecting goods of every type, the film notes. Since 1953, food, now a \$64½ billion market, is up 8%; clothing sales are up 6%; furniture, tv and electrical appliances are up 15%. The housing industry, for the seventh straight year, has topped one million starts.

Expanding markets and increased productivity present a problem, the film warns: If America's standard of living is to be maintained, the goods resulting from the enormous productive capacity must be sold. The key to continuing prosperity becomes Marketing, the combination of services which helps move the product to the buyer.

Produced by Transfilm, Inc., New York, *Opportunities Unlimited* will be shown to business men throughout the country by regional sales offices of Life Magazine. Watching

Despite higher taxes and post-war inflation, the middle-income consumer has roughly 50% more spending power than a generation ago, in Life film

U.S. BUREAU of ECONOMIC STABILITY



Businessmen have gained new confidence in the ability of Government to help check an inflationary or deflationary cycle, according to Life

the film, the business men will have a reminder that advertising in Life is an effective part of marketing.

Middle Income Group Is Larger

The film underscores that middle income families, which now receive 42% of all real income (and, presumably, Life Magazine) are largely responsible for the unprecedented volume of goods being sold. Each year, more families enter the middle-income category while per-man-hour productivity steadily increases. As suburbia booms and income climb along with the birth-rate, business opportunities, in the shape of consumer and community needs, are multiplying. The film outlines the opportunities in images, dollars and cents.





Scene in "World on Your Doorstep"

Fuller Brush Company "Stars" Its Salesmen in New Picture

Sponsor: Fuller Brush Company.
Title: *The World On Your Doorstep*. 27 min., color, produced by Bay State Film Productions, Inc.

The Fuller Brush Man is the star of this new informational film which shows why the Fuller dealer has become such a familiar American symbol of personalized salesmanship. Historic sequences re-enact the beginnings of the Fuller enterprise, as it was 50 years ago, when Alfred C. Fuller made his first brushes by hand. Still an active company head, he is shown directing the vast organization that bears his name and produces a wide variety of articles ranging from mops to cosmetics.

The World On Your Doorstep presents some of the Fuller principles: that men like to be independent and build their own businesses; that it is necessary to beat a path to get business; and that neighbors can become friends and customers (a guiding principle of all Fuller dealers).

Prints of *The World On Your Doorstep* are available from the regional exchanges of Association Films, Inc.



Meet Janie, played by 5-year old Justeen Cott, in new Hanes film.

"Bedtime for Janie" Shows Hanes' Operation

Sponsor: P. H. Hanes Knitting Company.

Title: *Bedtime for Janie*. 25 min., color, produced by Peter Elgar Productions, Inc. (via N. W. Ayer & Son, Inc.)

Seen through the eyes of a child, *Bedtime for Janie* follows the workings of the Hanes Knitting Com-

pany, whose mill in Winston Salem, N.C. is one of the most modern cotton establishments in the world. Scenes show the white cotton puffs leave the field, pass through the plant where they are cleaned and mixed in giant blending hoppers.

They are combed in machines that separate billions of fibers a minute. The cotton is spun into yarn and



Cotton fibers are combed, straightened and farmed in this Hanes film scene.

woven into fine cotton cloth on looms whose nimble mechanical fingers work almost too fast for the eye to follow.

Hanes craftsmen, many of whom have worked for Hanes three and four generations, are pictured in the film making garments for the men's and children's underwear markets.

The film is being released, without charge, to schools, clubs, churches, television stations, and other interested organizations, through Association Films.

Dow Corning Releases New Film on Silicone Insulation

◆ *More Muscles for Tomorrow*, a new 27-minute color motion picture on silicones has been released by the sponsor, Dow Corning Corporation of Midland, Michigan.

The documentary shows how electrical equipment protected by silicone insulation outperforms organic materials. It records how silicone insulation offers greater overload capacity and savings in size, weight and maintenance costs.

More Muscles for Tomorrow follows a motion picture released by Dow Corning last year—*Rubber from Rock*. Both films were produced for Dow Corning by Doane Productions. *Rubber from Rock*, a 30-minute color subject, shows how quartz rock is melted and the resulting silicon processed to form semi-inorganic rubber that outperforms the organic material.

Both of these promotional films are being distributed on a free loan basis to management, research, engineering and production groups and societies. The films may be obtained from Dow Corning Corporation, Midland, Michigan, or from any of Dow Corning's nine branch offices.



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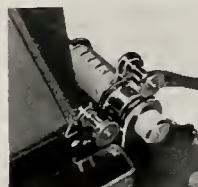


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Above: immediate "pole-top" resuscitation is given on reaching electric shock victim.

Paralysis Foundation Sponsors Series on Respiratory Mechanics

♦ *Artificial Respiration*, third in a new film series titled *Principles of Respiratory Mechanics*, is being filmed for the Professional Education Department of the National Foundation for Infantile Paralysis by Science Pictures, Inc.

Dealing with respiration and resuscitation, one sequence, staged with the cooperation of the Con Edison Company, concerns a man being electrically shocked on a telephone pole, and the steps taken to resuscitate him.

Directed by Rene Bras, the film will be shown to professional audiences in hospitals, medical schools and polio respiratory centers throughout the country.

Pure-Pak Caps Ad Campaign with "New Story of Milk"

★ Climaxing a 1956 "New Story of Milk" advertising campaign, Pure-Pak Division of Ex-Cell-O Corporation, makers of milk cartons, are sponsoring production of a new color motion picture.

Named for the campaign, *New Story of Milk* will have its premiere on a closed-circuit tv colorcast in the Pure-Pak display at the Dairy Industry Supply convention in Atlantic City, October 29-November 4. Plans also call for a preview showing in Washington, D.C., in mid-October for Department of Agriculture officials, dairy industry organizations and editors.

A second Pure-Pak-sponsored film, title unannounced, will be premiered at the Atlantic City event, which more than 30,000 dairymen are expected to attend. Both films will have as narrator Bob Considine, global-beat reporter, with introductory remarks by H. Glenn Bixby, Ex-Cell-O president, and George D. Scott, vice-president of Pure-Pak.

Ralph C. Charbeneau, Pure-Pak ad director, describes *New Story of Milk* as a "salute to a great industry complementing our current national magazine campaign directing attention to the exciting progress in dairying." Pure-Pak's ad campaign extends to the film itself with a two-

What's New in Business Pictures

page spread in the Saturday Evening Post the last week in October featuring a full-page color photograph of Considine. Similar ads will run concurrently in 15 dairy and allied trade journals.

New Story of Milk traces the progress of milk handling from the nomadic tribes of ancient history through today's modern, efficient and sanitary dairy methods. The film is being produced by Robert J. Enders, Inc., Washington, D. C., under the supervision of The Fred M. Randall Agency of Detroit. It is being shot in 16mm Eastman Kodachrome, timed for half-hour television presentation.

Following the Atlantic City showing, the film will be made available by Pure-Pak for tv and group screenings. Dairy operators will be

offered prints at cost. Additional distribution particulars can be obtained from: Pure-Pak Division, Ex-Cell-O Corporation, 1200 Oakman Blvd., Detroit 32, Michigan.

* * *

Detroit News Promoted in Film, "Tell the People"

★ *Tell the People*, a new 27-minute color motion picture which defines the relationship between a metropolitan daily newspaper and its community, has been released for public distribution by THE DETROIT NEWS.

The promotional film underscores the vital contributions a newspaper can make to its community and depicts the actual production of the newspaper. As it tells the newspaper story, *Tell the People* also becomes a Detroit documentary—showing how the Motor City is meeting an

unprecedented residential and commercial relocation with long range physical rehabilitation and development of housing and transportation facilities.

Tell the People was produced by Rippey, Henderson & Bucknum, Denver, Colorado. Like *The Detroit News*, the film is designed for all age groups.

Expediting regional distribution the new film has been placed in several Michigan universities, libraries and school systems. It is being made available to groups on free loan through the Public Relations Department, The Detroit News, Detroit 31 Michigan.

* * *

Vacation Lure Projected in "Yosemite High Sierra Trails"

♦ *Yosemite High Sierra Trails*, new 25-minute color motion picture which reflects the glories of the Sierra Nevada mountain region of Yosemite National Park, has been released by the sponsor, Yosemite Park and Curry Co., for free loan distribution to service clubs, churches, schools and other organizations.

The Sierra trails are seen as encountered by horseback and hiking parties in treks around a circuit of five picturesquely located camps. Starting on the floor of Yosemite Valley, the film joins the riders and hikers in various parts of the journey, recording both the beauty of the area and the fun of camp life—including trout fishing.

The travel film was produced by Cate and McGlone, Hollywood. Prints are available from the Traffic Office, Yosemite Park and Curry Co., Yosemite National Park, California, or from offices at 514 South Grand Avenue, Los Angeles, California, and 39 Geary Street, San Francisco, California.

* * *

"Eagle's Strength" Pictures Air Materiel Command Story

♦ A new version of a motion picture, *The Eagle's Strength*, for the Air Materiel Command, USAF, being filmed in Eastman Color by Reid H. Ray Film Industries, Inc. of St. Paul, Minnesota.

Ray and his staff shot scenes at Wright-Patterson Air Force Base and Gentile Air Force Base early in September. The film's opening sequence was recorded in New York and additional scenes are being made at Tinker Air Base, Oklahoma City, Oklahoma, and at Douglas Aircraft, Long Beach, California. The film will present a staff conference including General E. W. Rawling, Commander of Air Materiel Command, as part of AMC's world-wide activities.

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technical advisor is George D. Andrews, special events director for the Air Materiel Command and the Air Photographic and Charting Service, who has assigned Lt. Eugene Gelber as project officer. Howard Cress is in charge of photography with Ellsworth Polsfuss directing under Reid Ray.



A scene in the new Pfizer film.

"The Age of Promise" —a Story of Antibiotics

Sponsor: Charles Pfizer and Company.

Title: *The Age of Promise*, 10 min., b/w, produced by Brandt Enos Associates.

This is a documentary film on one of medicine's achievements, the development of antibiotics. It pays tribute to great men of medicine and to the modern-day teams of science and industry that have made possible some of the life-saving accomplishments of recent years. The film states that history will record this age as "the age of promise," when man stood on the threshold of victory over disease and ultimate conquest of space.

Prints of *The Age of Promise* may be borrowed at no charge except return postage from Association Films, Inc.

Radio Role in Civil Defense Explained in RKO Release

The reliance of civil defense on radio communications is highlighted in a new motion picture produced

by RKO Pictures in cooperation with the Federal Civil Defense Administration and released to RKO distributors during National Civil Defense Week, early in September.

Dramatizing the theme, "Reading, Pennsylvania, is ready, are you?" the film features the Berks Co., Pa., Civil Defense organization and displays General Electric radio equipment contained in the county's Civil Defense Communication Trailer.

This trailer is equipped with radio units facilitating conversations between Civil Defense personnel and police, fire, utility, taxi and industrial groups. Units include pole-mounted cabinets made by the General Electric Communication Equipment Section at Utica, N. Y., and remote control consoles.

The film will be made available to Civil Defense agencies for use in their local programs.

"Sew Easy" Series Prices Clarified by Home Craft

♦ Correcting a report on a new demonstration film series, *Sew Easy*, appearing in the Number 5 ('56) issue of *BUSINESS SCREEN*, the producer has notified the editors that price information on the syndicated series was erroneously submitted.

The *Sew Easy* series consists of motion pictures which teach the unit construction method of home sewing. They were produced by Home Craft Films, Encino, California. Each film in the series, dealing with some phase of dress making, runs 12½ minutes. The correct price arrangement on black and white prints is: \$55.00 for a single print, \$50.00 for a group of eight and \$40.00 each for the entire set of 25 films. The films also are available in color.

Almanac Films, Inc., 516 Fifth Ave., New York 36, has been appointed world-wide distributor for the *Sew Easy* series.

Christopher Film Gets Wide Showing

★ The women's division of the National Citizens for Eisenhower has adopted the recent Christopher 16mm film *Knock on Every Door* (see page 65) and urges state organizations to use the picture at every possible occasion. Bing Crosby is narrator of the story which shows one woman singlehandedly waging a successful get-out-the-vote campaign. Its theme is non-partisan.

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MEMBERS OF THE UNIVERSITY Film Producers Association met at the Mississippi Center for Continuation Study on the campus of the University of Mississippi August 19-25 for the Tenth Annual Conference of the association.

Wilbert H. Pearson, Chief of the Attestation and Review Staff of the U.S. Information Agency, delivered the keynote speech, the Kenneth Edwards Memorial Address. Mr. Pearson outlined the purposes and objectives of the USIA information program overseas, and described activities carried on in achieving these objectives. He showed excerpts from typical films which are being used successfully, and credited university film producing units with contributing to effective communications overseas. In closing, Mr. Pearson challenged the University Film Producers Association to continue to develop the skills and exert the leadership required to produce, distribute, and utilize films that will effectively portray American life and accomplishments.

"Critic Looks at the Film"

Other guest speakers were: Richard McCann, motion picture columnist and critic on THE CHRISTIAN SCIENCE MONITOR, whose topic was "The Critic Looks at the Information Film"; Howard Johnson, educational film specialist with the Air Photographic and Charting Service at Orlando Air Force Base, who described film planning and production in the U.S. Armed Forces; John A. Maurer, a pioneer in the field of 16mm production equipment, who predicted the future of 16mm production in this country; and William H. Allen, of the Rand Corporation, who spoke on the implications of communications research for the film producer.

Panels of UFPA members discussed problems commonly encountered in production, including planning for production, photography, casting and directing, finance and distribution, laboratory processes, and new technical developments in the field.

Report on European Activity

Members recently returned from European trips discussed their observations of what is being done there in informational film production and in training production specialists. Taking part in this discussion were: Frank Neusbaum (Penn State), Don Williams (Syracuse), John Flory (Eastman Kodak), Herbert Farmer (USC), and the two UFPA delegates to the 1955 Cannes Film Festival, John Mahon (UCLA) and Robert Wagner (Ohio State).

Exhibits of motion picture equip-

Challenged to Portray American Life, Accomplishments:

University Film Producers Hear Pearson, and McCann at Tenth Annual Conference; Elect Knudsen as President

ment were set up by sustaining members in the studio of the University of Mississippi Department of Television, Film, and Radio, where they attracted a great deal of attention from conference delegates.

Officers for the coming year were announced. O. S. Knudsen of Iowa State succeeds Robert Wagner of Ohio State as president. Richard Polister (Purdue) was re-elected secretary. John Mahon (UCLA) and Don Cain (Minnesota) continue as vice-president and treasurer respectively.

The Eleventh Annual Conference of the University Film Producers Association will be held in August 1957 in Detroit, Michigan, with Wayne University as host.

"This Is Landon" Offered Travel Agents by British Association

♦ *This Is London*, 13 min., color, with narration by Rex Harrison, is an enticing new free film offered to travel agents by the British Travel Association, 336 Madison Avenue, New York.

What with Harrison's tremendous success in *My Fair Lady*, the new film promises to be a mighty sales tool, and BTA is scrambling about trying to provide enough prints to meet a small portion of the demand.

Harrison leads his audience on a personally conducted tour of London with urbane commentary on Thames-side pageantry and people, festivities and fun.



Ampro Projector Operation Demonstrated in Training Film

♦ A 21-minute motion picture, *Operation and Care of Ampro Super Stylist Projectors*, has been released by International Film Bureau, Inc., Chicago. This film is the latest in a series that International has released on the operation and care of motion picture projectors. Other films include users on Bell & Howell, DeVry, RCA, and Victor projectors.

Planned for Ampro owners, school administrators and audio-visual directors, the new film utilizes close-up photography to demonstrate the proper setting up of the Ampro projector and speaker system, correct threading and operation, maintenance and effective projection techniques. It also shows how to clean the machine, replace parts and pack-up the equipment.

The film was made for professional a-v use and not for sale for promotion purposes. It is sold for \$85. World distribution rights to the film are owned by International Film Bureau, Inc. *Operation and Care of Ampro Super Stylist Projectors* is available from International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Illinois.

Japanese Camera Manufacturer Shown in Canon Company Film

♦ Perfectionists in art and camera addicts, the Japanese followed basic national inclinations in making camera manufacturing part of the industrial progress. Bolstered by American commercial development, Japanese-made cameras are a fast-growing export item. Depicting this industry is a new 20-minute documentary motion picture, sponsored by Canon Camera Company, Inc., and shot in color at the company's factory in Tokyo.

New Japan Makes a Camera portrays how the traditional hand-detailed workmanship and painstaking skills inherent to the Japanese worker, from centuries of pottery making and silk patterning, have been adapted to the precision craftsmanship of camera-making.

All processes involved in the manufacture of a camera are shown from designing to export of the product to the United States. The film documents the rigid tests the camera and lens are subjected to

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in order to insure pinpoint accuracy, and the delicate, intricate steps in grinding and polishing optical glass for different type lenses. Modern manufacturing plant and equipment are contrasted with the old Japanese culture and physical background.

New Japan Makes a Camera was written and directed by Vernon Delston, radio-tv director of Kameny Associates, who produced the film. It is being made available on free loan to television stations, civic, fraternal and educational groups and schools.

Availability details may be obtained from: U. S. factory branch of Canon Camera Co., Inc., 550 Fifth Ave., New York, N. Y.

Junior Achievement Program Documented in Sound Slidefilm

♦ *Building Tomorrow's Leaders*, a new 20-minute sound slidefilm in color depicting the Junior Achievement program, has been made available in Junior Achievement operating areas across the nation, according to Larry C. Hart, executive vice-president of the youth-business-education program.

A documentary, the slidefilm tells the story of the effects of Junior Achievement activities on American teen-agers. It shows how young people learn about business by being in business for themselves. It points out that the program benefits not only teen-agers but the business advisers who counsel them and the entire community.

Building Tomorrow's Leaders was developed and produced by Ross Roy, Inc., of Detroit, as a public service and is being made available to all Junior Achievement areas on a "no charge" basis. For several years, Ross Roy, Inc., has promoted the Junior Achievement program in Southeastern Michigan.

Availability details may be ob-

tained from Junior Achievement, Inc., 345 Madison Ave., New York 17, N. Y.

PRODUCER SERVICES

Animal Agency Serves Studios

♦ Alltime Animals Agency has been formed with offices at 550 Fifth Avenue, New York, to supply animals to film and TV producers. The company specializes in tame and photogenic animals of all kinds which are available on a rental basis.

Ruth Manecke, zoologist and private zoo director, heads up the new company. At one time associated with the Bronx Zoo, she has appeared as a performer with animals on many TV shows.

Miss Manecke has formed Alltime Animals Agency to satisfy the increased number of requests she has received for her animals. She has since its beginning supplied the tame baby animals to the popular *Captain Kangaroo* children's program, seen six days a week over the CBS network.

Film-Art Service Offers New Footage Conversion Chart

♦ Film-art Service, which specializes in animation rendering, has produced a handy footage conversion chart for distribution to film users and producers.

The chart enables production people to tell at a glance the number of animation frames to a foot of film.

On the reverse side of the card is a message in a lighter vein, recognizing the concept of proper planning which plays so vital a part in the film industry.

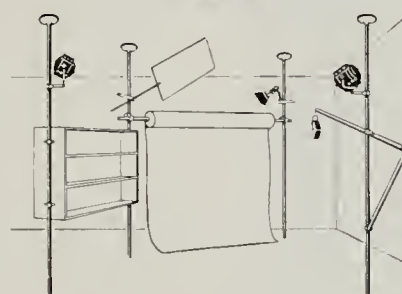
Copies of the card, suitable for posting at bulletin boards or production desks, are available for the asking. Write to Neil Sessa, Film-art Service, Inc., 41 West 47th Street, New York 36.

National Audubon Society Has Stock Footage of Wild Life

♦ A stock footage library of wild-life film is now available from the National Audubon Society, 1130 Fifth Avenue, New York.

Sequences of animals, birds, insects, etc. can be purchased from the Society to be used in sponsored film production or television commercials for many purposes. Some of the footage has been used recently for such uses as a beer commercial showing surf breaking against a rock and filling the TV screen with spray—denoting lightness; a mother bird feeding her fledglings—a happy home; and an eagle landing and taking off—for an air travel film.

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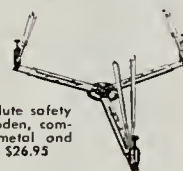
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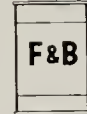


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NEWSREEL: TRENDS AND EVENTS

(CONTINUED FROM PAGE TWENTY-EIGHT)

filmed by Atlantis Productions, Inc.; *Petroushka*, produced by Fine Arts Productions, *Virgil*, produced by Richard Bagley. *The Naked Eye*, honored at Edinburg, was given "special mention" at the Venice Festival.

* * *

General Motors' "Safety Patrol" Achieves Immortality After Years of School Shows

★ A 10-minute motion picture, emphasizing traffic safety lessons for young Americans, has come about as close to immortality as any film may ever get.

The black and white version of *Safety Patrol*, for a long time the most popular safety picture in GM's film catalog, has gone into the archives after 19 years of continuous service.

At the end of 1955 it had delivered useful traffic safety pointers to 11,823,000 young Americans in the 5th, 6th and 7th grades. Recorded showings, as noted on the records of the GM Film Library, exceed 75,000. Many of the youngsters who saw it in its early years now have families—and cars—of their own.

New Version in Modern Dress Is Released

A new *Safety Patrol*, in color and sound and "modern dress" now has taken the place of the old picture. With the opening of the new school year it already is booked far in advance. Both old and new versions are productions of The Jam Handy Organization.

The means of illustrating nine rules for pedestrian safety for both children and adults are the

same in the new as in the old picture. In fact a few script changes were necessary, even after checking against new safety regulations and the latest and best traffic practices. The new picture has the approval, as had the old, of the National Safety Council, the American Automobile Association and the Detroit schools. There are, of course, new faces for the old—a new "Jimmy" and a new "Sergeant Sullivan" after these 20 years. The original Jimmy has long since gone through the grades and college and is on his own in business, and his current "double" in the color picture converses with a new Sergeant Sullivan.

There's Another Jimmy in 1956 Version

The Jam Handy staff which worked on the original *Safety Patrol*, and who were on the set when the new picture was made, recall one difficulty that did not come up this time. The original Jimmy was a New York boy whose "pawked caahs" posed a problem in speech coaching for a production destined to be heard, as well as seen from Bangor to Los Angeles. The new Jimmy is from New York, too, but did not bring a pronounced Broadwayese with him.

There are a few minor differences. The double soda that Sergeant Sullivan buys Jimmy for a good day's work at his school intersection costs the sergeant more money at this time, and the sergeant himself is a slenderized version of the 1937 man in uniform. Street scenes show more cars requiring even more precaution on the part of the young than twenty years back.

The new *Safety Patrol* won a Silver Reel award



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NEWSREEL: TRENDS AND EVENTS

at the American Film Assembly national competition in Chicago and the Certificate of Merit at the Cleveland Film Festival. The new picture is available in 16mm for free loan through General Motors, Public Relations Staff—Film Library, General Motors Building, Detroit 2, Michigan. 

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Loop Training Film Technique Scores Real Success in Training Orchard Bros. Salesmen

★ Simple, face-to-face impact, viewer participation and penetrating repetition are the techniques of the "loop" training film. This technique is credited with schooling the trainee sales force of Orchard Bros., Inc., into confident closers who in three months increased company sales by 25%.

Dealers who market the company's metal roll-up awnings across the nation are solving the problem of training door-to-door salesmen with a kit of loop motion pictures which photographically place the salesman right in the doorway and make him see the sales situation from both the salesman and customer viewpoint. Orchard Bros. sells the training kit to the dealers. Included are a 16mm projector, the loop films and test papers. So far, 500 kits have been distributed.

In viewing the short, repeated loops of film, the trainee sees as though looking through the customer's eyes. He faces an expert (on screen) salesman in the act of "getting acquainted." The trainee cannot see the customer but can hear his vocal responses. During the second loop sequence, the trainee is the *salesman*; he sees the customer, listens to the customer's objections and argues to overcome them.

The trainee learns to demonstrate the product and close the sale in later loop sequences with the salesman and the customer alternately facing the trainee, drawing him into the action. As the screen customer shoots questions, the trainee answers by demonstration.

Sales adaptability is developed realistically as, in subsequent sequences, new customers force the trainee to face new questions, overcome different objections. Finishing the course, the loop films confront the salesman with the initial sales barriers: indifference, hostility, stubbornness. Bantering with the difficult customers on the screen, the trainee learns to get his foot in the door. 

* * *

NAM's "Industry on Parade" Begins 7th Year of Weekly Showing on National TV

★ Boasting the longest continuous-run of any television series on the air, the Peabody Award-winning *Industry on Parade* entered its seventh year of week-in, week-out showings on October 1.

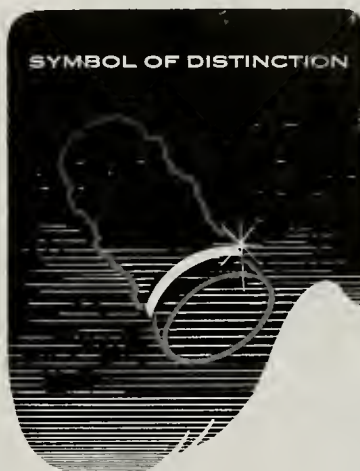
A public service feature distributed by the National Association of Manufacturers, the fifteen-minute filmed series is also seen in more localities than any other TV show. As of today, it is shown in 265 cities in the United States and territories. In addition, through USIA's "Voice of America" distribution, it is seen on 34 foreign stations, ranging in location from Bangkok, Thailand to Keflavik, Iceland. 

* * *

International Harvester Co. Oversea Sales Film Uses Crash Technique at Showings

★ Watching an International Harvester Company overseas sales film recently, 350 farm machinery dealers in England were stirred by a "smashing" finish.

Sitting in the Louis Room of London's Cafe Royal, a room located on the second floor: the dealers possibly thought preliminary references to a new B-250 "Little Giant" tractor being brought "into this room" were an allusion to the (CONTINUED ON PAGE SEVENTY-FIVE)



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John A. Maurer

J. A. Maurer Forms Own Firm for Research and Development

★ John A. Maurer, a name well known in the motion picture and sound recording industries, has established JM Developments, Inc., 116 West 29th Street, New York. After terminating his connections as president of J. A. Maurer, Inc., and of Precision Film Laboratories, Inc. early this year, he has organized the new firm where, as president, he will continue his activities in research and invention. He states that this will result in the production of new equipment especially adapted to meet the advancing needs of the motion picture and television fields.

In his new firm, Mr. Maurer heads a full engineering and administrative staff, with facilities for the design and manufacture of precision equipment. Consultation is offered on photographic, optical, electronic and mechanical problems.

Mr. Maurer has designed many items of equipment for motion picture film laboratories, of which one of the best known is the Maurer one-to-one optical sound track printer. He is known for his pioneer work in the development and production of the Maurer professional 16mm camera, sound recorders and film phonographs. He also developed electrical printers for direct reproduction of magnetic sound to 16mm prints.

In the field of aerial photography he has designed numerous pieces of equipment. The best known of these is the P-2 Strike-Attack-Reconnaissance camera, at present scheduled for use in new fighter aircraft of the United States Air Force. ☐

Nathanson Rejoins Sales Staff of Camera Mart, Inc., New York

♦ Al Nathanson has re-joined the sales staff of The Camera Mart, 1815 Broadway, New York.

Mr. Nathanson, who has consid-

BUSINESS SCREEN EXECUTIVE

News of Staff Appointments and Company Organization

erable experience in film production, as well as in film equipment sales, will act as The Camera Mart's studio contact for sales and rental of production equipment.

* * *

Al Nathanson . . . to Camera Mart



Peter J. Braal Named Manager of Kodak Photo Illustrations

♦ Peter J. Braal has succeeded Kenneth W. Williams as manager of the photographic illustrations division of Eastman Kodak Company's advertising department.

Braal, with Kodak since 1933, has served as assistant manager since 1947. His appointment was announced by W. B. Potter, director of advertising, following Williams' retirement. Williams, who joined Kodak's advertising department in 1922, after serving the company in various sales posts, has headed the photo illustrations division since it was founded in 1947.

Braal joined the advertising department in 1934 where he was con-

cerned with budgets, distribution of advertising materials and photographs. At the New York World's Fair, he administered the production of photos for Kodak's "Cavalcade of Color."

* * *

Feldman a New Vice-President of Du-Art Film Laboratories, Inc.

♦ Louis "Doe" Feldman has been appointed vice president in charge of sales of Du Art Film Laboratories, Inc.

Mr. Feldman has been associated with Du Art since 1933. For the past seven years he has been sales manager, and three years ago, in addition to his other duties, he was appointed assistant secretary.



Leonard H. Solomon

Golde Mfg. Co. Appoints Salomon As General Manager

♦ Appointment of Leonard H. Solomon as general manager has been announced by Golde Manufacturing Company, manufacturers of slide projectors, spotlights and projection accessories.

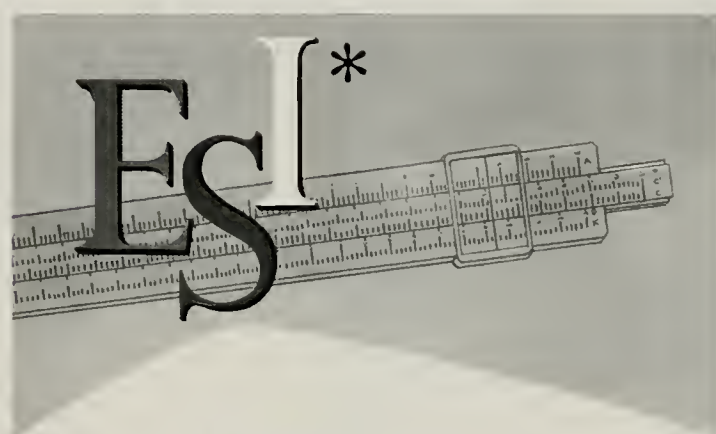
Before joining the Golde organization, Mr. Solomon was with the Mitchell Manufacturing Co., Chicago, for 10 years; most recently as Manager of their Electronic Division. Prior to that, he was associated with Excel Movie Products.

* * *

Director Henry King Acts in Civil Air Patrol Film

♦ An entertainment film director took sponsored film directions recently when Henry King, of 20th Century-Fox, turned actor in a Civil Air Patrol motion picture now being produced by Robert J. Enders, Inc., Washington, D.C. King portrays himself, a colonel in the CAP, in the film which will feature Tyrone Power.

Director Robert L. Friend and Production Manager Stanley S. Bass have returned to Washington from the Coast where the first phase of production was completed. Scenes were filmed at 20th Century studios and on location at Hollywood and Santa Monica. Final phases of the production will be completed in London where Tyrone Power is appearing in *The Devil's Disciple*. ☐



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Universal Recorders—home of the finest sound facilities for transcriptions, slide films and motion pictures.



A CHECK-LIST OF THE CHRISTOPHER FILMS

★ These 14 16mm sound motion pictures are available at print cost from The Christophers headquarters, 18 E. 48th Street, New York City at print cost of only \$30 per title. While the Christophers are not equipped to handle rental requests, numerous film libraries throughout the U.S. handle the films and they may be rented at \$5.00 per rental from these sources. All films are in black and white only and average running time is slightly less than 30 minutes per title.

Knock on Every Door—introduced by Bing Crosby, is a dramatic story revolving around a mother-in-law's work in her local precinct. Although she had never been involved in politics, aside from voting, a chance attendance at a precinct meeting set off the chain of events that led to her participation in election work. It is a significant lesson of what one lonely widow could do to stir up interest in local government.

Atomic Energy as a Force for Good—Paul Kelly plays the role of a Texas rancher who first opposes and later supports a plan to bring an atomic energy plant to his area. His change of attitude came about when circumstances close to his heart made him realize that atomic energy was, in essence, a power for peace and so created by God for man's benefit and help.

As You Make It—Hugh O'Brian and Teresa Wright are presented as a plant foreman and his wife who have been content to leave well enough alone when it comes to union activities. They change their attitude and the resulting incidents dramatically illustrate that the problems of any organization can be solved only when the rank and file members attend meetings and take an active interest in the issues and affairs in question.

All God's Children—is an appealing story of a young Korean veteran who returns home to find that his battles have only just begun. The film revolves around his decision to give up a promising and secure family business career and enter the classroom in order to protect the rights he has fought for. It points up the need not only for more good teachers but an alert public, if America's schools are to be strengthened and safeguarded.

Television Is What You Make It—stars Ruth Hussey and Walter Abel. It dramatizes some of the problems faced by the people behind the scenes in television. The story highlights the activities and responsibilities of a producer who would present the high quality shows that the public not only wants but deserves.

Government Is Your Business—stars Arthur Franz in a dramatic story of one young man's efforts to take an active interest in government. Although he had had no practical experience in politics, this young man ran against a political machine that had governed his town for years. His decision brought many hardships on himself and his family but his campaign and final election prove the point that "either you run your government or government will run you."

Lincoln Speaks for Himself—Danny Thomas and Reed Hadley are presented in this portrayal of Abraham Lincoln based on his own letters and speeches as history records them. In a most effective manner, Lincoln is portrayed as a man and as a leader. In each instance, it is his deep spiritual conviction that forms the basis for his greatness.

The Gentle Warrior—with an introduction by Danny Thomas, dramatizes the life of Dorothea Lynde Dix. In an age when the mentally ill were treated as criminals and housed in jails, Miss Dix began a campaign for humane treatment and understanding. Though her ideas and plans were constantly opposed and misunderstood, her efforts were relentless and by the end of her life, 127 mental hospitals had been started. This one woman had established a new attitude and treatment for the mentally ill.

The World Starts with Jimmy—Bing Crosby, Dorothy Malone and William Campbell are presented in this dramatization of one aspect of juvenile delinquency. The film emphasizes a positive approach toward correcting and forestalling the problems of young people. By means of several incidents in the life of an 18-year old boy who had drifted into delinquency, the film depicts his change of outlook caused by one individual who took the time and trouble to bring out the best that was in him.

A Link in the Chain—stars James Cagney in an outstanding performance as a college teacher. As
(CONTINUED ON THE NEXT PAGE)



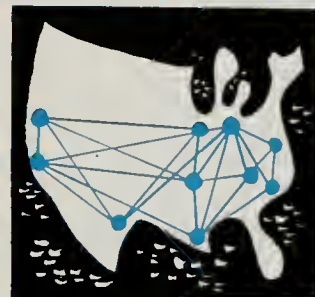
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A CHECK-LIST OF THE CHRISTOPHER FILMS

(CONTINUED FROM PRECEDING PAGE)
Professor Graham, Cagney looks back over his 43 years in the classroom. Though inclined to feel that he has accomplished little of worth during his teaching career, the film shows how the professor changed and influenced the lives of his students by his patience, vision and conviction of the worth and power of each student.

☆☆☆

Damien — stars Stephen McNally and Victor Jory in a dramatization of Father Damien and his life among the lepers of Molokai. Scenes depict his work among the islanders to whom he gave a reason and purpose for living. The film shows how he eventually overcame the extreme hostility of one leper who tried to drive him out of Molokai. It is a striking picture of how one individual administered to both the spiritual and physical needs of a people who had been all but forsaken because of their dread disease.

☆☆☆

The Two Worlds of Ann Foster — with Barbara Stanwyck and Virginia Grey, is a dramatization of a successful young designer whose job has brought her "everything that money can buy" except happiness. The gradual realization of what she might have done with her life and still can do is the

theme of the story and the high point is reached with her understanding that true happiness comes from giving and not merely taking from life.

☆☆☆

Decision for Life—starring Cathy O'Donnell, dramatizes the early life and career of Florence Nightingale. When the film opens she is portrayed as a young society girl in London of the 19th century. As the story unfolds, she leaves the life she knew and rises above the opposition of family and friends to pursue what she felt was the purpose of her life. Her triumph over constant obstacles led to the foundation of modern nursing as an honored and respected profession.

☆☆☆

Sentence Deferred—starring Edgar Buchanan and featuring Barbara Stanwyck, is a dramatic film which pays tribute to John Augustus, the founder of the court probation system. This New England bootmaker had no knowledge of the facts of law, but his love of men and his desire to rehabilitate those who had made mistakes led to his significant contribution to America's legal system. The film portrays how one average individual can make a vital contribution toward changing the world.

Rugged TV Camera Affords Close View of Weapons Test

★ A rugged new television camera which contributes to efficiency and safety in weapons testing, and which may prove valuable in dangerous industrial observation jobs, recently was demonstrated at the Chino-ctague, Vermont, Naval Air Station by the Navy and the manufacturer, General Precision Laboratory of Pleasantville, New York.

Officers of the Navy, Air Force and Marine Corps were able to observe the performance of high-powered, advanced weapons from a distance of three feet—the distance the tv camera was located from the weapons—while looking at a motion picture-size screen situated 150 feet away from the firing bay.

Effecting the display by the Aircraft Weapons Department of the Naval Aviation Ordnance Test Station were the new tv camera mounted on a tripod close to the firing weapon inside the test chamber, and another small five-pound camera peering through the glass observation port in the two-foot-thick concrete wall at the rear of the test chamber.

Pictures from either camera, con-



Officers view firing detail via TV as cameras show actual operations on the range.

trolled by a switching device, were relayed to a tv projection system in the viewing room where the large group of officials was able to watch the proceedings easily and safely. The closed circuit tv equipment transmitted clear, detailed pictures of the tests despite noise levels well over 120 decibels and the shock waves produced by the firing weapon. The equipment also provided close-up views of the weapons in action which previously were impossible to obtain because of necessary safety factors.

Prior to application of tv, only a few persons have been able to look through the observation port of the chamber at one time to watch the weapons tests.



A typical lighting problem was this orchestra shell at Interlochen.

Famed Interlochen Music Camp Filmed in Eastman Color

★ The story of Michigan's famous National Music Camp at Interlochen has been recorded for posterity.

Capital Film Productions of East Lansing has just completed a 16mm film in Eastman color of this Mecca of music-lovers showing American youth playing American music in American surroundings.

One of the most inspiring scenes of the film is the interpretation of Ferde Grofe's "Grand Canyon Suite," played by the National High School Orchestra under the direction of Dr. Joseph Maddy, founder and president of the camp. Actual scenes from the Grand Canyon, including sunrises, sunsets, clondburst, mules on the trail and the painted desert were used to convey the mood to the audiences.

Intensive Planning Was Needed

Intensive pre-planning by Capital Film made this complicated production possible. Sixty five thousand watts of incandescent light was incorporated in the famous bowl at

the camp. This and natural sunlight provided the necessary illumination of the 270 National High School orchestra musicians.

During an eight hour period all five movements of the Grand Canyon Suite were photographed to the playback of a previous recording.

All of the Arts Are Taught

Interlochen's National Music camp is an unusual and interesting place. All the arts are taught there. Classes in ballet, drawing and painting, drama, radio and television and recreational activities keep the 1200 students active and interested. The viewer is taken on a tour of these various departments of the camp in the opening sequences of the film.

The music camp has been in operation for over a quarter of a century. Thousands of boys and girls of many ages, nationalities and walks of life have been going to Interlochen to join in the promotion of world friendship through the universal language of the arts.

Because of Interlochen's international scope it is planned to distribute the film to foreign countries to show the influence of American culture on youth.

Produced by Robert Hunter

The film is titled *Interlochen*. It was directed by William Neale Kirshner and produced by James Robert Hunter. Production coordinators were Lyman Starr and Roger Jacobi of the National Music Camp.

A Film on Communications

★ McMurry-Gold Productions announces that prints of *Person to Person Communication*, dealing with basic facts in this field, are available at \$100.00 in black and white. Address 139 South Beverly Drive, Beverly Hills, California.

COMPLETE SERVICES TO PRODUCERS OF 16mm MOTION PICTURES, 35mm SLIDE FILMS AND SLIDES



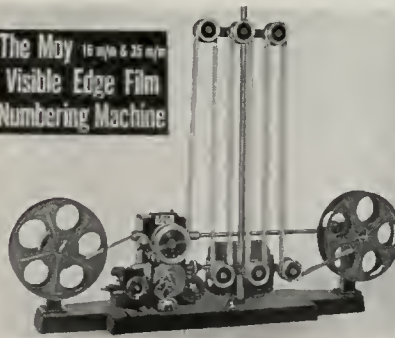
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Pretty Katie Hughes presents a Canyon Films' birthday cake to Bob Martin, KPHO-TV, Phoenix television station.

Canyon Films Says "Thanks" to Sponsors on Third Birthday

♦ A little cheesecake went along with the birthday cake when Canyon Films of Arizona celebrated its third birthday in business.

In a turn-about move, Canyon Films presented birthday cakes to its customers in the advertising field, and sent pretty model, Katie Hughes, to make the presentations.

In customers' offices Miss Hughes went through a short appreciation ceremony by presenting the cake, lighting the three candles, and saying on behalf of Canyon Films "Happy Birthday to Us—thanks to you!"

Canyon Films of Arizona produces motion pictures for television, advertising and industry. Owned by Robert Allen and Ray Boley, the firm is located in Phoenix at 834 North 7th Avenue.

Gil Bucknum Becomes Partner of Rippey, Henderson, Kostka

♦ The partners of Rippey, Henderson, Kostka & Company, Denver advertising agency, announce the inclusion in the firm name of partner Gilbert H. Bucknum. The agency will be known from now on as Rippey, Henderson, Bucknum & Company.

Gil Bucknum joined the agency in February of 1944 as the third member of the staff, becoming a partner in 1946. He assumed charge of the motion picture department at that time, and has produced business films for such firms as the Ideal Cement Company, J. C. Penney Company, Colorizer Associates, Kumer-Empson, Lake Erie Engineering Corporation, and Cargill, Incorporated.

Kingsley to Geo. Blake Staff

♦ Robert J. Kingsley, co-founder and former chief of production of Telenews, Inc., has joined George Blake Enterprises as producer.

People who make Pictures

Harry H. Birch New Exec. Vice-President, Filmack Studios

♦ Appointment of Harry H. Birch as executive vice-president of Filmack Studios, Chicago, has been announced by Irving Mack, president.

Birch assumes direction of Filmack's live action production and will be in charge of the studio's new sound stage. Formerly he was chief cameraman and camera department head for WBBM-TV, Chicago CBS station. He had held the same position previously with WBKB, Chicago ABC outlet.

In earlier years, Birch worked for the Rothaker Film Company, Goumont News, Pathe News and Fox News. He headed his own commercial film producing organization and during World War II produced films for the Navy.

Roy Pinney Productions, Inc. Acquires Three-story Studio

♦ In an expansion move, Roy Pinney Productions, Inc., motion picture producer, has taken over the three-story air conditioned building at 149 East 69th Street, New York City—an address once well-known as that of Edward Steichen, dean of commercial illustrators. The new studio is 100 feet deep and 25 feet wide, with a skylight covering half the area.

Roy Pinney, engaged in producing a film series for television starring Ivan T. Sanderson, accompanied the scientist-author-explorer on an archaeological expedition to Guanajuato, in Guadalajara, Mexico, this summer. Pinney and crew filmed on this location another episode of the tv series.



Howie Seaman . . . to Niles

Seaman to Fred Niles' Staff

♦ Howard Seaman, award-winning motion picture cameraman, has joined the Fred Niles Productions staff in Chicago as head cameraman.

Seaman has worked on television commercials for such accounts as Johnson's Wax, Oscar Mayer, Quaker Oats, Elgin Watches, Parker Pens, Swift, Kraft Foods, Sinclair Oil. He has won photography awards for his work on Parker Pen and Johnson's Wax commercials. He will be working with Jack Whitehead, internationally-known cinematographer, who joined Fred Niles in March.

Seaman began his career almost 30 years ago with Burton Holmes. In 1939, he joined the Chicago Film Laboratory where he has been a cameraman for the past 17 years.

Charles Van Bergen Named Marathon TV News Director

♦ Charles Van Bergen has joined Marathon TV Newsreel as director of news and special events. His appointment to the motion picture producing-distributing firm was announced by Konstantin Kalser, president.

Van Bergen was with Warner Pathe News for 17 years. Earlier, he had been with the National Broadcasting Company.

Irvin Spence, Cartoon Vet, Joins Animation, Inc., Staff

♦ Irvin Spence, formerly with Metro-Goldwyn-Mayer, has joined the staff of Animation, Inc., in Hollywood. In the industry for 20 years, Spence built his reputation at MGM's cartoon department where his work helped the studio win Oscars.

"There's more excitement and challenge to creative talent in the commercial end of animation than on the entertainment side," observed Spence, who has worked for several major film cartoon makers including Walt Disney.

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PLaza 7-4580



Charles B. Tronum, head of New York talent agency, whose recent article in these pages (p. 5, Vol. 17) has drawn many favorable reader comments. Sequel pieces are promised for early issues.

Completes Marine Reserve Tour

Lt. Colonel Wallace B. Stanford, USMCR, in the dual role of assistant to the president, Raphael Wolff Studios, Inc., Hollywood, and public information officer, 12th Marine Reserve District, recently completed two weeks active duty at the Landing Force Training Unit Pacific, Coronado, California.

The dramatic behind the lines residue of a Mother Superior, 12 Catholic Sisters and Methodist Missionaries, and two children from an enemy held jungle, is one of the motion picture-worthy highlights of Colonel Stanford's military career. Colonel Stanford, with 22 years in the Marine Corps Reserve, holds the Presidential Unit Citation with honor.

Song Ad Productions Opens Business Picture Division

A new film division for the production of business and educational motion pictures has been announced.

Robert Sande, president and executive producer of Song Ad Film-radio Productions, Hollywood, Live television and animation will be coupled with original Song Ad musical scores and other sound techniques, he said.

The new production division will

be headed by Dave Titus, who has been radio-tv director of Cole & Weber, Seattle. Titus is to be a Song Ads vice-president. He has a background in ad agency radio, tv and film production in Southern California and New York.

Noble to Metropolitan Museum

Joseph V. Noble, formerly vice president of Film Counselors, Inc., has been appointed Operating Administrator of the Metropolitan Museum of Art.

Close & Patenaude Form Studio

E. Burt Close and Joseph A. Patenaude, former vice-presidents of Patterson Productions, Inc., have formed their own company, known as Close and Patenaude. Offices have been established in Wilmington, Delaware, and the Fox Building in Philadelphia.

The new company will specialize in merchandising, sales promotion, sales training, slidefilms, and distributor and dealer presentations.

Mr. Close was formerly advertising manager of the Air Conditioning Division of RCA Victor.

Reden Named Animation Chief

Film Creations, Inc. has appointed Morey Reden as director of its expanded animation staff. Mr. Reden was previously associated with Disney Studios, TV Spots and Academy Pictures. Present assignments of the firm include films for Savarin Coffee, International Latex, American Oil Company and General Electric.

Rita Cummings to Terrytoons

Rita Cummings has joined Terrytoons, a division of CBS Television Film Sales, as publicity director. She will handle publicity for the four phases of the Terrytoons operation: theatrical cartoons, television programs, character merchandising, and the studio's newly developed area of television commercials. Miss Cummings was formerly PR director for UPA.

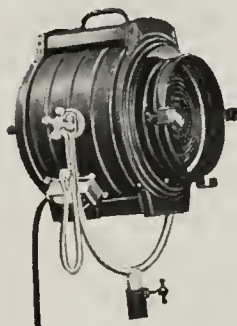
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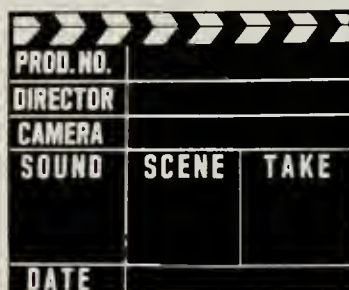
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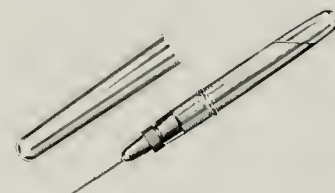


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In order to demonstrate the effectiveness of our product, we will gladly treat a reel of your film free of charge.

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Other services of NAVA dealers include rental and sale of audio-visual materials and equipment, and repair of equipment.

For a list of NAVA dealers coded to show their services, write to



NATIONAL AUDIO-VISUAL ASSOCIATION, Inc.
2540 Eastwood Avenue • Evanston, Illinois

"IDAHO AND ITS NATURAL RESOURCES"

(CONTINUED FROM PAGE 45)
civil aeronautics, fish and game management, highways, and transportation. Also participating were representatives of cattle and sheep associations, executives of power companies, financial institutions and private industry.

This coordinated approach developed a basic story pattern which later emerged as the filmscript.

The script called for dramatizing Idaho's early history, beginning with the arrival of Lewis and Clark, led by Sacajawea the Indian girl. Following this was the era of the Fur Brigade and the trail-blazing Mountain Men, then the saga of the wagon pioneers rolling west along the old Oregon Trail.

Gold Rush of 1860's Shown

Next came Idaho's gold rush of the 1860's and an incident based on the chance discovery of lead-silver ore by a hardrock prospector, Noah Kellogg, which ushered in the Gem State's fabulous lode mining industry. Also specified in the script were film coverage of Idaho's basic industries and a review of the State's many scenic attractions and all-season outdoor recreation facilities.

Highlighted in the mining sequence were trips through a zinc smelter and one of the Nation's most modern lead-silver mills; inspection of a floating monazite dredge and, later, its associated rare-earth processing plant; a visit to an open-pit phosphate mine on the old Fort Hall Indian Reservation; and a tour of the Atomic Energy Commission's National Reactor Testing Station in southern Idaho.

Log Drive Is Spectacular

A forestry episode presented the challenge of filming one of the Old West's last remaining spectacles, the annual log drive down the Clearwater River, also a visit to the world's largest white pine sawmill and adjoining pulp-paper mill. Another sequence was devoted to northern Idaho's modern fire protection activities, including the drama and excitement of watching a forest fire being brought under control.

To depict Idaho's varied agriculture, the script required statewide camera coverage of many different kinds of farming activities designed to show how a varied climate has made the Gem State America's leading producer of field and garden seeds, and how rich volcanic soil has brought forth a modern Garden of Eden in the Snake River Valley.

The script also demanded shots

of Idaho's scenic wonders: A glimpse of a waterfall higher than Niagara (Shoshone); the far-famed River of No Return; a fishing trip for giant Kamloops trout on Lake Pend Oreille; a visit to Craters of the Moon National Monument; and a winter sports frolic at world renowned Sun Valley.

Production by Norman Wright

Responsibility for transforming the seven-league-boot requirements of the script into a documentary film was assigned by Richfield to Norman Wright Productions of Hollywood.

Because of the distances involved, the number and remoteness of film locations, and the four-season shooting requirement, Wright Productions decided that in addition to an assigned camera crew, it would employ local photographic talent. Consequently, two resident Idaho cameramen were hired for general coverage of scenic views and shots not requiring lighting, staging, or directing of actors. The scripter, Barney Petty, was engaged to act as director and associate producer.

Top Men Behind the Cameras

Filming of northern Idaho's colorful "panhandle" country was assigned to Ross Hall, one of America's top ten outdoor photographers. The job of capturing the natural beauty of central and southern Idaho went to Hart Empie, writer-photographer whose vivid ektochromes are helping win national acclaim for the magazine. "Scenic Idaho." The major portion of the film, particularly industrial interiors, was photographed by cameraman Pat Corbett, who also supervised filming for Frederick K. Rockett of Richfield's award-winning *Wildflowers of the West* and the Bureau's Sinclair Oil Company.

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sponsored film, *Oklahoma and Its Natural Resources*.

In bringing the Idaho story to the screen, good use was made of the versatility of the 16 millimeter camera. The picture opens with pre-lawn darkness gradually brightening into full daylight, with the sun's rays slowly moving down the granite sides of Idaho's massive Sawtooth Mountains. Before this could be filmed the cameramen had to determine the hour and minute at which the morning sun would first illumine the crown of the highest peak, and how long thereafter in minutes and seconds it would take or full daylight to flood the scene.

Stop Watch Study of Lighting

A stop-watch study of lighting conditions was made at daybreak the morning before shooting was scheduled. Knowing the footage required for the scene and the time needed for the sun to move down the mountains, it was possible to compute the correct time-lapse interval or filming the scene one frame at a time.

The exact position for the camera tripod was marked by a pyramid of stones, since the crew would have to set up and compose the scene in darkness the following morning. One critical factor remained at the moment of filming: To guess from the brilliance of the stars before dawn what aperture would be needed an hour later when the scene was fully lighted by the sun.

Dramatic Interpretation of Title

Filmed with a Bolex camera at 5.6 with five-second intervals between single-frame exposures, the resultant scene explains dramatically the origin of the name "Idaho"—a derivative of the Indian "Ee-dah-o," which means "Behold, the sun is coming down the mountains!"

For historical authenticity, the Lewis and Clark sequence was filmed along the actual route taken

by the famous explorers. Authentic costuming was based on research conducted by the office of the Curator of History, Los Angeles County Museum. Long rifles, knives and powder-horns for the Mountain Men were furnished by the Idaho State Historical Society.

Historical Accuracy a "Must"

After careful research, the producers decided to have the expedition carry a "Betsy Ross" American flag with a circle of 13 stars, rather than a "Fort McHenry" flag with three rows of five stars each. Although the Fort McHenry pattern had been approved by presidential proclamation in 1796, nine years before the history-making expedition, the United States Army did not officially adopt the Stars and Stripes until the period of the Mexican War, and it was the prerogative of each military leader to carry any banner he chose. Since most of the illustrated histories of the Lewis and Clark Expedition show flags with the circular star pattern, the Betsy Ross flag was used in the film.

Filmed on 150th Anniversary

The roles of Lewis and Clark and the Mountain Men were played by members of the Orofino Chamber of Commerce. Miss Dixie Moffatt, a 17-year-old Nez Perce Indian girl from Kamiah, Idaho, was cast as Sacajawea. By coincidence, the sequence was filmed 150 years to the day after Lewis and Clark passed the exact spot, according to original journals of the Expedition.

To symbolize the Indian in Idaho's early history, a Nez Perce youth named Jesse Redheart was chosen to sit aside a spotted Appaloosa stallion, framed in brilliant autumn foliage against a background of towering mountains. Two simultaneous takes were made of this scene—one with a Bolex camera using a Pan Cinor Zoom lens.

(CONCLUDED ON PAGE 74)

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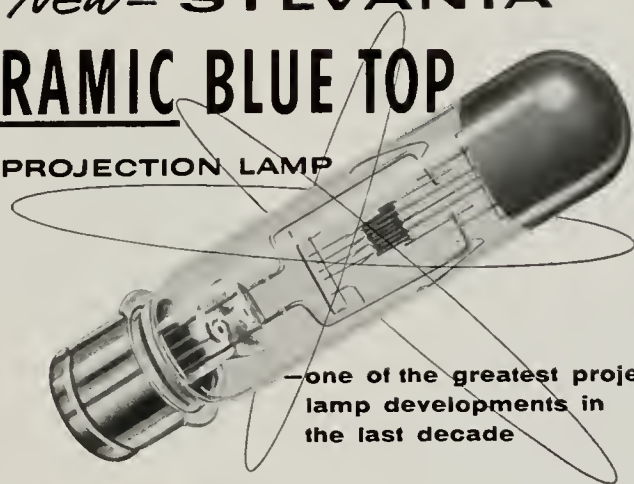
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Camera Equipment Company to Distribute Maurer Cameras

♦ Appointment as exclusive distributor in the United States for all Maurer Cameras and recording equipment has been announced by Camera Equipment Company, New York.

The firm's distribution right includes the Maurer Professional 16mm Camera, which has all controls and indicators directly at hand from shooting position, so that the cameraman need never change position. The company's extensive repair department has been designated as authorized service headquarters for Maurer equipment and accessories.

Camera Equipment Company has announced a new 110-volt AC synchronous motor for the Cine Kodak K100 Camera. This motor drives the camera at the exact speed of 24 frames per second. No special tools are required to attach the motor to the camera. Also available is the new Saft Votabloc Nickel-Cadmium battery, which is hermetically sealed and described as practically indestructible. It may be used for all types of motor-driven cameras.

* * *

Stancil-Hoffman Announces Detachable Flange Reels

♦ Filling the need for a quick loading film reel for magnetic recorders, motion picture projectors, laboratory processing and editing equipment, Stancil-Hoffman Corporation, Hollywood, California, has announced the development of detachable flange reels for 16mm, 17.5mm and 35mm sizes.

The 1,200-foot reel has a removable flange which allows the raw



stock to slip over the reel hub and the flange then is set in place by a half-turn to a firm locking position. The reel is made of aluminum so that magnetic film may be erased and safely handled.

While the space between the flanges is the same for 16mm and 17.5mm film widths, the reels bear different model numbers because of the mounting hole size. A through square hole is used in the DF16 and a 5/16 round hole is used in the DF17 and DF35.

NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Production and Projection



Viewlex "Powermatic" Projector

Viewlex "Powermatic" Slide Projector Frees the Operator

♦ Viewlex, Inc. has introduced a new, completely automatic "Powermatic" projector. Designed for use with 2x2 and Bantam slides, the projector allows the operator to devote all his attention to the subject while automatic control takes care of the rest.

Powermatic has several exclusive features. Built-in room light control turns room light off when the projector is turned on. Remote control permits changing slides from across the room. An automatic timer can be set to operate at any interval up to 60 seconds, while a timer override button selects new slides at will. A timer hold button permits prolonged viewing of any slide. A slight touch at any point on the sensitive touch-bar control changes slides smoothly and quietly. Directional control operates forward, reverse and repeat.

Shutter Eliminates Slide Flash

In addition to the many automatic features, the projector provides 500-watt illumination and a "magic shutter" gate to prevent eye-strain by automatically changing slides without visible movement or white flash on the screen.

The Powermatic is "packaged" in two-tone brown and tan, with slip-on aircraft luggage type case and tuckaway cord compartment.

Other features include a visual slide selector window, interchangeable focal length lenses, knee action tilt control, five inch f3.5 Luxtar lens, and die cast aluminum body.

Price Details and Accessories

Viewlex has priced the Powermatic at \$119.50 including the case and six slide trays. Remote control cord is \$1.95. Automatic timer is \$24.50. F2.8 lens is \$9.00 extra. The Powermatic is backed by the Viewlex lifetime guarantee. Further information can be obtained from Viewlex, Inc., 35-01 Queens Blvd., Long Island City, N.Y.

Radiant Cinemaster Screen for Wide-Screen Shows

♦ Designed for the new dimensions in wide-screen photography is the Cinemaster 2 1/2 to 1 portable tripod projection screen, just introduced by Radiant Manufacturing Corp. of Chicago. The new screen measures 40 by 100 inches and provides a picture area 2 1/2 times as wide as it is high.

The Cinemaster 2 1/2 to 1 is a "one-man" operation. It can be set up in a few minutes. The Cinemaster's fine grain fly-Flect glass-headed fabric is kept taut and free from wrinkles by a combination of a special roller lock and a functional tensioning lever. It rolls easily into its metal case. It is delivered with a convenient carrying handle.

* * *

Kodak Offers Lens Converter for 16mm Kadascope Projector

♦ A lens converter for 16mm Kadascope Projectors which incorporates lenses of two focal lengths in one accessory has been introduced by Eastman Kodak Company. The new snap-on Cine-Kodak Bifocal Converter is designed for use with the Kodak Royal, Pageant and Analyst Projectors with the standard 2-inch f 1.6 Ektanon Lens.

Focal length of the converter is changed by reversing its position. It can alter the focal length of the standard 2-inch lens to 2 1/2 inches, or, turned around, to 1 5/8 inches. This enables a projectionist to overcome limitations on the size of the screen image or on the placement of the projector which may be encountered due to the size or arrangement of rooms.

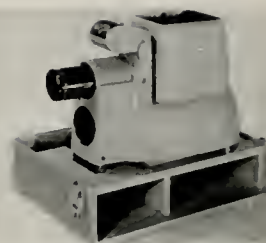
For example: with a projection distance of 25 feet, the standard 2-inch lens will fill a screen approximately 5 feet wide; using the converter, the image may be reduced to 4 feet or increased to 6 feet, depending on the size of available screen, without moving the projector.

* * *

Stancil-Hoffman Names S. O. S.

♦ Stancil-Hoffman Corp. has appointed S.O.S. Cinema Supply Corp. as distributor for its line of synchronous magnetic recorders.

Many recent advances in magnetic recorders have been conceived through research and development by Stancil-Hoffman. The company's Model S6D which incorporates transistor printed circuit amplifiers makes up a compact and portable unit much lighter in weight than other similar recorders on the market today.



Here's New 500-Watt "Specialist"

B&H 500-Watt Specialist Projects Filmstrips, Slides

★ The Specialist, a new 500-watt projector for single and double frame filmstrips and 2x2 slides has been announced by Bell & Howell Company, Chicago.

Designed for industrial, church and school use, the Specialist features a bright, uniform picture and extremely low film plane temperatures when operated out of the case the manufacturer states. When the unit is used in the air-flow case, "wind tunnel cooling" system reduces the temperature another nine degrees. In wind tunnel cooling, the case provides a two-inch high air chamber through which a high speed 5-inch fan scoops air into the cooling chamber of the projector.

The lamp is cooled by air force into narrowing Venturi channel which supply faster flow and rapid cooling. Air chambers around the lamp keep heat from the outer housing. This added coolness protects slides and film against color fading, warping and drying.

Simple sliding plates make the change from single to double frame filmstrips at the flick of a finger. Filmstrips may be projected vertically or horizontally. Even splice or bent strips will be accepted. The Specialist comes equipped with manual 2x2 slide changer but may also be used with the Selectro Semimatic changer.

The Specialist lens is a fast, full corrected 5-inch f/3.5 in a metal barrel. Four, six and seven and half-inch lenses are available. Made of die-cast aluminum, the projector weighs only 9 pounds, without case. It may be mounted in a DuKane Record Master case for sound slide film or sound slide presentation.

* * *

"Twin-Track Magna Stripe" Tape Announced by Reeves

♦ "Twin-Track Magna Stripe," new film product for professional motion picture recording use which will enable producers to use magnetic film for original recording and for editing, has been announced by the manufacturer, Reeves Soundcraft Corp., New York City.

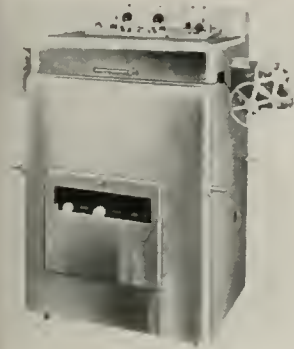
The new film product has a clear edge for marking or coding, and

clear center enabling the editor to see through to the picture. A colored balancing stripe on one edge of the film provides for easy identification of A or B track even while the equipment is operating.

Twin-Track Magna Stripe has a secondary use as leader stock when it becomes obsolete. As leader, it can be run through either way, since both magnetic tracks are opaque and shut out the optical system.

Moveable Automatic Processing Eqpt. Shown by Norden-Ketay

A new transportable, automatic film processor is now being marketed by the Norden-Ketay Corporation, 99 Park Avenue, New York. The Type T246 Mk 3 processor is designed to process 400 feet



lengths of film in 16mm, 35mm and 75mm sizes. Adjustments are said to be simple and the machine allows easy loading procedures, fine control of processing and rapid drying. It is equipped with wheels and handles and is designed to be moved readily from one location to another. At the same time, attention has been given to the provision of easy access to those areas requiring

cleaning and periodic maintenance. Other specifications: 54 inches long, 22 inches wide and 51 inches high; weight—400 pounds; rate of processing—1½, 3 and 6 feet per minute; temperature-controlled solutions and dryer; daylight operation.

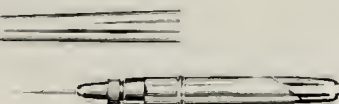
Combines Projector Stand and Cart for A-V Equipment

A unique new combination Audio Visual cart and stand called the "Bobcart" is announced by the Bob Durr Company, Box 3065, South Bend 19, Indiana.

Equipment is safely carried in the bottom of the cart to destination. Upon arrival, the shelf is raised to position thus providing a firm working area. Large 12" ball bearing wheels permit the cart to be easily taken up and down stairs. All steel construction has withstood 500 pound test loads. Price \$59.95.

"Fountain Pen" Oiler for Photo Products Is Now Available

A new "fountain pen" style oiler for cameras, projectors and other photographic products is now available from The Camera Mart, 1845 Broadway, New York. Called the Lubristyl Stesco Precision oiler, the device emits a con-



trollable flow of oil through a needle point. An unusual feature is its ability to create suction to draw up excess oil. The lightweight Lubristyl, made of plastic and metal, is easy to fill and to clean. It sells for \$1.69, or, in quantities of six, at \$1.39.



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"IDAHO" PREMIERES:

(CONTINUED FROM PAGE 71)

the other with a German-built Arriflex 16, equipped with a Zoomar lens. The first of these is an establishing shot at the beginning of the film; the second comes at the end with narration designed to give the picture cohesion and rounded-out completeness.

Filming of the annual log drive down the Clearwater River was made possible by the cooperation of Potlatch Forests, Inc., of Lewiston, and many individual loggers and rivermen. The weather and the logs were not cooperative. It took four days of grueling work and more than a thousand feet of film to record this event. However, the final result justified the effort, as this episode contributes thrilling moments to the picture.

They Had to Stage the Fire

Lumber is an important product in Idaho, and the producers wanted an exciting forest fire sequence to demonstrate the efficiency of North Idaho's Clearwater Timber Protective Association. Paradoxically, that organization is so expert in fire control, that all efforts to film it in action failed. Although two cameramen were ready to fly to the scene of a blaze on a moment's notice, by the time news was flashed to them the fire was either under control or extinguished.

This problem was handled the only way it could be. After some pleading, Chief Fire Warden Bert Curtis agreed to *stage* a forest fire especially for the movie. The footage obtained of modern equipment rushing in to smother the blaze is an entertainment high spot in the film.

Camera Bolted to Ski Runner

The winter sports sequence, filmed at Sun Valley, proves once again that imagination is a cameraman's best friend. To achieve maximum realism, and to give the episode novelty, Hollywood cameraman bolted a Bell & Howell camera to one of the skis worn by Sun Valley pro Wes Tucker. Tucker then chased four top-flight skiers down the famed playground's steepest slopes with his ski-mounted camera recording the action. Trigo himself, shooting from the rear of a speeding ski-patrol toboggan. Later filmed the foursome as it sped down the slopes above him.

Carefully edited and supported by exhilarating background music, these fast-moving scenes give the viewer an illusion of participation in the exciting downhill run.

Idaho required 103 days of shoot-



Above: carefully worked-out time-lapse photography had to be employed to catch "the sunshine coming down the mountain" which is what "Idaho" means in the Shoshone Indian language as shown in the film.

ing, spread over a full year. Norman Wright camera crews traveled more than 12,000 miles, criss-crossing the Gem State from border to border on all sides. The two resident photographers traveled additional thousands of miles by car, plane, saddle horse, and on foot to make their contributions to the film.

Editing Handled by Hal Geer

The raw footage was edited by Hal Geer, formerly of Walt Disney and Warner Brothers Studios. Geer's craftsmanship contributed greatly to the high quality of the film, giving it a smooth pace and enriching it throughout with realistic sound effects.

After evaluation of several recorded voices, Michael Rye was selected as narrator for the film. Rye's voice is currently heard over several national TV and radio hook-ups.

Supervised by Allen Sherman

Preparation of the music track was supervised by Irving Friedman long associated with the music department of Metro-Goldwyn-Mayer and Eagle-Lion Studios. The motion picture was recorded and dubbed by Glen Glenn.

Supervision of the entire film for the U.S. Bureau of Mines was handled by Allan Sherman, Assistant to the Director, who is in charge of all the Bureau's film work.

Idaho and Its Natural Resources recently had its premiere in Boise, Idaho, and was released nationally the first week in September.

Where to Get This Picture

★ A print of *Idaho and Its Natural Resources* may be obtained for group showing from the U.S. Bureau of Mines' Graphic Services Section, 4300 Forbes St., Pittsburgh 13, Pa., or write direct to the Richfield Oil Company, 555 So. Flower, Los Angeles 17.



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HARVESTER USES NEW TECHNIQUE:

(CONTINUED FROM PAGE SIXTY-THREE)

film being shown. Entitled *Tractors from Britain*, the International Harvester sponsored motion picture was, in fact, a presentation of the "Little Giant."

In a product presentation format which featured various tractor models rumbling and roaring through swinging tractor-shop doors, the film progressed with ever-increasing tractor noise, a sound doubtless dear to the ears of tractor dealers. Finally, as befits a film featuring the B-250, an image of the "Little Giant" drove through the film's tractor shop doors, colorful and loud.

As the tractor motor's roar increased, the dealers must have fancied this was the clearest sound track ever heard. Realism went the distance to reality when, amid a fanfare which joined the tractor's din, a real metal, rubber-tired and petrol burning "Little Giant" burst through the B-250 image on the screen. Dealers cheered approval as the tractor was driven to a turn-table, center stage, where, as curtains closed away the tattered paper screen, it remained to bask in a star's spotlight.

Though the screen budget might suffer a definite increase, this type of climax must represent the absolute in immediacy, presence and, as they say in show biz—sock.

* * *

Aetna Casualty Shows Use of Drivotrainer in 16mm Picture for School Distribution

★ A new documentary film describing a unique classroom driver training device now being used in a number of high schools throughout the country has been released by the public education department of Aetna Casualty and Surety Co.

Entitled *Teach Them Now*, the 13-minute movie explains how the new device, called the Aetna Drivotrainer, meets the dual problems of high costs and teacher shortages which have retarded the spread of driver education courses in the nation's high schools.

In the film, actual classroom scenes show students taking driving lessons on the Drivotrainer in high schools at New York City, Oklahoma City, Oak Park, Ill., and at Iowa State Teachers College. In the trainer, students use small model cars in which they learn to meet road and traffic conditions pictured on a huge movie screen at the front of the classroom.

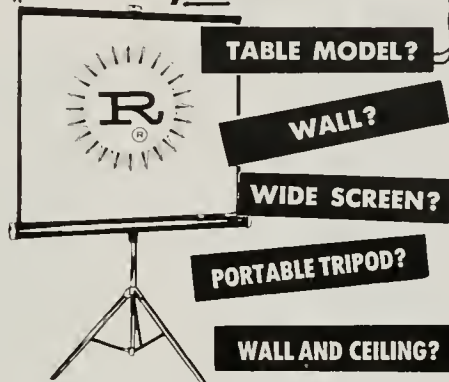
Teach Them Now also reports the reactions of instructors, teen-age driving students and parents to the novel behind-the-wheel teaching technique, and summarizes the results of educational research studies which have confirmed the effectiveness of the Drivotrainer.

The movie outlines in detail the findings of a year-long study conducted by the Los Angeles school system in which Drivotrainer students showed greater progress in driving attitudes and were on a par in other phases of driver training with pupils taught by conventional methods.

Unusual sequences filmed at the United Airlines flight training center in Chicago demonstrate how the Drivotrainer parallels the Link trainer and other flight stimulators used successfully for many years in pilot training.

Teach Them Now is available for showings on a free loan basis and may be obtained from the Aetna's public education department at Hartford.

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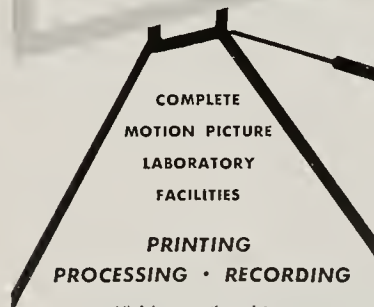
The complete line of Radiant projection screens is the largest, most inclusive in the world. It ranges from tiny compact table models through a large series of portable tripod screens, wall screens, wall and ceiling screens, automatic screens to the new Cinemascope type wide screens. It incorporates every engineering advance, every screen fabric improvement that can make for more brilliant, convenient projection. Write today for new **RADIANT SCREEN GUIDE** which tells how to determine type of screen that best fills your needs. Also for literature giving full details and prices on all Radiant Screens.

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Canadian Camera: News & Previews

Studio Operations and Film Production Activity North of the Border

Associated Screen News, Ltd., Separates Industrial Pix, TV

★ Recognizing that industrial motion pictures and television commercials have respective requirements, Associated Screen News Limited, Montreal, Canada, has separated its tv production from its Motion Picture Production department. The move provides for an increase of tv production.

Of the new arrangement, Murray Briskin, executive assistant to the president, said, "Both (industrial pictures, tv commercials) are separate entities in the manner in which they must be treated in their creative and technical phases."

Jack Dunham is in charge of television production; Gordon Sparling is production chief of industrial films. Four executive promotions are part of the new production set up:

R. (Phil) Pitt-Taylor, former editor, director and executive producer, has been appointed production manager. He will co-ordinate all production departments. Dave Green, an A.S.N. editor with editorial background in several English studios, has been named chief editor in charge of the Editing Department.

Ray Cunningham, previously a script writer, has been appointed writer-director. Jack Hynes, formerly director of photography at A.S.N., has been promoted to the company's directorial staff.

A new editing staff addition is Lester Rendelstein, graduate of Syracuse University, a major in television.

S. W. Caldwell Purchases Batten Studio and Equipment

◆ S. W. Caldwell Limited, of Toronto, a leading radio-tv firm has announced purchase of the television and motion picture studio and equipment of Batten Films.

Below: Oxberry animation equipment is operating at the new studio facilities acquired by Caldwell, Ltd.



TV star Ed Sullivan was a recent visitor to Caldwell facilities where he made Lincoln-Mercury commercials.

Acquisition of the new studios gives the Caldwell organization complete facilities for every phase of film production, comprising \$500,000 worth of equipment and plant. Facilities include a sound stage 60' x 75' x 25' with all types of 35mm and 16mm cameras available; lighting equipment is equal to 300,000 watts.

The sound department has both film and magnetic recorders, including a 16 35mm Western Electric system, 16 35mm Stancil-Hollman magnetic recorders and 16mm portable Magnasync magnetic equipment. An extensive animation department, staffed with six animation artists and operators, has a large 35 16mm Oxberry animation stand.

Producer and Lab Association Holds Meeting at Montreal

◆ The well-organized Association of Motion Picture Producers and Laboratories of Canada held a general meeting for its membership on September 15 at Montreal's Mount Royal Hotel. Graeme Fraser of Crawley Films, Ltd., president of the association, was the meeting chairman.

O. H. Coelln, Jr., publisher of BUSINESS SCREEN, was guest speaker at the luncheon session. His informal remarks traced the recent growth of U.S. business films. He also cited some of the common problems of the two countries in judging film values and sponsor needs. The recently completed survey of Canadian business opinion on films was key topic.

Showcase Film Productions Formed in Toronto, by ABC

◆ Establishment of a new motion picture and television production company, Showcase Film Productions, in Toronto, Canada, has been announced by Jack Chisholm.

It is planned that the new company, a division of Associated Broadcasting Company Limited, will produce industrial, sales training and educational motion pictures and slidefilms, theatrical trailers, television program features and commercials. In addition, the firm will distribute tv films.

Jack Chisholm, who recently resigned from Associated Screen News, Ltd., Montreal, founded the new organization, bringing to the enterprise more than 30 years experience as a director and producer in Hollywood and Canada.

Showcase Film Productions is located at 1139 Bay Street, Toronto 5, Canada.

Robert Lawrence Productions to Use Meridian Studio Facilities

◆ Robert Lawrence Productions (Canada) Ltd. and Meridian Films Ltd. have completed arrangements whereby both motion picture companies will operate from Meridian's new sound motion picture studio on Woodbine Avenue in Toronto. The respective operations of the two companies will not conflict; Meridian Films, headed by Ralph Foster and Julian Roffman, is engaged in the production of industrial and theatrical motion pictures, while Robert Lawrence Productions will continue to specialize in television commercials.

The new studio is located at 1202 Woodbine Avenue on Toronto's east side, and is 125 feet by 55 feet by 25 feet. The studio which is now Canada's largest, started production August 14th.

Robert Lawrence Productions is the first United States television film company to establish a Canadian chartered subsidiary and now is the first to have studio facilities on a continuing basis in Toronto and in New York.

John Ross, vice president of Robert Lawrence Productions (Canada) will be in charge of Toronto studio operations.

Grantray-Lawrence Animation, Inc., the Hollywood animation affiliate of Robert Lawrence Produc-



Maxwell Cummings (left), president of Associated Screen News, Ltd., presents a 30-minute film documentary of the Governor General's recent Arctic tour to his excellency, the Rt. Hon Vincent Massey.

tions, gives the company a three pronged operation serving clients in Canada and the United States.

"Walk in Health" Advises Shoe Information Bureau Pix

◆ Feet hurt? If there's something wrong with your feet, you can expect that you'll have something wrong elsewhere. A new motion picture, *Walk in Health*, sponsored by the Shoe Information Bureau of Canada, says that dozens of ailments are directly connected with faulty feet—disorders of circulation, respiration, posture, disposition.

With 12 minutes of color action *Walk in Health* asks viewers to have some consideration for their feet. Human feet have 52 bones, one quarter of all the bones in the body. Yet these sensitive, complicated structures are most neglected.

Produced by Crawley Film Limited, Ottawa, Ontario, the film shows that much foot trouble results from poorly fitting shoes and socks, the wrong kind of shoes, or shoes that are worn too long and go out of shape. Children, especially, are endangered by ill-fitting shoes. A housewife who walks 30,000 steps a day is ruining her feet when she wears old shoes instead of sturdy footwear which give good support.

Walk in Health is aimed at the general, hobbling public, primarily for Canadian showings.

Canadian Production Figures Up

◆ Figures released by the Dominion Bureau of Statistics, Ottawa, show that Canadian film production was up 16.4% in 1955. Laboratory work increased by 21.8% in the same year.

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Worldwide Growth of 16mm

16mm Theatres Outnumber 35mm as Overseas Facilities Increase

★ In a good many parts of the world, 16mm motion picture theatres now outnumber 35mm facilities. In certain outpost regions, 16mm enjoys a monopoly. Though 35mm theatres thus far remain the "big thing" for entertainment showings, the portability of 16mm projectors, screens and filming equipment and the availability of low cost 16mm subjects are winning for the 16mm medium a substantial portion of the world's cinema audience.

During 1955-56, BUSINESS SCREEN has carried detailed reports on professional 16mm film production around the world and on the use of 16mm films in the European Productivity drive. A part with this panorama of production is data on world 16mm viewing facilities carried in "Film and Cinema Statistics," a recent UNESCO report.

Hungary Now Has 1,974 16mm Theatres

Hungary, the report discloses, has 1,974 commercial 16mm theatres, outnumbering by four to one, the country's 35mm theatres. Bulgaria has 523 16mm theatres, 407 35mm theatres. Alaska has 70 16mm theatres, 22 for 35mm. French Equatorial Africa numbers 21 theatres for 16mm, nine for 35mm. Guam boasts nine 16mm theatres, seven 35mm.

If you go to Liberia's three theatres, or visit the nine in Laos, patronize the two on the Gilbert and Ellice Islands, or buy a ticket to the theatre in the Seychelles or on Norfolk Island, you're going to be watching a 16mm presentation.

Greenland has no "commercial" theatres but shows 16mm films in 16 non-theatrical buildings. Four of New Caledonia's six theatres are 16mm; three of Papua's four theatres are 16mm.

Sixteen millimeter fans by no means take a back seat in countries where 35mm theatres are more numerous. For example: Belgium has 750 16mm theatrical outlets supplementing 1,444 35mm theatres. Egypt, with 354 35mm theatres, provides 99 theatres for 16mm. Algeria has 280 35mm theatres and 90 for 16mm. Fiji's 20 35mm theatres leave room for 17 which show 16mm. Guadeloupe has 11 35mm theatres and five 16mm.

Mobile 16mm Units Increase Totals

While this data is a wide geographical sampling it does not permit an estimate of the world's total of 16mm outlets. A number of countries have not been heard from; a number of additional statistics indicate much greater 16mm coverage but are too general to warrant a tally.

Such a tally would have to include the 16mm portion of Russia's 39,961 theatres; the number of 16mm mobile units in the U.S.S.R., Europe and the Orient; the actual number of 16mm outlets in the United States, South America, the United Kingdom. How such statistics would swell the 16mm outlet total may be appreciated from such reports as 2,439 mobile units in China, 1,638 in Poland, 600 in India, 341 in the German Republic; 519 16mm projectors are reported in mobile theatre action in Canada.

* * *

EDITOR'S NOTE: further statistical evidence on 16mm outlets will be presented in future issues.

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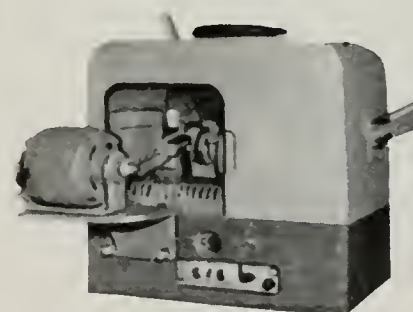
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Catalog of "Films for Labor" Issued by Merged AFL-CIO

★ "Films for Labor," a 71-page catalog, describing 16mm motion pictures available from the Film Division of the merged AFL-CIO has been issued by the composite union federation's Department of Education.

The illustrated, departmentalized catalog reflects organized labor's concern with broad social and economic problems such as automation, civil rights, farm problems, political action and public education, as well as traditional union functions. Also included are entertainment films and cartoons shorts available from the library.

"Films for Labor" lists approximately 200 titles. New films appearing in the catalog are: *Injustice at Trial*, a AFL-CIO production stating labor's case against "right-to-work" laws; *Strike in Town*, a National Film Board of Canada film on the impact of a strike threat on a community; *The Search*, a study of automation; *Assignment Children* documenting Danny Kaye in his role of goodwill ambassador to the children of the world under the auspices of UNICEF; *Susan B. Anthony* which tells of her fight for woman's suffrage.

The catalog contains suggestions on planning film showings and purchasing film equipment. It describes a Film-A-Month plan and makes recommendations for Family Night showings. A special listing of films for television is included.

Film rentals range from \$2.00 to \$4.00. Single copies of the catalog are available without charge from the AFL-CIO Department of Education, 315 16th St., N.W., Washington 6, D.C.

Directory of Safety Films Describes Over 1,200 Subjects

★ One of the National Safety Council's major annual contributions to the cause of safety is the National Directory of Safety Films, currently available in its 1956 edition.

The National Directory of Safety Films is a compact but comprehensive source of information on films dealing with safety, fire-prevention and civil defense. Safety practices and ideas for use in industry, transportation, traffic, home, farm and education are covered. Many of the films are cleared for television and some for theatrical distribution.

The directory describes more than
(CONCLUDED ON PAGE EIGHTY)

EASTERN STATES

• CONNECTICUT •

Rockwell Film & Projection Service, 182 High St., Hartford 5.

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chipewa St., Buffalo.

Comprehensive Service Corp., 245 W. 55th St., New York 19.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Co. Sd. & Vis. Pds., 17 New York Ave., Westbury, N.Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

SOUTHERN STATES

• ALABAMA •

Lewis M. Stone, Projector Service. "Specialized in Service." 1409 Ford Ave., Tarrant City 7, Ala.

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

• GEORGIA •

Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.
Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.
Phones: CA 8945 - RA 9143.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone Ma 5-1371.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

• KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

• OHIO •

Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Donald J. Clausonhue Co., 1829 N. Craig Ave., Altadena

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

S.O.S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OKLAHOMA •

Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.

• OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

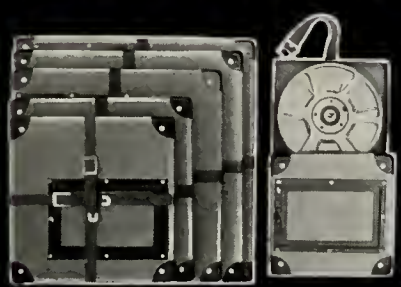
George H. Mitchell Co., 712 N. Haskell, Dallas 1.

• UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

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FORESTERS WIN NEW FRIENDS:

(CONTINUED FROM PAGE FORTY-SEVEN)

countered during the living room showings by Deputies in the Southwestern U.S. division of the Foresters. This report couldn't give an accurate picture of results, however, without these samplings of some actual Managers' replies:

John F. Prendergast, Manager, Phoenix office, said: "I employ the projector and film in recruiting prospective Deputies . . . This seems to prove to an applicant that this is a progressive wide-awake organization . . . If the machine cost three times what it does, it would still be a very worthwhile investment."

Hank de Mott, District Manager, San Joaquin Valley, California: "An interesting experience happened in one home where I deliberately allowed them to leave TV on. The television with the man's favorite dramatic program were both within the man's range of vision . . . shortly after the first frame of *The Choice Is Yours* flashed on the screen the man lost interest in the TV set and during the entire presentation never glanced at it again. I brought the family into Forestry."

Richard D. Calvert, Manager, Inglewood, California: "Some of my weak men closed 90% the first week after the slidefilm was in their hands . . . the whole Southern California production is a success story."

D. C. Caliway, Manager, Long Beach office: "The same production is maintained with less burning out of territory by making fewer presentations."

★ Taking comments of managers and district managers at random, there are these considered opinions:

1. They can recruit more men faster—and get a higher type of Deputy.
2. The Deputies are in the field sooner—and produce more using this audio-visual tool.
3. This is only way of showing and explaining the same story to a million people and having it always come out the same.
4. Ideal as a verification tool and for orientation meetings.
5. Most widely used by all managers for training and teaching how to close, etc.
6. Most useful for saving lapses and potential drops—and for reinstating families. Lessens cancellations.

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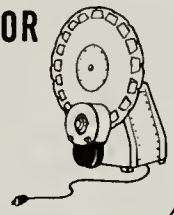


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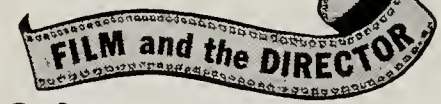
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The BUSINESS SCREEN Bookshelf

A NUMBER OF REFERENCES on various phases of film production and use are available to the sponsor and producer of audio-visual media. These references include primers, analytical and critical studies, handbooks and manuals.

Volumes listed below are available by mail order from the BUSINESS SCREEN BOOKSHELF service at our Chicago editorial headquarters.

Recommended as particularly helpful among the works on production are:

American Cinematographer ♦ Hand Book and Reference Guide, by Jackson J. Rose, American Cinematographer. (Ninth Edition), 331 pages: Basic facts on photographic methods, materials and equipment. (\$5.00).

USE ORDER NUMBER 101

16mm Sound Motion Pictures, ♦ by W. H. Offenhauser, Jr., Inter-science Publishers, Inc., 565 pages: a manual treatment of 16mm production, useful to the professional or amateur. (\$11.50).

USE ORDER NUMBER 103

Handbook of Basic Motion Picture ♦ Culture Techniques, by Emil E. Brodbeck, McGraw-Hill Book Company, Inc., 307 pages: A statement of film production fundamentals. (\$6.50).

USE ORDER NUMBER 105

The Recording and Reproduction ♦ of Sound, by Oliver Read, Howard W. Sams & Co., Inc., 800 pages: A competent and thorough examination of sound recording in its several phases. (\$7.95).

USE ORDER NUMBER 106

The Technique of Film Editing, ♦ compiled by Karel Reisz, Farrar, Straus and Cudahy, 282 pages: An analysis of film editing problems by 10 experienced film makers as compiled by Karel Reisz for the British Film Academy; guidance for film editors and television directors. (\$7.50).

USE ORDER NUMBER 108

Preparation and Use of Audio- ♦ Visual Aids, by Haas and Packard, Prentice-Hall, Inc., 381 pages: Instructions and suggestions on the effective preparation and use of visual-aids. (\$6.65).

USE ORDER NUMBER 109

The Dollars and Sense of Business ♦ Films, by the Films Steering Committee of the Association of National Advertisers, 128 pages: Analysis of the cost and circulation records of 157 sponsored films. (\$5.00).

USE ORDER NUMBER 301

TELEVISION BOOKS

♦ Here are four useful new books on creative and technical aspects of television now available from the Bookshelf at costs noted:

The Television Commercial, by ♦ Harry Wayne McMahan. A practical manual on television advertising. Shows how to create better commercials, both from the advertising and film production viewpoints. Hastings House, 175 pages. (\$5.00).

USE ORDER NUMBER 204

How To Direct for Television. ♦ edited by William I. Kaufman. Down-to-earth information and advice on the director's problems in live television production. Nine top TV producers tell their own stories. Hastings House, 96 pages. (\$2.50).

USE ORDER NUMBER 205

Staging TV Programs and Com- ♦ mercials, by Robert J. Wade. A handbook aimed to help in solving the physical production problems of "live" television programming. Hastings House, 210 pages. (\$6.50).

USE ORDER NUMBER 206

Audio Control Handbook, by ♦ Robert S. Oringel. A complete, authoritative handbook on audio control in all types of broadcasting. Hastings House, 141 pages. (\$6.50).

USE ORDER NUMBER 207



Useful References:

(CONTINUED FROM PAGE 781)

1,200 films available without restriction on distribution. Information includes title, millimeter, running time, color, year of production and a brief summary of content.

Each film is available for purchase, rental, loan or long-term lease from one or more of 292 distributors. The directory includes a separate listing for those organizations which limit distribution to specific areas in the United States and Canada. These distributors usually make films available for loan or low-cost rental and are excellent sources for public safety films.

A single copy of the directory is now available from Business Screen Magazine, 7064 N. Sheridan Road, Chicago 26, at \$1.00.

* * *

"Pocket Guide to Free Films" Available from Modern Service

♦ "Pocket Guide to Free Films" is the name of a new booklet listing 193 16mm motion pictures available on free loan to clubs, church groups, employee audiences and other organizations from the 28 libraries of Modern Talking Picture Service.

Films described in the booklet range from an Alaskan documentary to a cartoon on stock investment. Such subjects as driving safety, rocket experiments, steel making and rose growing are included. These films average 25 minutes in length, many are in color.

The pictures are sponsored by business and industry. There is no cost to the audience, except postage if the film is mailed. Free copies of the catalog can be obtained by writing to Modern Talking Picture Service, Inc., 3 East 54th Street, New York City 22, N.Y.—or by contacting any one of the 28 Modern film libraries across the nation.

* * *

Association Films Releases '56 Catalog of "Selected Pictures"

♦ Association Films, Inc. has just published its 1956-57 edition of *Selected Motion Pictures*, a 56-page illustrated catalog of 16mm free and rental films for schools, clubs,

churches, industries and other community organizations.

Copies of the new catalog are free on request to Association Films, 37 Madison Avenue, New York.

* * *

MANUFACTURER CATALOG

Audio-Master Catalog Issued

♦ A 1957 Audio-Visual catalog has been issued by Audio-Master Corporation of New York. The illustrated, two-color catalog describes newly-designed Audio-Master sound equipment.

Among the special models shown are a transcription unit for the playback of records up to 16 inch hi-fi transcription machines combined with public address system record players for classroom use.

The catalog is available, without charge, from Audio-Master, 17 East 45th Street, New York City, N.Y.

* * *

Neumade Catalog Describes Film Storage Units, Edit Aids

♦ Motion picture and slidefilm sources and users outfitting the libraries will find guidance in the Neumade 16mm Equipment Catalog—No. 18, newly published.

The 36-page booklet illustrates and describes numerous new models of storage units, editing aids, projector tables, measuring device, film conditioners manufactured by Neumade Products Corp., 250 West 57th Street, New York 19, N.Y.

Various sized storage units for different reel sizes, units combining storage and work facilities, compact safety storage cabinets, innovative models which can be built up like bookcases and racks designed for television station use are featured. Film strip cabinets for libraries large and small are described—one unit holding 4,000 filmstrips.

* * *

Booklet Describing Elgeet Optical Products Available

♦ A 24-page booklet telling the story of Elgeet lenses and other products has been issued by Elgeet Optical Company, Inc., Rochester, N.Y. The booklet includes lens models, descriptions, schematics, catalog numbers, features and prices. Special sections explain: how to mount the lenses on different model cameras; finders and adapters; the specialized application of Elgeet equipment.

Entitled, "Elgeet Lenses and Optical Accessories for the Finest in Photography," the booklet is available free upon request from: Elgeet Optical Company, Inc., 838 Smith Street, Rochester 6, N.Y.

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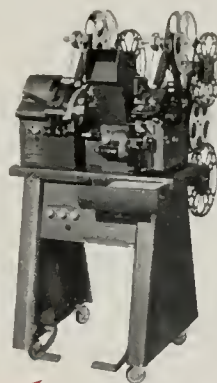
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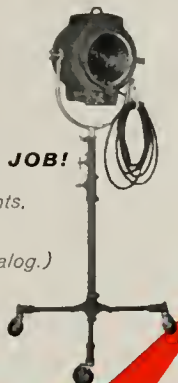
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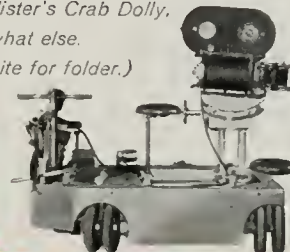
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BUSINESS SCREEN

MAGAZINE • NUMBER 7 • VOLUME 17 • 1956



This Month's Feature:
Survey: Audio-Visual Activity
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NOV 1964

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- REPUBLICAN NATIONAL COMMITTEE
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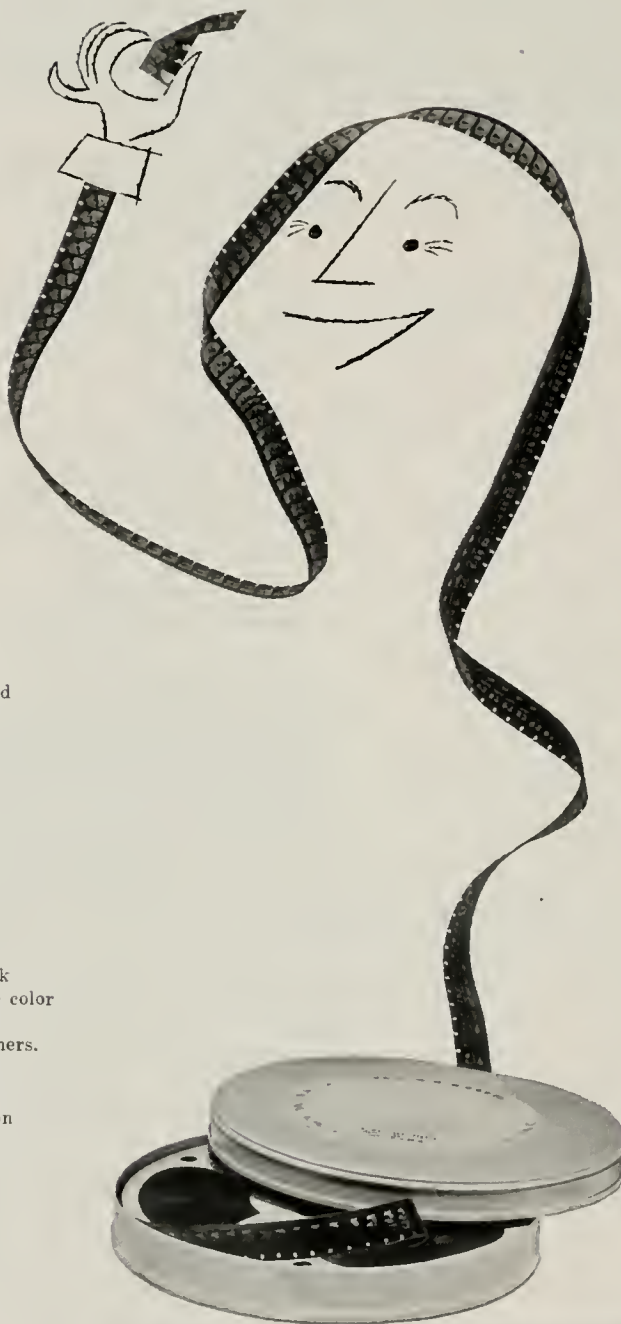
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• direction
• art
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FILM OF THE MONTH

☆ "The Voice Beneath the Sea," AT&T's film record of the most significant communications event in many years, is designed for distribution both to the general public and to such specialized audiences as schools, community groups, clubs and service organizations.



In Eastman color, this live-action film has a running time of 27 minutes, contains animation and graphics sequences and represents, as did the project itself, carefully planned and executed cooperative effort between motion picture experts in Canada, Great Britain and the U.S.

"Voice Beneath the Sea" is an outstanding example of the way in which a complicated and complex event has been translated dramatically to film in less than half-an-hour, with fidelity to fact and full measure of audience interest and appeal.



This film shows the vast amount of work required to bring the project to a successful conclusion: devising and building a new kind of repeater; the battle in the Atlantic against ice, wind and high seas; the digging of channels to carry the cables across land; the patience, skill and devotion of the men and women who labored for years to bring to reality storm and static proof communications between America and the Old World.

Other versions of the transatlantic telephone cable story have also been produced by John Sutherland Productions. Among these is the 13½-minute version designed to meet the requirements of maximum television distribution.

The TV film is in itself an outstanding example of the fine art of creative motion picture editing, in that the story of the historic event, compressed to half the length of the more complete version, tells the story at no sacrifice to unity, continuity and dramatic values.

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BUSINESS SCREEN

(Combined with See & Hear Magazine)

Issue Seven • Volume Seventeen • 1956

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PLUS: THE NATIONAL DIRECTORY OF VISUAL DEALERS

Office of Publication: 7064 Sheridan Road, Chicago 26

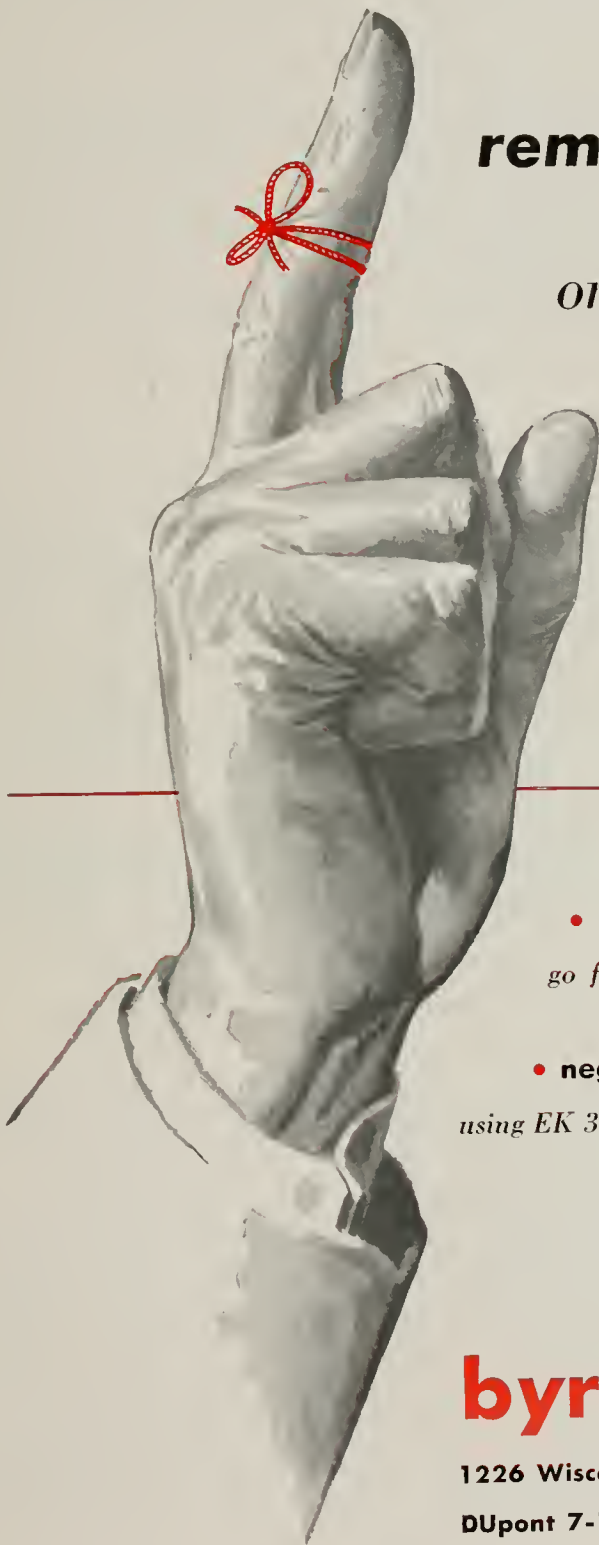
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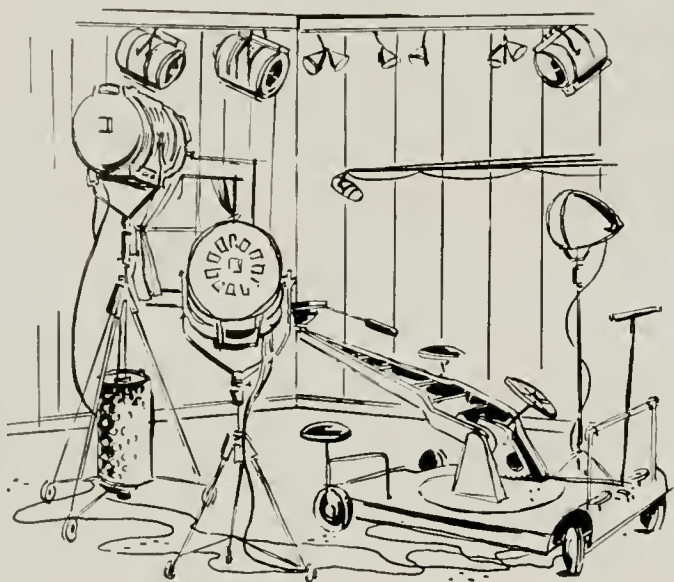
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THE UNMASKING of Soviet brutality and terror in Europe and Red air power threats in the Middle East dominate the news as this issue is printing. Underscored is the apparent success of U.S. overseas information programs which have kept alive the hope of freedom in these embattled lands. Underscored also is the most vital mission of all for those who make films *that train, that inform and that motivate.*

The film production facilities of the U.S. which turn out these kinds of films are *alerted and ready.* They have, in fact, continued to produce the bulk of Air Force and Navy training films; have served the U.S. Information Agency with effective informational media; currently bulwark the industrial might of America with their daily output of its employee communications.

The crisis serves to remind all Americans that national security is also paramount in this era. Propagandizing the viewpoint of international Communism has never ceased, whether Stalin is a hero or a bum. Using the potent force of Red-tainted films to reach within our schoolrooms, factories and community groups is still the mission of more than a few "celebrities" in the 16mm field.

You can recognize the Communist line in their current fascination with the "history" of films. This might eventually turn out to prove that a Sovietski, not Edison or Eastman, perfected the motion picture. As long as we have a trained agent of the Comintern in a high place within the 16mm field (and we have) the danger remains.

* * *

Producer's News-Letter Cited As An Intelligent Contribution

★ We'd like to pay a special tribute to the highly commendable design and well-written contents of the news-letter recently sent us by Owen Murphy Productions of New York. A cartoon illustration from this 8-page piece is reproduced at the top of this page but space didn't permit the lengthy quotes we'd like to make from it.

We're sure, however, that Owen will be glad to send you a copy and suggest you write him at 723 Seventh Ave., New York 19.

* * *

The Bell System's "Mr. Sun" Opens Frontiers of Science

★ First of the Bell System's new Science Series of hour-long tele-



TELEVISION SUCKLING ITS YOUNG

vision films (later to be released 16mm) has been premiered. *Oh, Mr. Sun*, produced by Frank Capra will be shown on the CBS-TV network at 8 p.m. Eastern Time; 9:10 p.m. C.T., Nov. 19th. In color, the aim of these programs is to heighten interest more young people in science as a career and all of us in the drama and excitement of science in our lives.

The Core of the Matter

♦ "It was 'Happy Apple' Day at Toots Shor," read the head over a picture spread on page 42 of the September Issue of BUSINESS SCREEN. "Happy Apple" day was September 11, a day designated by the Processed Apples Institute, Inc., for the premiere of its new motion picture on the processed apple, *Every Day Is Apple Day*.

It was not happy apple day some days later when we were advised that we (and the sponsor) had neglected to identify the film's producer, Rippey, Henderson, Bucknum & Co., Denver, Colorado.

EXPERIENCED STAFF WRITERS

Midwest Headquarters of an expanding industrial film organization offers attractive opportunities for qualified writers of Motion Pictures, Slidefilms and Printed Materials. Must have know-how to research, organize and develop material into effective, dramatic, visual media. Please send complete resume. Replies kept confidential.

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BUSINESS SCREEN

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SIGHT & SOUND

Eastman Kodak Sales, Earnings Rise in Three Quarters of '56

★ Sales and earnings of Eastman Kodak Company for the first three quarters of 1956 were the best the company has had for a corresponding period, according to a financial report by Thomas J. Hargrave, chairman, and Albert K. Chapman, president.

Consolidated sales of the company's United States establishments for the first three quarters of this year amounted to \$500,699,837, an increase of 2.8 per cent over the \$187,284,358 for the corresponding period in 1955. Net earnings after taxes for the 1956 three-quarter period were \$60,968,204.

Color films, Cine-Kodak cameras and Kodascope projectors were among the products which showed sales advances. Sales of professional motion picture films in total declined moderately. The average of Kodak's selling prices at the end of the first three quarters stood about 31½ per cent above August, 1939. This compares with about 30 per cent a year ago.

* * *

Loving Named Assistant Mgr. of du Pont Photo Products

♦ George H. Loving, director of sales of the Explosives Department of E. I. du Pont de Nemours and Company, Inc., has been appointed assistant general manager of du Pont's Photo Products Department. He succeeds John M. Clark, who recently was promoted to manager of the Photo Products Department.

Loving started with du Pont in 1930 as a chemist. In the early '40's he went into sales work, subsequently advancing to assistant director of sales and director of sales, in 1950, of the Explosives Department.

* * *

Lutheran Missouri Synod TV Film Series Enters 6th Year

♦ The filmed television program of the Lutheran Church, Missouri Synod, is entering its sixth consecutive year. More than 300 stations telecast this program.

The sixth consecutive contract for production of the 26 half-hour motion pictures which form this tv program has been awarded to Family Films, Inc., Hollywood, according to an announcement by Sam Hersch, president.

Six years ago, Family Films was commissioned by the denominational authorities to produce several pilot reels which were shown as regular 16mm motion pictures to

thousands of churches in a synod-wide effort to get church membership reaction before going on air. The first 26 films then were produced and used and were followed with a series each year thereafter.

So extensive have become the demands of religious film product that Family Films has taken on exclusive use of one of the pioneer studios in the heart of Hollywood, the "Key West" studio.

* * *

La Belle Sales Corp. Elects Summerfield Vice President

♦ Wes Summerfield has been elected vice-president and general sales manager of the LaBelle Sales Corporation, sales division of LaBelle Industries, Inc., Oconomowoc, Wisconsin, the organization's board of directors. The announcement was made by Lester W. Birbaum, president of the parent company.

Summerfield has been general sales manager at LaBelle since he joined the firm in September, 1949. Previously, he was associated with T.D.C., Chicago, and with Bell Howell Company in that city.

Summerfield has been responsible for the firm's recent switch to a new type of distribution through three large distributing organizations, and for the firm's establishment of its own eastern and western district sales managers. At present, he is establishing a network of franchised audio-visual dealers through which LaBelle will sell direct all products in the a-v projection equipment line.

* * *

Lew Mansfield Joins Staff of Consolidated Film Industries

♦ Lewis Mansfield has been appointed to the managerial staff of Consolidated Film Industries, Hollywood, according to Sid Solow, Consolidated vice-president and general manager. Mansfield has been plant manager of an eastern film laboratory for the past 10 years. His film industry experience began with a job at Du-A Laboratories, New York, 18 years ago, and he has been active in the field ever since.

* * *

Pilzer Named Vice-President at Comprehensive Serv. Corp.

♦ Herbert R. Pilzer, formerly president of Circle Film Laboratories, Inc., has joined Comprehensive Corporation, New York City, as vice-president. Pilzer's appointment was announced by Michael Freeman, Comprehensive's president.

One of Pilzer's first tasks will be to increase the capacity and service of the film treatment plant. Comprehensive serves both the motion picture and television industries in the New York area.



Slide rule and
micrometer...
Tools of every engineer.
At CFI, these basic
instruments in the
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processing equipment
in the entire nation.

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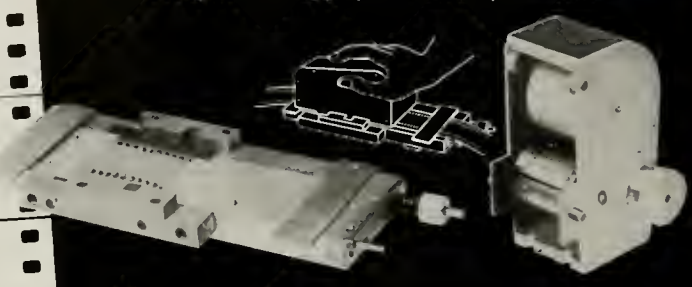
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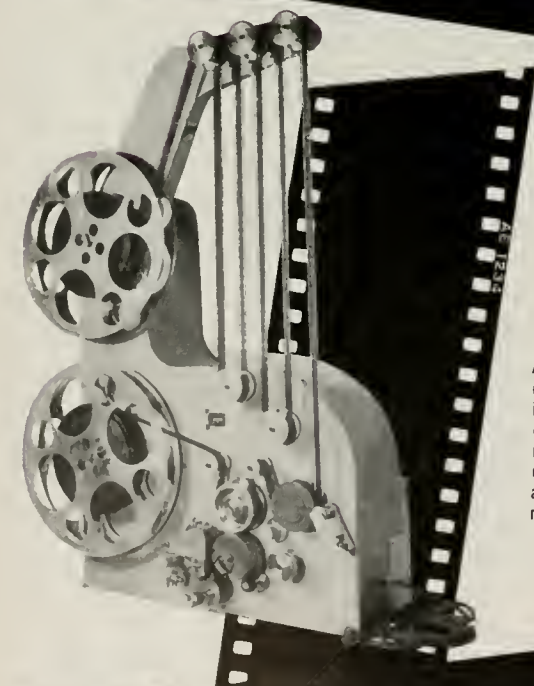
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The HFC automatic film splicer uses a special transparent tape, perforated to match the film to be spliced and coated on one side with a pressure adhesive. The tape is pre-cut and rolled onto the film in register. The unit makes butt or overlap splices. The tape is rolled onto the film automatically from a precision sprocket. Registration pins assure perfect lineup of film. Stock units are for 35mm positive film.



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9th Public Relations Conference Set for Milwaukee, Nov. 26-28

★ The 9th National Public Relations Conference of the Public Relations Society of America will be held at the Hotel Schroeder, Milwaukee, Wis., November 26-28.

The event is open to all persons having a public relations interest. Membership in the Society is not a prerequisite for Conference attendance. Included among many sessions scheduled for the three-day meeting are "Public Relations Use of Audio-Visual Aids" and "How to Use Television in Public Relations."

Other clinics and workshops will deal with public relations' role in sales, trade associations, financial and stockholder interests, international relations, religion, farming industry, government, education, communities, health and welfare organizations. During the evening ending the first Conference day there will be continuous public relations films showings.

Initially listed as exhibitors at the event are: Eastman Kodak Company, The Jam Handy Organization, Inc., Modern Talking Picture Service, Inc., TelePrompter Corporation, United World Films, Inc., Wilding Picture Productions, Inc.

For registration, exhibit reservations and individual ticket information write: Public Relations Society of America, Inc., 2 West 46th Street, New York 36, N. Y.

Modern Teleservice, Inc., Elects J. R. Ritenour as First President

★ Modern Teleservice, Inc., is the name of a new independent corporation evolved from Modern TV, a division of Modern Talking Picture Service, Inc. Heading Modern Teleservice as president is J. R. Ritenour, formerly vice-president and division manager of Modern TV.

Services, personnel and locations of the previous organization remain unchanged under the Modern Teleservice banner. The move is a policy change aimed at strengthening the company's television functions by providing the necessary corporate structure for expanded services and facilities.

Operating from established tv centers in New York, Chicago and Los Angeles, Modern Teleservice will continue to offer the same basic service facilities in tv film and spot commercial trafficking and distribution previously provided by Modern TV. The organization was founded six years ago when several agencies requested professional film handling of their spot commercial traffic. Since then, the company has expanded to a comprehensive line of communications services.

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When considering a motion picture to perform a particular task, you are invited to use this helpful service. You will receive unbiased counsel regarding the type of picture most suitable, preparation of the script, production procedure, costs and distribution. Should we feel a film is not the answer to your needs, we will tell you so.

For further information concerning this Consultation Service, phone or write the Wolff office nearest you. The service can be of inestimable value in efficiently planning your next film.

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TWENTY-FIVE BELOW ZERO, and blinding 100 mile-per-hour winds were the challenging climatic conditions hurled at Cameraman and Sound-camera on this desolate, ice-covered continent at the bottom of the world.

HARTIGAN'S AURICON SOUND FILMS were the first pictures of any kind to be flown to the waiting press and television news broadcasters, telling of the hazardous life led by courageous explorers on Antarctica.

"SUCCESSFUL PERFORMANCE under rigorous below-zero conditions," is the praise Hartigan gives his "Auricon Pro-600." Even after his Auricon was accidentally submerged in water, the Camera was dried out and operated normally.

AURICON DEPENDABILITY on "Operation Deepfreeze" is another example of how Cameramen all over the world rely on Auricon for professional picture and sound-track in the production of Television Newsreels, as well as Film Commercials, Dramatic Inserts, and local Sound-Film programming.

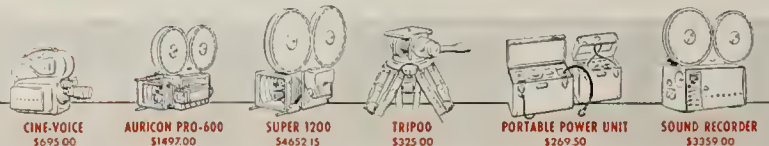
AURICON CAMERAS are sold with a 30-day money-back guarantee. You must be satisfied! Write for free illustrated Auricon Catalog to **BERNDT-BACH, INC.**, 6910 Romaine Street, Hollywood 38, California. Phone HOLLYWOOD 2-0931.



MR. J. A. TANNEY, (left), President of S.O.S. Cinema Supply Corp., New York City, who supplied the Auricon Equipment and Accessories for "Operation Deepfreeze," discusses with NBC's William B. Hartigan the successful below-zero performance of the "Auricon Pro-600" Sound-On-Film Recording Camera.

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How Victor Projectors **WON** in "side-by-side" test

... conducted by the Loyal Order of Moose

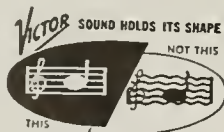
TEST RESULTS	VICTOR	PROJECTOR A	PROJECTOR B
BEST SOUND	1	3	2
BEST PICTURE	1	3	2
FILMS CHANGED	1	3	2
LAMPS CHANGED	1	3	2
LENSES CHANGED	1	3	2
COOLEST RUNNING	1	3	2
MECHANICAL RESONANCE	2	3	1

Victor 16mm projectors recently won a test that *really* was a test. No experts involved—no laboratory equipment, either. And Victor didn't pay to have the test made—didn't even *know* about it.

Here's what happened. A committee of executives of the Loyal Order of Moose wanted to select the best portable sound motion picture projector available for use by nearly 1800 lodges to show its new 35-minute sound and color motion picture, "A Picture of You," produced by Wilding Picture Productions, Inc.

A Victor Assembly "10" and the two other leading 16mm projectors* were in the test. The Victor showed up so well against the other projectors that members of the committee first thought the difference was in the print. The prints were changed. Still *Victor was far ahead* of the other projectors. Because the Victor picture was so much brighter, one of the committee thought there might be a difference in the lamp. Lamps were interchanged. Still *Victor came out way ahead*. Then lenses were changed. Again *Victor was on top*. And that's why officials of the Moose Fraternity—not experts, but typical users—selected the Victor projector for use by its lodges throughout North America.

Whatever your needs in 16mm motion picture projection, Victor has the equipment for you. Send for literature today.



*Names on request



VICTOR Animategraph Corporation

Dept. L-116, DAVENPORT, IOWA, U. S. A.
NEW YORK, CHICAGO

Quality Motion Picture Equipment Since 1910

NAVA Moving to Washington in A-V Promotional Shift

★ Pointing to the magnetic pull of the nation's capitol, the National Audio-Visual Association, plans to occupy new permanent headquarters in a 2100-square-foot building at Fairfax, Virginia, after the first of 1957. About 10 miles from Washington, the new location will place NAVA within a quick range of Congress, federal agencies, as well as other national trade groups and news agencies.

NAVA's decision to move from its Evanston, Illinois headquarters was hastened by recent legislative developments and prospects of increased governmental aid to education. The headquarters move will not affect the location of the NAVA Convention, scheduled to be held again, in Chicago—next July 22-24, 1957.

Located near Fairfax Circle, off route 50, the new NAVA building will house the Association's main staff and print shop. Close to Washington, NAVA officials expect to make use of opportunities provided by over 550 neighboring national associations, the presence of the American Society of Association Executives and an extensive trade association publications library and the proximity of over 500 news agencies.

SMPTe's Central Section Group Meets at GM Photographic

♦ A paper on Eastman Kodak Company's new color intermediate negative-duplicating negative film for use in professional production was featured at the annual regional meeting of the Chicago Section of the Society of Motion Picture and Television Engineers, held November 9 and 10 in the new quarters of General Motors Photographic department, Detroit, Michigan.

Other papers presented at the meeting dealt with wild life photographic techniques, new 16mm color camera films, magnetic sound editing, high speed photography, optical printing, a new 16mm color printer and a photographic unit through Russia illustrated by color screen color slides.

Authors and speakers included Lloyd Thompson, The Calvin Company; John Forrest, Ansco; Fred Zwick, Eastman Kodak Company; John Campbell, The Jam Handy Organization, Inc.; Ray Balou, Producer's Color Service; R. L. Ireland, E. D. L. Company; M. Neff, producer of the television show, *Michigan Outdoors*; R. L. Painter, General Motors Photographic Grounds and Gordon Ellsworth, General Motors Photographic.

Training is an act. It's also a process or method. You can put on an act for some trainees. For others — most others — you prepare a well-planned and helpful road map. From the trainee's point of view, it's inviting to learn how to get ahead and go ahead and know where you're going; and know, too, how to get there by the best possible (well-marked) route. Map makers and training film producers share a common responsibility.

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American Telephone & Telegraph Co.	National Board of Fire Underwriters
Babcock & Wilcox Co.	National Cancer Institute
Carborundum Company	Pennsylvania Railroad
Cast Iron Pipe Research Association	Sharp & Dohme
E. I. du Pont de Nemours & Company	E. R. Squibb & Sons
Ethyl Corporation	The Texas Company
Ford Motor Company	Union Carbide & Carbon Corporation
General Motors Corp.	U. S. Navy
McGraw-Hill Book Co.	Virginia-Carolina Chemical Corp.
Merck & Co., Inc.	Western Electric Co.

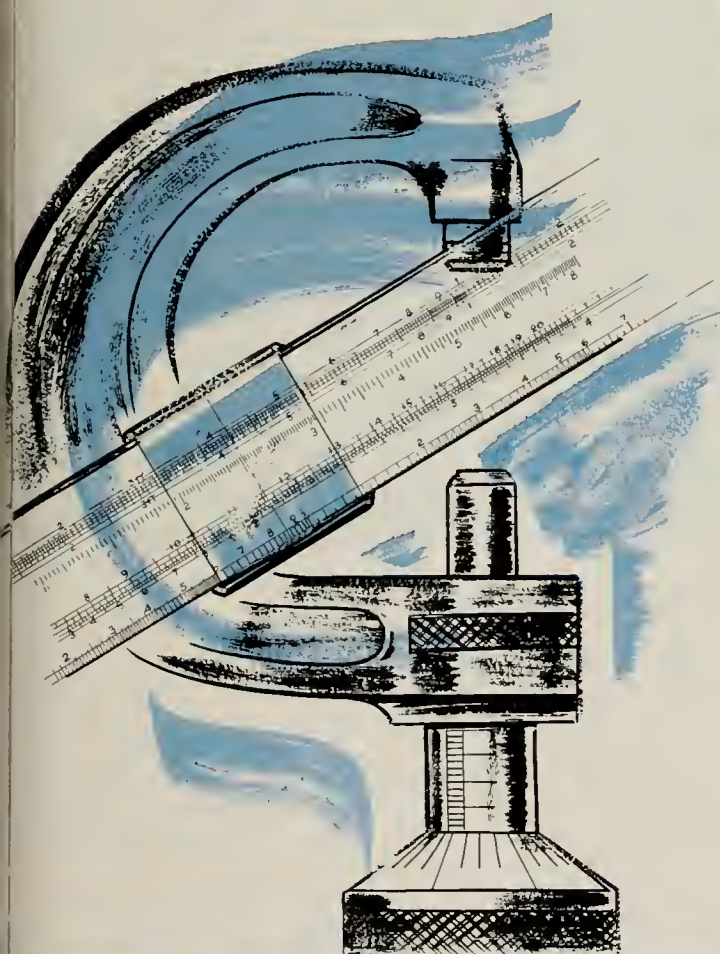
—and many, many others

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THE BIG DIFFERENCE SPECIALIZATION

Color Reproduction Company has earned a reputation for *guaranteed quality* Color Printing which is the Standard of the 16mm Motion Picture Industry. The technical know-how and production skills mastered by Color Reproduction Company in over 17 years of *specializing exclusively* in 16mm Color Printing makes THE BIG DIFFERENCE.

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Color

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Telephone: OLdfield 4-8010

Crosby Electronic Research Taken Over by 3M Company

♦ Francis C. Healey has been appointed as general manager of Min/com, a newly formed division of Minnesota Mining & Manufacturing Company. John T. Mullin has been named research director of the division.

Known as Mincom, the new division will continue electronic research and product development formerly conducted by the electronics division of Bing Crosby Enterprises, Inc. Minnesota Mining took over these research programs from the Crosby group as part of an agreement recently concluded between the two organizations.

Healey, who formerly headed the Crosby electronics division, said that in addition to continuing the research and product development programs, the new Mincom division will distribute specialized 3M instrumentation tapes and other products including Douglas Pen recorders, electronic oscilloscopes and the Mincom wide band recorder formerly produced by Crosby.

A group of Crosby research staff members also have joined 3M. Headed by Mullin and Wayne R. Johnson, this group has engaged in a number of projects for several years in the field of color video recording. The Mincom division will have headquarters in new office and laboratory facilities in the Los Angeles area. □

Wade Featured in NAM Series

♦ One of the National Association of Manufacturers' *Industry on Parade* television programs is now featuring some of the film making activities at Roger Wade Productions.

The subject of the film is animation—and features the latest techniques used in filming animated cartoons and art. The equipment shown is a new Oxberry animation stand and camera, with east west, north/south table movements and automatic zoom.

Featured player is Lehman H. Kleppinger, animation cameraman, shown actually shooting an animated television commercial for a Wade client, Fisk Tires. □

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RESOURCEFULNESS

Sound Masters for 18 years has produced motion pictures in many fields of business and industry and for departments of the Government, in both peace and war.

During that time, on location and in studio from coast to coast and in the far-flung corners of the world,

we have faced and solved every conceivable problem of script and production.

This wide and varied experience has developed a resourcefulness which is invaluable when applied to the production of either a full length feature or a TV short.

LET US MAKE YOUR NEXT PICTURE
WE HAVE A LOT OF GOOD IDEAS



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MOTION PICTURES

SLIDE FILMS

TV SHORTS

COMMERCIALS

PLAZA 7-6600

Dynamic Films is the fastest growing film producing organization in the country.

We invite inquiries from creative personnel in every phase of film production, distribution and sales, who have a point of view about what *distinguishes motion pictures from any other form of communication.*

And we invite inquiries from film sponsors interested in evaluating this distinction which is an integral part of every Dynamic-produced motion picture.

... Nathan Zucker
President
dynamic films, inc.

A Point of View!

dynamic films, inc.

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Winik camera crew films Parade of States.

New, High-Speed Du Pont "Superior" 4 Captures Miss America Pageant for TV

ATLANTIC CITY, N. J. — Filming the 1956 Miss America Pageant in the resort's huge convention hall was a tough assignment for Winik Film Corporation, New York City, since only available light was used. But cameraman Fred Fordham chose Du Pont's new high-speed "Superior" 4 Motion Picture Film and turned out top-quality pictures... with an illumination of about 40 foot-candles!

Thousands of TV viewers saw the filmed portion of the show on the ABC-TV Network, sponsored by Philco Corporation. The pictures were clear and sharp with

a full scale of middle tones (see table below for recommended exposures).

High-speed "Superior" 4 has an exposure index of 320, Daylight; 250, Tungsten, with a combination of medium-fine grain and extreme latitude. It's available in 35-mm and 16-mm sizes and is especially designed for theatrical and television work.

NEW Du Pont "Superior" 4, Type 928, Motion Picture Film is available now! Take advantage of its speed, latitude, fine grain and full panchromatic reproduction in your own motion-picture work.

FOR MORE INFORMATION, contact your nearest Du Pont Sales Office (listed below) or the Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Toronto.

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Los Angeles 38, Calif. 7051 Santa Monica Blvd.
New York 11, N. Y. 248 West 18th Street
Wynnewood, Pa. 308 East Lancaster Avenue
Export Nemours Bldg., Wilmington 98, Delaware

ILLUMINATION: For incident incandescent light: 24 frames per second — 1/50 second.	LENS APERTURE	f:1.4	f:2.0	f:2.8	f:4.0	f:5.6	f:8.0
	FOOT-CANDLES REQUIRED	10	20	40	80	160	320



BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY

DU PONT MOTION PICTURE FILM

**Girl Scouts Present
"The Wider World"**

★ *The Wider World*, a new color film portraying Girl Scout and Girl Guide community service projects in four countries, is designed to show how girls all over the world put into practice their Girl Scout promise "to help other people at all times." The film has caught in action some typical groups of girls helping make their own communities better places in which to live, and by so doing, opening the doors to a wider world of responsibility and understanding.

The Wider World shows Senior Girl Scouts in Elizabethtown, New York, serving as aides to voters. Cooperating with non-partisan adult groups, they learn how voting machines are used, help distribute get-out-the-vote literature, mind small children while their mothers go to the polls, and serve sandwiches and coffee to poll workers.

In Mexico, Girl Guides re-enact their roles as good citizens by showing how they have set up and are conducting a literacy project for neighbors of all ages and in all walks of life. They enroll students in small classes or meet with them individually, to help them master the basic "three R's."

Teen-age Girl Guides in Finland help younger Guides from a school for the blind enjoy a day in the woods, and make it possible for them to complete successfully an outdoor game designed to test their Guiding skills.

In Rangoon, Burma, Buddhist Girl Guides perform service at the magnificent Schwedagon Pagoda; then join sister Guides of the Christian faith to spend an afternoon working in a day nursery.

Produced by Julien Bryan

The Wider World was sponsored by the World Association of Girl Guides and Girl Scouts, and produced for use throughout the 35-mation World Association through the cooperation of the Girl Scouts of the U.S.A. It will be shown widely before Girl Scout and general audiences, especially in connection with those Girl Scout events which focus on international friendship.

The International Film Foundation, under the direction of Julien Bryan, made *The Wider World*, as it has previous Girl Scout international films. The photography, except for the Burma sequences, was done by Mr. and Mrs. Kenneth Richter.

Announcing THE NEW BELL & HOWELL ADDITIVE COLOR PRINTER

This totally new color printer offers seven advanced features . . . sets new standards for technical precision and operating convenience

The Bell & Howell Additive Color Printer is the result of intensive research and close collaboration with film laboratory specialists throughout the world. In addition to the features shown here, it incorporates the latest innovations of Bell & Howell's Continuous Film Printers which today print nearly all of the world's commercial film.

1. Controlled Color Density—Available light is separated into the three primary colors: red, green and blue. A system of dichroics is used to produce only pure, narrow color beams. Color intensity is controlled by adjustable vanes which act as light modulators, permitting more or less of each color to pass. The three modified color beams are recombined at the aperture to produce the density and color required for correct printing.

2. Increased Illumination—Equipped with 1,000 watt, high-intensity, pre-aligned printing lamp. An electrical interlock prevents the lamp from burning unless blower is in operation. Illumination can be reduced for black and white printing.

3. Variable Speeds—60, 90 and 120 feet per minute.

4. Integral Fader—Built into the lamphouse. Adjustable to produce the desired fade length. Fade

lengths of 20, 36 and 48 frames are available on 16mm printers, and 16, 32 and 48 frames on 35mm printers. Fade adjustments may be changed during the printing run to produce any of the three lengths.

5. Visual Circuit Inspection—Five pilot lights (with doublers) are mounted on each of the three color banks to permit visual inspection of the electrical circuitry for ease of maintenance. Electronic components are replaced as units, virtually eliminating lost production due to maintenance down time.

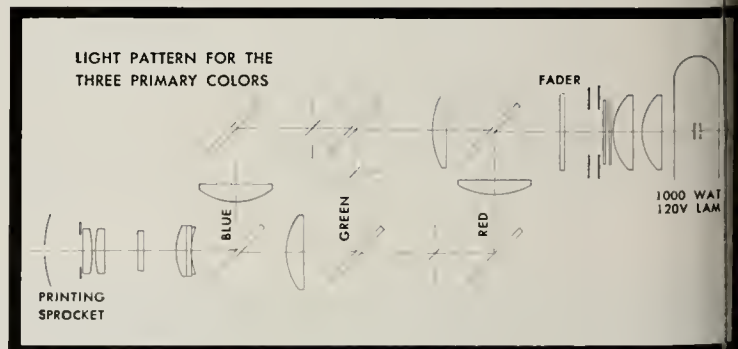
6. Automatic Operation—Color and illumination cue controls are actuated by a perforated control tape which is pre-punched on the program perforator. The tape passes through a reader built into the console base of the printer and controls all necessary printing functions with the exception of the fade.

7. Easily Accessible Controls—Mounted on a panel above printer lamphouse. The film frame counter registers up to 100 feet of film and can be reset at start of each film run. The automatic fader counter permits operator to keep count of fade length they are to be varied in length during printing. Both counters are illuminated for easy viewing.

AVAILABLE ACCESSORIES

- Program perforator for producing control tape
- 1000 watt rectifier for DC
- Margin printing kit for light printing edge numbers (16mm)
- Sensitized patch cueing kit to eliminate notching

For further information, write Bell & Howell Professional Equipment Division, 7108 McCormick Road, Chicago 45, Illinois.





FINER PRODUCTS THROUGH IMAGINATION

Bell & Howell

How U.S. Information Agency Operates Told in Documentary

★ What the United States Information Agency is doing overseas to explain and support U.S. policies and objectives is reported in *America Presents America*, a 26-minute motion picture which was premiered for television audiences in nine cities, October 21.

America Presents America shows how the U.S. Information Agency programs combat communist propaganda in various countries. Opening with a Presidential press conference, the documentary moves into the Agency's worldwide press, radio, television, motion picture, exhibit and library operations.

U.S. Government overseas information activities in Japan, Brazil, Germany, Iran, Italy, England, Vietnam and Thailand are shown. Also depicted is the operation of the "Voice of America," the broadcasting arm of the Agency. Part of the picture of America provided by the information program are presentations of such American artists as those in the play *Porgy and Bess*, sports star Jesse Owens and Nobel prize-winner William Faulkner. The documentary film's viewers will see and hear the overseas reception accorded these Americans.

America Presents America will be available to television stations throughout the United States for public service showings during the coming year. Some prints will be available for showings by educational groups and large organizations, the Information Agency announced. 

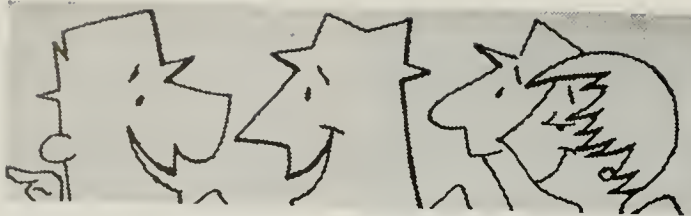
N.A.M. "Industry on Parade" Weekly Series in Seventh Year

★ Boasting the longest continuous run of any television series on the air, *Industry on Parade* has entered its seventh year of week-in, week-out showings.

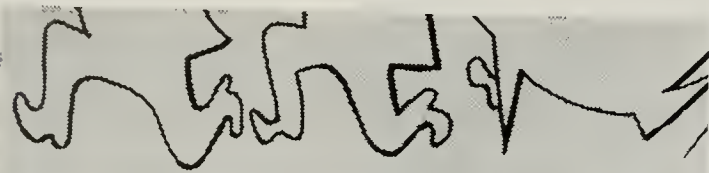
A public service feature distributed by the National Association of Manufacturers, the 15 minute filmed series is also seen in more localities than any other TV show. As of this month, it is shown in 265 cities in the United States and territories. In addition, through the U.S. Information Agency's *Voice of America* distribution, it is seen on 34 foreign stations, ranging in location from Bangkok to Keflavik.

Industry on Parade was last year's winner of the coveted Peabody Award for national public service in television.

The program's content is non-commercial and non-controversial. NAM's single purpose in producing it is to enhance public good will toward the nation's industry. 



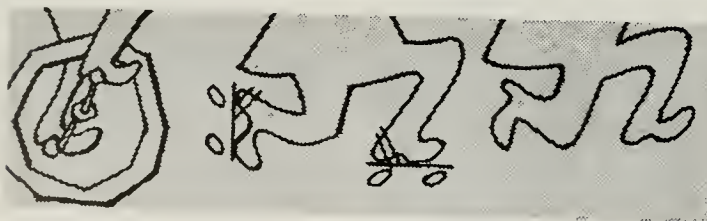
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Otto Olesen Named to Board of Directors of Cathedral Films

♦ Otto K. Olesen, postmaster of Los Angeles and long known to Hollywood, has been elected to the Board of Directors of Cathedral Films, Inc. The announcement was made by Dr. James K. Friedrich, Cathedral Films president.

A leader in civic and charity activities in the Greater Los Angeles area, Postmaster Olesen has served



Wallace A. Ross

New York Film Producers Assn Appoints Ross as PR Counsel

★ The Film Producers Association of New York has appointed Wallace A. Ross Enterprises, 15 East 43rd Street, New York, as public relations counsel to organize and administer an expanded information program on the services rendered industry, government and television by these metropolitan New York film companies.

Embracing many of the leading New York firms in film production, FPA accounts for a sizeable amount of the nation's industrial, governmental and television commercial filming.

Organized in 1951, FPA holds regular monthly meetings, negotiates collectively with the various trade unions, and has concerned itself with such industry matters as better quality print distribution, color standards and client relationships.

Ross, founder of Ross Reports on Television, has prepared an overall schedule of press features on the plus values of New York filming—the pool of skilled performers, technicians and other personnel, exhaustive facilities; and proximity to business, government and advertising head offices.

Beckwith to Knickerbocker as New Production Vice-President

♦ Frank Beckwith has joined Knickerbocker Productions, Inc., as vice president in charge of production. Beckwith has long been active in motion pictures as writer, director and producer. After ten years of west coast production for Warner Brothers and Hughes Tool and Die, he became chief of production for the Office of War Information. Later, Beckwith was executive producer for IMPS, Inc., and ATV Film Productions.

Knickerbocker Productions will continue to specialize in public relations, industrial and educational films, but plans to produce television commercials as well.



Above: Otto K. Olesen (right) is a new member of Dr. James K. Friedrich's (left) board of directors at Cathedral Films, Inc. Mr. Olesen is a pioneer in motion picture lighting.

as a director of Hollywood Bowl for 22 years. He has been general chairman of the Easter Sunrise Service since 1933, having helped to found the outdoor religious service.

Olesen has been associated with the motion picture industry since 1919 when he founded his own studio and theatrical equipment lighting business. He pioneered in lighting equipment for indoor shooting and is credited with starting the "searchlights in the sky" premiere advertising tradition.

Wilding Names Russ Raycroft As Director of Television

♦ Russ Raycroft has been appointed director of television at Wilding Picture Productions, Inc., Chicago. Raycroft has experience in film studio work, advertising and broadcasting.

Kemper New Fairbanks' Rep.

♦ Robert F. Kemper has been appointed midwest representative for Jerry Fairbanks Productions of California and TV Spots, Hollywood. Kemper formerly was associated with Kling Film Productions and Tatham-Laird, Inc., Chicago.

Hines RCA Custom Records Rep

♦ Ed Hines has been appointed sales representative for RCA Victor's Custom Record Department in Nashville. He has been assigned to the South and Southwest territories.

Geoffrey Bennett, previously in Mr. Hines' position, has been shifted to RCA Victor Custom's Los Angeles office.

Big Leaguer or Beginner...



ALUMINUM SPLIT APART REELS

Economically Priced • Highest Quality

CECO Aluminum Split Apart Reels are a fast and inexpensive method of winding film from reels to cores, core to core and can be used for projection reels without the necessity of having the film put on solid reels. The core is threaded for quick locking, and a grip pressed into the flange wall to hold the plastic core.

16MM ALUMINUM SPLIT REELS

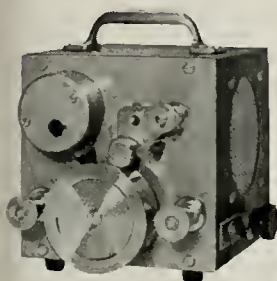
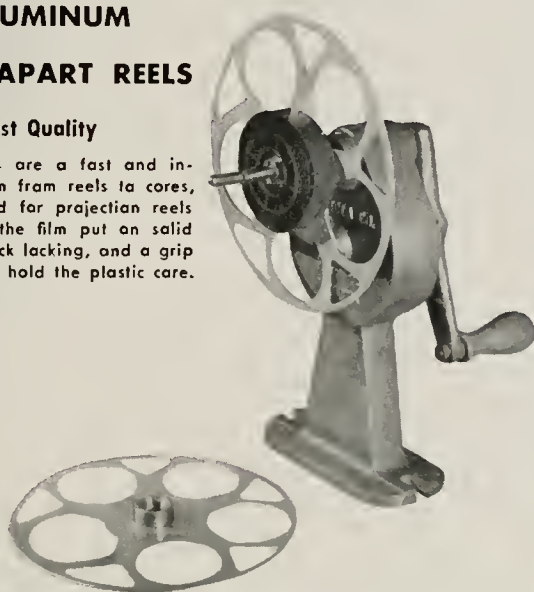
Size	Price
400'	\$4.20
1200'	7.00

35MM ALUMINUM SPLIT REELS

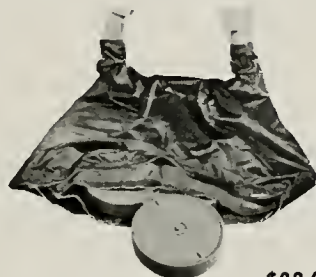
Size	Price
1000'	\$6.90

17-1/2MM

Size	Price
400'	\$4.70
1200'	7.50



\$259.50



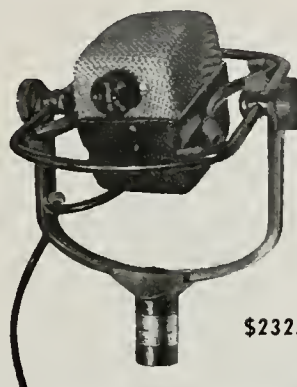
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E100-CECO DOUBLE ZIPPER CHANGING BAG is light-proof, large enough to accommodate 1000' 35mm magazines or 1200' 16mm magazine. 34" x 48" black sateen outer bag. Inner bag of heavy rubber fabric provided with raamy sleeves having elastic light-tight wristlets.

you help your Career with CECO Film Equipment

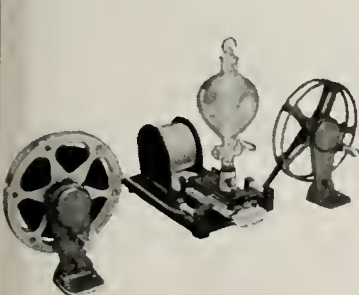
As most Pros know, CECO is headquarters for the world's finest cameras, recording and editing equipment and photographic accessories. But CECO is more than that. It maintains the finest service department in the East—also an engineering and design department. CECO is always happy to consult with film makers—either beginners or Academy Award Winners—about their technical problems. May we help you?



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MM16-AGK D-25 MICROPHONE is dynamic cardioid type. Eliminates wind and AC hum. Excellent frequency response from 30 to 15,000 cps. Completely shock mounted, light enough to be used as microphone "fish-pale", weighs only 24 ounces. Contains built-in dialogue equalizer with three steps to attenuate progressively at 50 cycles. A variety of models for every specific need.

CECO OUTDOOR REFLECTORS for reflection of sunlight. Surfaced with silvered reflection papers. In sizes 24" x 24", 30" x 30", 36" x 36", and 48" x 48" for use with yoke & stand. Scrims & Dots available.



CECO "1500" SPEEDROLL APPLICATOR permits cleaning and inspection of roll, trip or movie film in one easy operation. Consists of bakelite cleaning unit, wad-eit cleaning wicks, teflon idler rollers; also a 10 oz. glass fluid unit guaranteed against leakage. Valve controls flow of cleaning fluid which is always visible. 16mm or 35mm model. \$29.50



\$350.00

X101-CECO VARIABLE SPEED MOTOR with tachometer for CINE-KODAK SPECIAL. Speeds from 16 to 64 frames per second. Quick mounting, no tools required. 12-volt or 110-volt operation. Also available 110-volt Synch Motors for Balex, Mitchell, Bell & Howell & Eastman Cine Kodak K-100 Cameras. Variable speed motors with Tach for Mitchell & Bell & Howell cameras.



\$8.50 and up



CECO SLATES. E67-MASONITE, 11" x 14", with clapperstick. E68-12" high, 11" wide, metal sliding numbers, with clapperstick. E69-13 1/2" x 13 1/2", made of fiberboard with metal border, flip numbers, clapperstick.

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Want to Buy the Best?

♦ The advertising pages of
BUSINESS SCREEN offer the
finest in products and services.

Eight Motion Pictures and a Slidefilm Share Honors —

Best Safety Pictures of Year Receive Award Plaques at Chicago Ceremony During National Safety Congress

FIVE SPONSORED MOTION PICTURES, one sound slidefilm and three independently produced motion pictures were awarded bronze plaques in the 1956 competition conducted by the National Committee on Films for Safety. The nine plaque winners were chosen from 70 safety subjects entered in the 1956 contest. Fifteen other films were given awards of merit.

Award presentations were made by John B. McCullough, NCFS chairman, at an evening program in the Grand Ballroom of the Conrad Hilton hotel, Chicago, October 23, attended by an estimated 600 persons. The plaque-winning pictures were shown during the program.

Jurors from National Groups

The films had been judged by jurors representing 19 of the 21 organizations composing the committee membership at the time of the contest. The National Committee on Films for Safety includes 22

organizations in membership. Specialists in various safety areas assist the NCFS preliminary screening subcommittee in making initial selections. Committee judges are qualified by audio-visual educational experience or fundamental interest in safety training.

The plaque-winning motion pictures included:

Noontime Nonsense, 12½ minutes, color and black white, dealing with teen-age driving, sponsored and produced by the National Safety Council. (Award accepted by Dr. Lowell B. Fisher, vice-president for Schools and Colleges, National Safety Council.)

The Case of Officer Hallibrand, 27½ minutes, black white, portraying dangerous driving attitudes, sponsored by The Ohio Oil Company, produced by Wilding Picture Productions, Inc. (Award accepted by H. C. Walker, supervisor of Safety, The Ohio Oil Company.)

The Days of Our Years, 20½



Here's the coveted bronze plaque, symbol national honor for visual safety education

minutes, color, examining the cause and consequences of railroad accidents, sponsored by The Union Pacific Railroad Company and produced by Dudley Pictures Corporation. (Award accepted by E. Hick, vice-president, Operations, The Union Pacific Railroad Company.)

Air Force Picture Gets Plaque

Ground Safety on the Flight Line, 24¼ minutes, color, covering safe practices of ground personnel in servicing aircraft, sponsored by The United States Air Force Headquarters, produced by Sam Orleans.

(CONTINUED ON THE FACING PAGE)

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- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"

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Rocket Pictures INC.

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HOLLYWOOD 38, CALIFORNIA

SAFETY FILM AWARDS:

(CONTINUED FROM FACING PAGE)

Associates, Inc. (Award accepted by Colonel W. L. Tubbs, Assistant for Ground Safety, U.S.A.F.)

The Flight Decision, 15 minutes, color, explaining causes and conditions that influence pilot decisions for safe flight, sponsored by the National Association of State Aviation Officials and the Aircraft Owners and Pilots Association Foundation, Inc. and produced by Film Originals. (Award accepted by A. E. Abney, president of NASAO, and Victor J. Kayne, representing AOPA Foundation, Inc.)

Two Plaques to Disney Films

The sound slidefilm which won a plaque award was *Take Another Look*, 10½ minutes, color, which compares job hazards and circus acts. It was sponsored by Hardware Mutuals and produced by Vogue-Wright Studios. (Award accepted by H. E. Rudolph, vice-president, Hardware Mutuals.)

Two safety motion pictures produced and entered by Walt Disney Productions won plaque awards. Both 8-minute color films, the subjects were: *I'm No Fool with a Bicycle*, a cartoon on safe bicycle riding, and *I'm No Fool with Fire*, animation on the principles of fire safety. (Awards accepted by Carl Nater, head of the Nontheatrical Film Division of Walt Disney Productions.)

Boating Film Gets Top Award

The other independent production winning a plaque was the motion picture, *Small Craft Safety*, 14 minutes, color and black white, which demonstrates the handling of small boats and emergency techniques when an accident occurs. It was produced and entered by Herbert Kerkow, Inc. (Award accepted by Ott Coelln, editor and publisher of Business Screen Magazine, on behalf of Mr. Kerkow.)

Commenting on entries in the 1956 contest, William Englander, secretary of the National Committee, said, "Quality is getting better—there's no doubt about that."

Keener Competition This Year

"Of course, there always are a few standouts every year," he remarked but noted that in the recent contest the judges "had to work hard" in deciding between the many films which currently are raising the quality average.

Englander also was impressed by the wide interest in the safety film competition. He gets film sponsor and producer calls from "San Francisco, Toronto, Vancouver, New

(CONTINUED ON THE NEXT PAGE)

A man

we don't

compete with . . .



... we work

with him



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SAFETY FILM AWARDS:

(CONTINUED FROM PRECEDING PAGE)
York," inquiring about the event, he said.

Entry blanks for the 1957 safety film competition will be in the mail early in January. They will be available from William Englander, secretary, National Committee on Films for Safety, 425 North Michigan Ave., Chicago 11, Ill.

Farm Film Release Timed with Farm-City Observance

♦ *The Agriculture Story*, a new color film depicting services rendered to the American people by the farmer, the Department of Agriculture and the state agricultural and conservation agencies, was scheduled for print distribution release in time for use with Farm-City Week, November 16-22.

"Operation Swamp" Depicts Southern Geophysical Study

♦ Rugged geophysical operations in southern Louisiana are portrayed in *Operation Swamp*, a 15-minute sound color motion picture sponsored by the Southern Geophysical Company, Fort Worth, Texas.

Operation Swamp was first shown at the New Orleans district meeting of the Oil Industry Information Committee, October 15. The film reviews the work of seismic and gravity crews in the jungles and marshes of one of the current "hot spots" of petroleum exploration.

The film is available on loan to petroleum societies and student engineer groups from The Cain Organization, Inc., 3906 Lemmon Ave., Dallas 19, Texas.

News Magazine of the Screen, 16mm Series, Has 7th Birthday

♦ *News Magazine of the Screen*, a production of Pathe Pictures, Inc., celebrated its seventh anniversary last month. The 16mm film series, which is distributed to schools, colleges and community groups in 25 states and Hawaii, is issued monthly ten times during the school year and has a yearly audience of well over thirty million. It is sponsored by newspapers and industrial companies as institutional good will.

The opening section of each issue, called *The World in the Camera*, covers significant phases of world news in depth. The balance of the reel, which runs an average of 25 minutes, carries stories of outstanding educational interest.

One of the monthly departments is the *America's Heritage* section, which has been honored the last three years by the Freedoms Foundation.



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AnSCO **COLOR DUPLICATING FILM**

... THE FINEST COMPLIMENT YOU CAN PAY YOUR SKILL

OUTSTANDING FEATURE of this current issue are the 11 pages on the film activities of U.S. trade associations. Representing many thousands of members, these groups are a most practical show-case of film potentials for the individual companies they serve. Their success (and occasional failures) in the use of screen media exemplify the member's opportunity. Trade groups also promote inter-company use of films through useful film cataloging services and publications.

There is good balance evident in the many types of media used by trade organizations: motion pictures, slidefilms, slides, flannel boards, tapes and other tools serve them according to need and purpose, as they should. The outstanding use of public service TV by such organizations as the National Association of Manufacturers; the sound promotion of useful film by the U.S. Chamber of Commerce; the self-liquidating package plans of the National Consumer Finance Association are all examples of progressive thinking. The quality of such films as the American Meat Institute's *This Is Life* ranks with the best.

In reverse, there are other trade bodies wherein the individual members are using films to advantage but their own trade groups have lagged behind: there is also a noteworthy lack of aggressive audience promotion. Many excellent films are undoubtedly languishing on headquarters' shelves for want of an adequate distribution plan and budget.

Finally, too many trade groups are still un-

RIGHT Off the REEL

The Trade Association Film Survey; U.S. Chamber of Commerce Awards

aware of the fallacy of expressing or mailing a 16mm film clear across the country instead of regionalizing and decentralizing their print inventory.

If too few prints are available for that purpose, we can only hope they will begin to think of film prints as they do copies of books or promotional literature. *Buy enough to do the job or don't use the medium at all.* There's no economic justification for producing a public relations film simply to gratify the directors or the members.

National Awards Program of U.S. C. of C. to Implement Economic Understanding

★ Speaking of organizations, we commend to your attention the National Awards Program of the U.S. Chamber of Commerce. The 1956 Awards Competition closes next February 15, 1957, and is designed to stimulate the thinking of business companies about the ever-important task of developing better understanding of the operation of their businesses and of our American economic system.

Effective employee communications programs designed for these purposes are eligible for

honor awards. We asked Walter B. Petravag, manager of the Chamber's Business Relations Department about the place of films in the competition and we quote his reply:

"Certainly one effective medium that should be included in such a program is films — although an award could not be based solely on the use of films. I am certain, however, that a lot of the companies who are using films to do the job are also using other communications media and so would be eligible.

"There are also separate awards to chamber of commerce for the most effective understanding program. Films are a primary consideration here, too."

By all means write to the Business Relations Department, Chamber of Commerce of the United States, 1615 H Street, N.W., Washington 6, D.C. for copies of the Awards Booklet and informational literature. Both sponsors and producers should be aware of this program and participate as their efforts warrant.

Is Official Washington Unaware of Fact Films' Vital Role in Overseas Relationship

★ Of course, the idea that Federal Government is overlooking the 16mm film in today's vital informational and educational activities abroad is absurd. The U.S. Information Agency and other key groups within government are most actively utilizing 16mm abroad. But the important White House Conference on "People to

(CONTINUED ON PAGE SEVENTY-SIX)

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YEAR**

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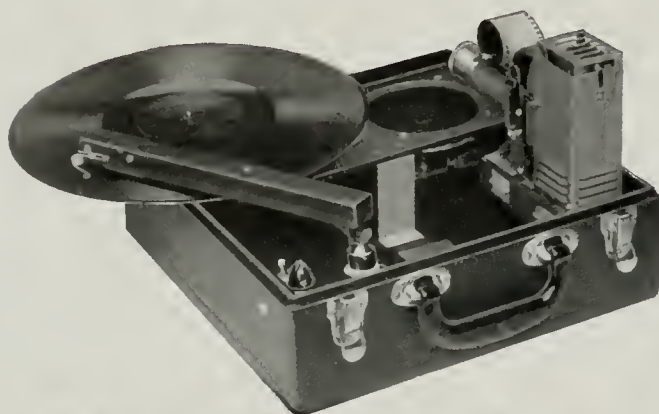
Human resources are tapped fully only by
fostering the growth of individuals. *Communications*, as we
render this service for our clients through the
programming, development and production of all forms
of filmed, recorded and printed media, helps serve this purpose.



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2nd Rehabilitation Film Awards Announced

★ The Second World Rehabilitation Film Award, instituted for outstanding motion pictures dealing with services for the disabled, will be presented during the Seventh World Congress of the International Society for the Welfare of Cripples, to be held in London, England, July 1957. The award was established by the ISWC Council in 1953. The first award was granted at the Sixth World Congress in the Hague, The Netherlands, in 1954.

The World Congress is an international conference for professional workers and others interested in services for the physically handicapped. The purpose of the award is to emphasize the importance of the international use of films; thus, it is advised that films be suggested which are suitable for use in various countries.

Invited to Nominate Films

Members of the ISWC International Film Board, the ISWC affiliated and associated organizations, film producers and sponsors and other interested persons and organizations are invited to nominate films to receive the award. Forms for this purpose are now being circulated.

To be eligible, the film portraying aspects of services for the physically handicapped must have been released after August 1, 1954, and available for showing in 16mm form. The nominated film must be available for screening at the Central Council for the Care of Cripples, 34 Eccleston Square, London, S. W. 1, England, by May 1, 1957.

Details of the Competition

The preview copy of the film remains the property of the sender. The film's copyright remains with the owner but the ISWC receives the right to show the film to the Congress participants and their guests during the time of the Congress. The film will not be shown for television without permission of the entrant. The preview copy will be insured in England, screened, evaluated and returned to the address of the sender by August 1, 1957 (international parcel post, insured).

Nominated films will be evaluated by members of the ISWC Film Board, with the assistance of the members of the British Scientific Film Association and such experts in specific aspects of rehabilitation as a particular film may require. (CONTINUED ON FACING PAGE)

PARTHENON PICTURES -Hollywood-

Cap Palmer Unit Documentary films for business

CURRENT RELEASES:

“THE NEXT TEN”—the story of an American business and the 5 men who built it from zero to greatness in ten exciting years. 53 minutes, color. For Kaiser Aluminum.

“THE LIFETIME LOOK”—the human meaning of Group Insurance and Retirement. For Conn. General Life Ins. Co. 44 minutes, color.

“A HOTEL IS BORN”—the very human story of a great hotelman... for Hilton Hotels; 30 minutes, color.

“TOOLS OF TELEPHONY”—A film report on Western Electric, to employees of the Bell System... 30 minutes, 35 and 16mm. Technicolor.

“MAN WITH A THOUSAND HANDS”—multiple award-winner story of the great machines which are opening hitherto forbidden areas of the earth to human use... for International Harvester, narrated by Raymond Massey.

NEXT RELEASE, “HOLIDAY FOR BANDS”—musical-documentary featurette narrated by James Stewart.

Others in process for Conn. General Kaiser Aluminum, Standard of California, and, in the Lasky-Parthenon unit, for theatrical release.

Members of the Parthenon key staff are seasoned professionals with major experience prior to their settling into documentary.

Charles Palmer
John E. R. McDougall
Jack Meakin
Ted Palmer
Robert J. Martin
Sam Farnsworth
Frank Orme
Mose Daniels
Kent Mackenzie

The company makes no TV series, no TV commercials; Parthenon's business-film schedule is held to the half-dozen projects a year which can be handled personally and with quality by its key group.

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(CONTINUED FROM FACING PAGE)

Main considerations in making the award will be: accuracy of technical services portrayed; world-wide application; attractive presentation; appeal to intended audience.

Nomination forms and details of transporting films to England are available from: International Society for the Welfare of Cripples, International Film Library, 701 First Ave., New York 17, N. Y.

Texaco Film Shows Conference Method in Sales Training

♦ Managements who wonder what to do when the harangues of company salesmen have less than the desired effect on dealers may find the answer in *The Conference Method As a Selling Tool*, a 32-minute color motion picture sponsored by the Texas Company.

This film was designed for the enlightenment of Texaco's own 600 salesmen after the company realized that ordinary sales speeches given by these salesmen at meetings for gasoline dealers were not the right dealer fuel. Many of the salesmen, though versed in their own type of selling, were not familiar with the sales problems of individual dealers. For these dealers, the speeches did not seem applicable.

Texaco remedied the situation with a conference-style sales meeting conducted by salesmen dressed as dealers and acting as leaders in free discussions with the dealers. During these discussions, questions are asked and answered (by the dealers), attitudes noted, changed, sales points accumulated and gradually agreed upon. In the argumentative give-and-take, the realities of dealer selling become apparent and the dealers teach themselves to improve. Texaco's revamped sales training technique is depicted, step-by-step in a portrayal of a dealer conference in action.

Prints of *The Conference Method As a Selling Tool* may be obtained from: Sales Promotion Dept., Texas Co., 205 East 42nd St., New York 17, N. Y.

5th Annual USDA Workshop Is Set for Jan. 28-Feb. 1, 1957

♦ Color—in art and graphics, exhibits, still photography, motion pictures and television—is the theme of the Fifth Annual United States Department of Agriculture Visual Workshop, to be held in Washington, D. C., January 28-February 1, 1957.

The workshop will include general discussions, an audio-visual trade show, experts in visual specialties and selective sessions.

... from the compact little



or the budget priced



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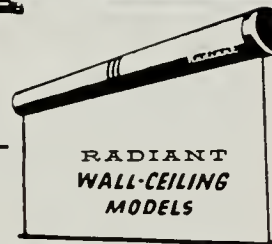


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Manufacturer's Twenty Member Motion Picture Unit sets up to shoot Northrop F-89D all-weather jet interceptor for sequences in Northrop Training Department film.

INDUSTRY'S USE OF 16MM CAMERAS BROADENS

Northrop Aircraft Demonstrates Expanded Industrial Use of Mitchell Cameras

Over 100,000 feet of film were shot last year by two 16mm Mitchell cameras operated by a full-scale motion picture unit at Northrop Aircraft. Operating daily throughout the year, these 16mm cameras provide impressive evidence of the rising role of professional motion picture equipment in American Industry today.

Northrop, a leader in airframe and missile manufacture, makes diversified use of their Mitchell cameras. Motion pictures range from employee activities to engineering test films—where re-shooting is impossible and where steady, accurately-framed film of superior quality is consistently delivered by Mitchell cameras.

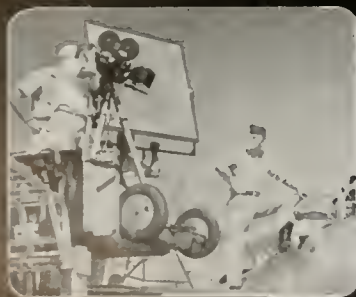
No other single camera is today used by American Industry for such a broad range of filming requirements as is the Mitchell camera. Easy operating Mitchell cameras help create sales, meet delivery schedules, and systematize and accelerate research and development. For details about Mitchell equipment that will meet your specific needs, write today on your letterhead.

For Quality Control Film, Mitchell camera moves in for close shots of Scorpion F-89D.

104 Rocket Salvo of twin-jet F-89D is captured on 16mm Engineering Test film.



Alaska Bound test pilot Bob Love and Columnist Marvin Miles being filmed by Mitchell camera for Northrop Public Relations Department.



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*85% of professional motion pictures shown in theatres throughout the world are filmed with a Mitchell

Business A-V Executives Convene

Annual Fall Meeting of Industrial Audio-Visual Association

THE Industrial Audio-Visual Association, now observing its tenth year, met for the annual fall convention at the Beekman Tower Hotel in New York, October 16-18. Approximately fifty members were on hand to take part in the program arranged under the chairmanship of Alden H. Livingston of the DuPont Company. His keynote address outlined the meeting objectives:



Program chairman for IAVA's fall session was Alden Livingston of Du Pont.

“To improve industry communications with customers, employees and owners and the general public through better production, distribution and use of audio-visual devices and methods.”

Acting on a consensus of member ideas, this year's fall meeting devoted itself chiefly to workshop sessions in which members could exchange information on the success or failure of their various projects, and presentations by commercial firms were kept to a minimum.

William J. Connelly of the Bakelite Company acted as moderator of the first day's sessions in which



Moderator of first workshop meeting, Bill Connelly of Bakelite is at the mike.

such topical subjects as wide screen projection, distribution problems, equipment, music, scripts, etc. were discussed.

Daniel Rochford of the Standard Oil Company (NJ) presented a morning's program on communications during the second day's sessions. Aided by Monroe D. Shack-



AT&T's Bill Pratt took part in program on improving communication in business.

ner. of Johnson & Johnson, Willis H. Pratt, Jr. of American Telephone & Telegraph Co., Robert Carlson of Esso Standard Oil Co., and LeRoy Wilkie, of Humble Oil Co.. Mr. Rochford's program was a well-rounded exposition of the fact that there is no longer any question of whether business will communicate—but that it *must* communicate. The panel presented outstanding examples of how audio-visual aids and materials had done a good job of telling employees, customers and the public what management believes in.

Kenneth F. Space, of International Business Machines, told how his company is using motion pictures to record the progress of laboratory experiment in IBM plants all over the world.

E. R. Salzberg, of Criterion Film Laboratories, showed a sample reel of film made up of varying types of Eastman and Ansco master and print materials. His burden is that all the new film stocks are excellent, yet all are somewhat different. The test reel demonstrated that some Eastman, some Ansco, and some combination of the two yield superior rendition of certain colors, or certain types of subjects.

IAVA members got a good look at one of New York's newest office buildings — Socony Mobil, which

(CONTINUED ON PAGE 70)



Registering for IAVA fall meeting are: (l to r) Dan Rochford, Standard Oil (N.J.); Al Livingston, Du Pont; (third, left); Ed Purrington and Leo Beebe, Ford Motor Co.; Bill Bastable, Swift; Harold Daffer and Walter Burton, Minneapolis-Honeywell. 50 member companies were represented.



IAVA Directors Meet in N.Y. (l to r) Frank Greenleaf, U.S. Steel; Ken Penney, Minnesota Mining; Bob McCaslin, Caterpillar; Bill Cox, Santa Fe; Al Morrison, Socony-Mobil Oil; Barney Bailey, Mytinger & Casselberry; Bill Connelly, Bakelite Co.; and Frank Rollins, E. R. Squibb & Sons.

Below: (and front cover, top) the nearly complete and model audio-visual facilities of new Socony Mobil Oil building in New York were a meeting feature.





Modern distribution of sponsored films is based on sound marketing concepts

*Effective distribution of sponsored films
(like anything else) doesn't "just happen"*

SUCCESSFUL DISTRIBUTION requires the application of sound marketing concepts — planned advertising and promotion to the right audiences, efficiently located distribution points to get your film out to the audiences (and back) with a minimum of waste shipping time, meaningful reports that give you accurate management facts.

MODERN provides all of these basics . . . and more. Consider MODERN's distribution points. Here are 28 film libraries located in major markets of the United States to serve over 140,000 audiences. They are situated in downtown locations on or near major traffic arteries to make the most of the "will call" opportunities that result in higher print utilization. Store front properties permit window displays that give an important advertising plus for you. The premises are not gaudy but are presentable business addresses that you would not be ashamed to acknowledge as your own.

MODERN film exchanges are staffed by experienced people whose job is serving you, the sponsor, and the audiences who look to MODERN first in a friendly, efficient way.

The network of MODERN exchanges is but one of the reasons why MODERN is the leading distributor of sponsored films through all four channels of circulation—television, motion picture theatres, rural roadshow, and general 16mm audiences. To learn how MODERN can serve you, contact the nearest MODERN regional service office at the addresses listed below.

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LOS ANGELES

612 S. Flower Street, Los Angeles 17, Cal.

MAdison 9-2121



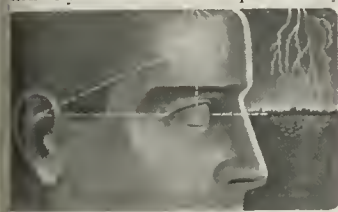
28 MODERN FILM EXCHANGES

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BOSTON	CHICAGO	DENVER	INDIANAPOLIS	MILWAUKEE	OMAHA	SAN FRANCISCO
BUFFALO	CINCINNATI	DETROIT	KANSAS CITY	MINNEAPOLIS	PHILADELPHIA	SEATTLE
CEDAR RAPIDS	CLEVELAND	HARRISBURG	LOS ANGELES	NEW ORLEANS	PITTSBURGH	WASHINGTON

by Edward L. McGrain

THE EDITORS OF BUSINESS SCREEN have compiled the following 10 pages of survey data on the audio and visual activities of leading U.S. trade associations from a volume of correspondence and contact during the past several months. More than 150 accredited voices of American business and industry supplied the useful data which reflects the widespread use of these communication tools by groups which represent many thousands of individual companies.

Survey data is represented by a listing tabulation, which includes most active current film titles (motion pictures and sound slidefilms) and by the more complete "key



analysis" data taken from direct reports filed by these respondents.

These organizations endorse audio and visual media by making use of them; they set an important object lesson for member companies and often serve them directly through film cataloging and group-sponsorship. This survey merits study by sponsors, producers, distributors and equipment makers and anyone else concerned with audio-visual media in schools, plants or the community.

Reference Services Are Useful

The film catalogs of such organizations as the American Hospital Association, American Potash Institute, American Road Builders Association (especially now), The Athletic Institute, Association of American Railroads, National Safety Council and others are stimulating membership film use and public awareness of the medium with noteworthy effect.

Film reference services maintained by the National Association of Manufacturers and the Chamber of Commerce of the United States ("Films to Explain American Business") also make a rich contribution to members and the public. These catalogs are listed in the tabulation wherever possible and may be obtained free or at low cost by eligible groups.

These Are Their Missions

These are the organizations whose expressed membership mission is to *represent, promote, educate and communicate*.

There is, in the sheer bulk of association sponsorship, here reported,



How Trade Groups Communicate

Audio-Visual Functions of 152 Trade and Professional Organizations Surveyed
With Analytical Data Provided on 69 Key Groups; Films and Catalogs Are Noted

an imposing recognition of the value of a-v media. Throughout the details of film use, there is endorsement-in-depth of the versatility of the a-v tool in promotion, favorable-climate-making, occupational recruitment and training.

From the reported budgeting of film prints and data on distribution there arise questions of program effectiveness, challenges for *improved* distribution—a-v use which reaches for maximum effect. Within the concentrated reports on association program activity, there is a record of long-term a-v usefulness. In the realization that this 10-page survey is a sampling of a great frontier of hundreds of trade and professional organizations, the survey presents factual food for thought on immediate a-v objectives.

Survey Segments Are Defined

This survey is composed of two main segments: (1) A tabulation listing 152 associations engaged in some form of audio-visual activity. (2) Brief analyses of 69 "key" association a-v programs, selected from details gathered on approximately 140 organizations.

Among the 152 organizations listed in the tabulation, 145 associations currently are sponsoring films. Over 500 titles are listed or indicated as being directly sponsored by these groups.

Of the nearly 140 organizations responding to a detailed questionnaire, 72 associations divulged information on their supply of film prints.

Twenty-six of these organizations

had individual titles of 100 or more prints.

Eleven other of the 72 answering organizations reported individual titles of 50 or more prints (but under 100 prints).

Twenty-five other organizations had individual titles of under 50 but more than 10 prints.

Nine other organizations had individual titles of 10 or less prints.

Prints for single titles ranged from 918 to only three.

Although the print supply is dependent on the association's financial strength and the requirements of its field of operation, an association speaking for an entire industry with three or four prints may be relying too much on the "magic" of the a-v medium.

Of the 140 questionnaire respondents:

Twenty-seven associations reported ownership of 16mm motion picture projection equipment.

Twenty-two associations reported ownership of sound slidefilm equipment.

Thirty associations reported ownership of various types of slide projection equipment.

Nineteen associations reporting their total expenditures for motion pictures and slidefilms in 1955, spent an estimated collective total of \$582,110 for film production services.

Cumulative Data from Tabulations

Of the 145 organizations listed as sponsoring films in the survey tabulation, 62 associations indicate prints for television.

Of the sponsors tabulated, 49 re-

ported the use of commercial film distribution services. Most of the other 96 organizations distribute their films from their own headquarters and or through member organizations. Nineteen distribution agencies are included among those used by the associations. Most of the associations surveyed provide their films as promotional media on a free loan (except transportation cost) basis.

Twenty-one associations among those surveyed publish film catalogs. These catalogs are used to publicize films sponsored by the associations and member organizations and films from other sources which may be useful to the association membership. Film lists, folders and various other mailing pieces are used by many associations to publicize their a-v materials to members.

Five Sponsor TV "Programs"

Of the approximately 140 survey respondents, only five associations reported direct sponsorship of television programs. Three associations reported tv film sponsor activity among their member organizations.

These statistics, like the associations divulging them, are in flux, changing from day to day. Even now, the data reflects a-v entry into many industrial doors, wide trade group acceptance. How much the data here sampled will be increased, how much of the trade association frontier will be developed for fullest a-v media effect, depends on how thoughtfully the present association activities are examined and extended by their spokesmen. □

ORGANIZATIONS	CURRENT TITLES	DISTRIBUTION DATA
Advertising Federation of America 250 West 57th St., New York 19, N.Y.	Advertising Federation vocational film pending. Title to be announced. (See "Cross-Section" details of Assn. activity.)	Contact AFA headquarters in New York City.
Air Transport Association 1107 Sixteenth St., N.W., Washington 6, D.C.	Mr. Withers Stops the Clock Heavens to Commerce Geared for Growth (SSF)	Free loan through Sterling Films - Movies U.S.A. Films for tv.
American Automobile Association Foundation for Traffic Safety 1712 G St., N.W., Washington 6, D.C.	The Safest Way Borrowed Power Mickey's Big Chance (plus four other titles.)	Prints for sale from AAA—Washington, D.C. headquarters. Limited number of loan prints for tv.
American Bakers Association 20 N. Wacker Dr., Chicago 6, Ill.	Food of the World Keep Your Balance (first of a series.)	Free loan with service charge. Ideal Pictures, Inc. Films for tv. See Source List.
American Dairy Association 20 N. Wacker Dr., Chicago 6, Ill.	Your Road to Sales	Free loan from assn. headquarters in Chicago, Ill.
American Feed Manufacturers Association 53 W. Jackson Blvd., Chicago 4, Ill.	Growth of a Nation	Free loan through Modern Talking Picture Service, Inc. Farm Film Foundation.
The American Foot Care Institute, Inc. 1775 Broadway, New York 19, N.Y.	The Walking Machine	Free loan from AFCI headquarters, New York City.
American Forest Products Industries, Inc. 1816 N St., N.W., Washington 6, D.C.	It's a Tree Country From Trees to Lumber From Trees to Paper	Free loan from AFPI Washington, D.C., headquarters. Films for tv, film libraries.
American Gas Association Film Library, 420 Lexington Ave., New York 17, N.Y.	Eternal Flame Legend of Dan and Gus A Word to the Wives (with cosponsors) (19 other films currently available.)	Free loan from AGA headquarters. Films for tv. Distribution also through local gas companies.
The American Guernsey Cattle Club Promotion Division, 70 Main St., Peterborough, N. H.	Golden Heritage Man Made Miracles	Free loan from AGCC headquarters in Peterborough, N. H.
American Hereford Association Public Relations Dept., Hereford Dr., Kansas City, Mo.	Beef Production—The Hereford Way Hereford Heritage	Free loan from AHA headquarters, Kansas City, Mo.
American Hospital Association 18 East Division St., Chicago 10, Ill.	American Hospital Assn. maintains extensive film library: (see "Cross-Section" details of assn. activity.)	Contact AHA headquarters, Chicago, Ill., for film catalog.
American Hot Dip Galvanizers Association, Inc. 1806 First National Bank Building, Pittsburgh 22, Pa.	Must It Rust	Free loan from association headquarters in Pittsburgh, Pa.
American Hotel Association 221 West 57th St., New York City 19, N.Y.	The Road to Hospitality Professional Cooking	Free loan from association headquarters. Also from: Young & Rubicam, Trident Films, Inc. Films for tv. Also purchase.
American Institute of Accountants 270 Madison Ave., New York 16, N.Y.	Accounting—The Language of Business Helping the Taxpayer	Free loan from Association Films, Inc. libraries. Films for tv.
American Institute of Laundering Drawer 1187, Joliet, Ill.	Time for Living National Partnership Every Day Is Monday (SSF) (also several training films.)	Rental and free loan from institute headquarters. Training films sold. Films for tv.
The American Institute of Steel Construction, Inc. 101 Park Ave., New York City 17, N.Y.	Build with Steel (plus films from other sources.)	Free loan from AISC headquarters, New York City.
American Iron and Steel Institute 350 Fifth Ave., New York 1, N.Y.	Pioneer of Progress The Saugus Ironworks Restoration (presented with First Iron Works Assn.)	Free loan from Modern Talking Picture Service, Inc. College, university film libraries.
American Meat Institute 59 East Van Buren St., Chicago 5, Ill.	This Is Life Three to Get Ready	Free loan from AMI headquarters, Chicago, Ill.
American Merchant Marine Institute, Inc. 41 Broadway, New York City, N. Y.	Our Merchant Marine	Free loan upon request to AMMI Distributors—Tribune Films, Inc. Prints for tv.
American National Cattlemen's Association 801 East Seventeenth St., Denver 18, Colorado	All Flesh Is Grass Cow Business Land of Our Fathers	Free loan from ANCA headquarters in Denver, Colo.

ANALYSIS OF KEY PROGRAMS:

Advertising Federation of America, through its Bureau of Research and Education, provides a film service for the advertising field which reviews motion pictures, supplies vocational guidance and technical advice for the development of a-v materials. Recently the federation's president and general manager, Elon G. Barton, announced a vocational film and booklet on advertising careers as an impeding educational project. AFA purchases and distributes films on a free loan basis, publicizing some 44 subjects in a catalog sent to member organizations and other groups on request. The federation also distributes a vocational filmstrip sponsored by a member organization.

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Air Transport Association currently is sponsoring two motion pictures and a sound slidefilm. Public service showings on tv have accounted for sizeable audiences—one film was shown in 127 cities within 60 days. The ATA's latest film, **Mr. Withers Stops the Clock** (Aug., 1956), was produced to help improve the public's attitude toward the nation's growing airport needs. **A-V Inventory:** ATA uses 4x5 slides and maintains both 16mm sound motion picture and sound slidefilm equipment at its Washington, D.C. headquarters.

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American Automobile Association's Foundation for Traffic Safety is concerned with the growing toll of death and injuries on the nation's highways and streets. To help alert citizens and youngsters, five sound motion picture titles are in use among local safety councils and civic groups. Another AAA film, **A Nation on Wheels**, is spreading the story of the auto's role in American life and economy and the motor club's contribution. **A-V Inventory:** In addition to eight 16mm sound projectors at the Washington, D.C. hq., 150 projectors are in use among affiliates. Six hq. sound slidefilm projectors are supplemented by 200 ssf. machines in the field among affiliates. Film production facilities at Washington, D.C., include cameras, sound recording and editing equipment, dark room and still cameras. AAA provides a promotional list of its films.

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American Gas Association, beginning its motion picture sponsorship in 1947, has developed a cooperative audio-visual program for its large membership. Continuing to sponsor its own film materials, the association operates a lending library composed of these subjects and motion pictures and slidefilms from many utility companies.

AGA also works with organizations in home building, appliance and other related fields. Although films handled by AGA often have local identification, the association selects them for wider appeal, use with general audiences. A recent example of AGA cosponsorship is **A Word to the Wives**, produced in collaboration with the Woman's Home Companion and the National Association of Home Builders. This comedy promotes an all-gas kitchen laundry. AGA offers prints of this film for sale to gas utilities to help them coax builders to incorporate the kitchens in new homes. The two cosponsors circulated the film to tv and group audiences.

AGA publishes "Visual Aids" folders and a directory of films, indicating which ones are available for tv. AGA makes the utility films and slidefilms available from its Promotion Bureau in New York.

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American Hospital Association maintains a comprehensive rental library at its Chicago hq., which contains 42 titles in 239 prints from various sponsor sources. The films deal with many phases of hospital personnel training and operation and related medical subjects. These films are promoted through AHA's catalog.

ANALYSIS OF KEY PROGRAMS:

American Hospital Assn.: continued "Films, Filmstrips and Slides." **A-V Inventory:** AHA uses 2x2 slides, overhead projection, flannel boards, tapes; the association owns one 16mm projector, a slidefilm projector, two tape recorders, a phonograph and a flip chart.

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American Hotel Association employs one motion picture, **The Road to Hospitality**, to acquaint the public with the history of innkeeping and the hotel business—thereby emphasizing the industry's tradition of service. Another film, **Professional Cooking**, carries a recruitment message to potential cooks and other workers in hotel food departments. **A-V Inventory:** AHA uses 2x2 slides, a flannel board, two tape recorders, one 16mm sound projector and a sound slidefilm projector at its New York hdq. Members of the association own some 400 sound slidefilm projectors.

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American Institute of Laundering sells the advantage of professional laundry service in the motion picture **Time for Living** and explains the association's own job in the laundry industry in a second film, **National Partnership**. AIL also circulates an educational sound slidefilm, **Every Day Is Monday**, and a selection of motion pictures for training services in various operations basic to the professional laundry. Most of these are 16mm silent films. **A-V Inventory:** At Joliet, Ill. hdq., AIL uses 2x2 slides, flannel boards, owns two 16mm sound motion picture projectors, one sound slidefilm projector and other a-v items. The association provides a list of its film services for its member organizations.

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The American Institute of Steel Construction, Inc., distributes **Build with Steel**, a motion picture of its own sponsorship explaining steel construction and, at its New York hdq., maintains a library of six motion pictures from other sources. A recent addition to this library is **Pioneer of Progress**, sponsored by American Iron and Steel Institute to illustrate how steel serves the country. AISI's library in New York also makes some 30 lantern slide subjects available. A leaflet and a mimeographed list publicize these films.

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American Meat Institute's public education film program currently includes two recent motion pictures sponsored to promote the use of meat and meat products and to familiarize consumers with the industry and its problems. **Three to Get Ready**, a 1956 release, stresses the role of nutrition in building the American family and explains the contrasting costs of meat and their relation to consumer prices. **This is Life** presents a broad overview of the meat industry, its origins and services.

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American Petroleum Institute, through its Oil Industry Information Committee, includes in its public relations program the sponsorship of motion pictures on aspects of the oil industry. These films are intended to show how the industry serves the nation and its people, thus promoting a favorable climate for the industry. API also uses motion pictures for training use within the oil industry. A recent release, **Barrel Number One**, is designed for both public relations showings and oil company personnel. It dramatizes the many talents, trades and types of people needed to keep the nation supplied with petroleum products. This film was featured during Oil Progress Week, last October.

It Never Rains Oil, originally produced for employee showings, was so well received that API made it available as a pr film. This picture says that oil is essential to national life and (Continued on the following page)

ORGANIZATIONS	CURRENT TITLES	DISTRIBUTION DATA
American Osteopathic Association 212 East Ohio St., Chicago 11, Ill.	For a Better Tomorrow Physician and Surgeon Symptoms of Our Times —(series of 13 films.)	Free loan from AOA Division of Public and Professional Welfare at hdq. in Chicago, Ill.
American Paper and Pulp Association 122 East 42nd St., New York 17, N. Y.	Your Career in the Paper Industry	Sold by AP&PA to paper mills from New York hdq. Purchase only. Cleared for tv.
American Petroleum Institute 50 West 50th St., New York 20, N. Y.	Barrel Number One The Story of Colonel Drake Crossroads U. S. A. (nine other current subjects plus a continuing tv series.)	Free loan from regional offices; member oil companies. Films for tv and purchase. Modern Talking Pictures, Inc. See Source List.
American Plant Food Council, Inc. 1700 K St., N.W., Washington 6, D. C.	Another First for Mr. Washington Making the Most of a Miracle	Free loan from APFC headquarters, Washington, D.C.
American Potash Institute 1102 16th St., N. W., Washington 6, D. C.	Potash Production in America Save that Soil The Plant Speaks (series of four films; two other subjects available.)	Free loan from institute headquarters, Washington, D.C.
American Road Builders Association 918 16th St., N.W., Washington 6, D. C.	ARBA does not sponsor films but supplies catalog. (See "Cross Section" details for assn. activity.)	Obtain catalog from ARBA headquarters, Washington, D.C.
American Society of Bakery Engineers 208 Third Ave., S.E., Minneapolis 11, Minn.	The Baking Industry Modest Miracle Strange Hunger (plus 20 other subjects.)	Free loan from Department of Visual Education, ASBE headquarters in Minneapolis, Minn.
The American Society of Mechanical Engineers 29 West 39th St., New York 18, N. Y.	To Enrich Mankind	Contact ASME headquarters in New York City.
American Society for Metals 7301 Euclid Ave., Cleveland 3, Ohio	The Heat Treatment of Steel Iron-Carbon Alloys Metal Crystals	Available from society's headquarters, Cleveland, Ohio.
American Stock Yards Association 1330 Terminal Tower, Cleveland 13, Ohio	This Little Pig Went to Market Today's Chisholm Trail	Free loan from ASYA headquarters, Cleveland, Ohio. Films for tv.
American Transit Association 292 Madison Ave., New York 17, N. Y.	Chain Reaction	Contact local transit companies or ATA for availability. Prints sold. Prints for tv.
American Trucking Associations, Inc. 1121 Sixteenth St., N. W., Washington 6, D. C.	ATA maintains film loan service but does not publicize titles. (See "Cross-Section" details.)	Contact ATA hdq.
The American Waterways Operators, Inc. 1319 F St., N.W., Washington 6, D. C.	The Master Element	Free loan from AWO headquarters, Washington, D.C.
American Zinc Institute, Inc. 60 East 42nd St., New York 17, N. Y.	Die Casting—How Else Would You Make It? Zinc Controls Corrosion (plus two sound slidefilms.)	Free loan from AZI headquarters, New York City.
Anthracite Industry Council 342 Madison Ave., New York 17, N. Y.	Black Diamonds	Free loan through Sterling-Movies U.S.A., the council's Anthracite Industry Bureau; coal dealers; State Retail Coal Merchants assns.; six company council members. Films for tv.
Anthracite Industry Bureau 342 Madison Ave., New York 17, N. Y.		
Asbestos-Cement Products Association 509 Madison Ave., New York 22, N. Y.	According to Plan	Free loan from assn. headquarters, New York City.
Associated Business Publications, Inc. 205 East 42nd St., New York 17, N. Y.	Tomorrow Is a Big Market (SSF) Businesspaper Readership (SSF)	Contact ABP headquarters in New York City.
The Associated Coeprage Industries of America, Inc. 408 Olive St., St. Louis 2, Mo.	Helping America Deliver the Goods The Container on Wheels	Contact ACIA headquarters in St. Louis, Mo.
Associated Veterinary Laboratories, Inc. Box 87, East St. Louis, Ill.	Valiant Years	Free loan. Modern Talking Picture Service, Inc. Prints for tv.
Association of American Railroads Transportation Bldg., Washington, D. C.	Big Trains Rolling 225,000-mile Proving Ground The Right to Compete (plus one other film.)	Free loan: Association Films, Inc.; Modern Talking Picture Service, Inc.; Princeton Film Center; Movies U.S.A.; United World Films; Farm Film Foundation.

ORGANIZATIONS	CURRENT TITLES	DISTRIBUTION DATA
Association of National Advertisers, Inc. 155 East 41th St., New York 17, N. Y.	Challenge to America The Future of America (SSF) (sponsored with American Assn. of Adv. Agencies.)	Available from Joint Commit- tee of ANA-AAAA, 285 Mad- ison Ave., New York 17, N. Y. (Sale.)
The Athletic Institute 209 South State St., Chicago 4, Ill.	Playtown, U. S. A. \$1,000 for Recreation Leaders for Leisure (plus a cosponsored film.)	Loan (small service chg.) through Association Films, Inc. (also cosponsor sources.) Films for tv.
Automobile Manufacturers Association New Center Bldg., Detroit 2, Michigan	Mr. O'Thynn's Fifty Million Wheels	Free loan through Association Films, Inc. See Source List.
The Barre Granite Association, Inc. 51 Church St., Barre, Vermont	Symbols to Live By Will to be Remembered	Free loan from BGA head- quarters, Barre, Vt., and Ideal Pictures, Inc.
Better Vision Institute, Inc. 630 Fifth Ave., New York 20, N. Y.	Wonderland of Vision The Magic Pathway The Magic Lens	Free loan from BVI head- quarters; Modern Talking Picture Service, Inc. Sterling- Movies U.S.A. Prints for purchase; films for tv.
Bermuda Trade Development Board 620 Fifth Ave., New York City, N. Y.	Bermuda Bound Bermuda Treasure Hunt Your Next Vacation	Free loan through Modern Talking Picture Service, Inc. One film tv only from Ber- muda News Bureau.
Bicycle Institute of America 122 E. 42nd St., New York City, N. Y.	Bicycling Safely Today	Free loan from BIA head- quarters, New York City.
California Mission Trails Association 6912 Hollywood Blvd., Los Angeles 28, Calif.	Along El Camino Real (for adult groups.)	Free loan through Ideal Pic- tures, Inc. (Source List.)
California Prune & Apricot Growers Association Market & San Antonio Sts., San Jose, Calif.	A Fortune in Two Old Trunks Good Wrinkles	Free loan through Modern Talking Pictures, Inc. TV prints of one film only.
California Redwood Association 576 Sacramento St., San Francisco, Calif.	Sempervirens Box Score (SSF) In Your Hands (SSF) Let's Talk Shop (SSF)	Free loan through Ideal Pic- tures, Inc. Prints for tv. See Source List.
Cast Iron Pipe Research Association 122 S. Michigan Ave., Chicago 3, Ill.	Water—Wealth or Worry for America? Manufacture of Cast Iron Pipe Health and the Cycle of Water (plus one training film and a filmstrip.)	Free loan from assn. headquar- ters, any member of the assn. or through Modern Talking Picture Service, Inc. Films for tv.
Cereal Institute, Inc. 135 S. La Salle St., Chicago 3, Ill.	Watch Mr. Wizard Bill's Better Breakfast Puppet Show Skinny and a Good Breakfast (SiSF)	Long term loan to schools, sale, from institute hdq.; Colburn Laboratory, Inc.; Films for tv. See Source List.
Chamber of Commerce of The United States 1615 H St., N.W., Washington 6, D. C.	People, Products and Progress (plus promotion of numerous films from other sponsors. See "Cross-Section" details of Chamber activities.)	Films distributed from C of C headquarters and division offices in several cities.
Chicago Association of Commerce and Industry 1 N. La Salle St., Chicago, Ill.	This Is Chicago Chicagoland Progress Report: 1955	Contact association headquar- ters in Chicago, Ill.
Cling Peach Advisory Board 350 Sansome St., San Francisco, Calif.	Everyone, Everywhere, Likes California Cling Peaches Friend in the Cupboard Cling Peach Closeups (SSF series)	Free loan through W. E. Hockey & Associates. See Source List.
Compressed Air and Gas Institute 122 E. 42nd St., New York 17, N. Y.	Compressed Air Power	Free loan from institute head- quarters, New York City.
Conveyor Equipment Mfgs. Association 1 Thomas Circle, Washington 5, D. C.	Movement Is Life	Free loan from Modern Talk- ing Picture Service, Inc. See Source List.
De Kalb Agricultural Association Educational Div., De Kalb, Ill.	Acres of Chix Acres of Gold Acres of Sorghum (plus three other films.)	Free loan from association headquarters, De Kalb, Ill.
Douglas Fir Plywood Association Tacoma Bldg., Tacoma 2, Washington	Farm-In-a-Day How to Finish Plywood More Room at Home (plus three other films.)	Free loan from DFPA head- quarters, Farm Film Founda- tion. See Source List.
Drop Forging Association 119 S. Walnut St., Lansing 33, Mich.	Forging in Closed Dies	Free loan bookings through DFA headquarters, distribu- tion through New York City office.

ANALYSIS OF KEY PROGRAMS

American Petroleum Inst.: continue argues that the industry's capital investor fairly requires that the government permit percentage depletion allowance as an incentive to investment. Other well-advertised API title are **Man on the Land**, **Crossroads**, **U. S. A. 2 Hours of Progress**, and **The Story of Colonel Drake**—released for distribution at meetings, rallies, theatres and tv.

This year, API launched a tv film series **Progress Parade**, to be shown throughout the country on local sustaining time. The 13-minute segments combine popular appeal with unique facts about oil. The institute plans to insert timely reports on oil industry problems.

API's descriptive leaflets and a catalog direct the films to community and industrial audiences, and tv stations. The institute circulates its films from district offices and makes use of a national distribution agency. Oil companies like wise distribute the films on free loan.

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American Plant Food Council, Inc., has sponsored two motion pictures, **Another First for Mr. Washington**, on George's use of plant foods, and **Making the Most of a Miracle**, which explains plant nutrition with farm sequences, time-lapse and animation. The council adheres to recommendations of the land-grant colleges in developing accurate information to educate the public about fertilizers, the importance of replenishing the soil and increasing its fertility. APFC loans its films free from the Washington, D. C. hdq. and keeps prints on deposit in Extension Service libraries.

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American Potash Institute aims **Potash Production in America** and its other potash industry motion pictures toward general and special audiences and checks distribution effectiveness. From January 1 to December 31, 1955, API recorded 4,330 showings with an estimated 266,228 attendance principally achieved by eight films currently in active circulation. API circulated 489 prints of these eight films, noting that showings and attendance figures included some performances of two older pictures withdrawn from general circulation but having a few prints still outstanding. Twenty-eight agencies were distributing the films during the two-month period (chiefly colleges, universities). **A-V Inventory:** The association uses 2x2 slides and owns two 16mm projectors. Its pictures are publicized via information sheets—"Fertilizer Films Available," issued from the Washington, D. C., hdq.

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American Road Builders' Association does not itself sponsor film production or distribution but publishes a catalog of motion pictures, slides and other visual aids produced for the association's commercial members and by government agencies. The "Catalog of Motion Picture Films" was compiled by the ARBA's Committee on Visual Aids—part of the Educational Division. Nearly 200 promotional and training materials dealing with road building and related subjects are described under source headings in the 33-page booklet. **A-V Inventory:** ARBA makes use of 4x5 and 2x2 slides, opaque projection, overhead projection and a 16mm projector at its Washington, D. C., headquarters.

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American Trucking Associations, Inc., utilizes a supply of film prints from other organizations to operate a motion picture loan service as a small reference library for members of the motor carrier industry. Occasionally, the association books outside group showings but does not advertise its limited prints to the general public.

A Source List of Commercial Film Distributors begins on page 43.

ANALYSIS OF KEY PROGRAMS:

American Zinc Institute is using two motion pictures and two sound slidefilms to promote the use of zinc in various phases of manufacture and construction. A motion picture released this year, **Zinc Controls Corrosion**, is being distributed to agricultural, industrial, technical and educational groups interested in a corrosion-prevention program to reduce steel maintenance costs and increase net earnings. AZI's earlier motion picture is the process-descriptive, **Die Casting—How Else Would You Make It?** **A-V Inventory:** AZI uses 4x5 and 2x2 slides and opaque projection at its New York hq.

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Anthracite Industry Council's motion picture on the hard coal industry, **Black Diamonds**, is a broad public relations tool designed to increase public acceptance for hard coal, its uses, spread knowledge of the industry and product and obviate prevailing misconceptions. To reach a wide public, the council distributes the film through its Information Bureau, a commercial distribution agency, individual dealers, State Retail Coal Merchants Associations and the six major anthracite producing companies comprising the council. **A-V Inventory:** AIC employs 4x5 and 2x2 slides, opaque projection, a 16mm projector at its New York hq.; member organizations own five or more 16mm projectors.

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Associated Business Publications, Inc., has sponsored two sound slidefilms to promote business publication advertising. These slidefilms, **Tomorrow Is a Big Market** and **Businesspaper Readership**, are publicized in "Speakers Bureau Program." **A-V Inventory:** At its New York hq. ABP uses 4x5 and 2x2 slides, owns one slidefilm projector and one slide projector.

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Association of American Railroads' present sponsorship includes four public relations films for the railroad industry. The latest of these, **The Right to Compete**, "speaks out in favor of allowing the regulated forms of transportation more freedom to price their services in competition with one another." AAR's 60-page "Railroad Film Directory" lists over 200 motion pictures and slidefilms from many sponsor sources. The association distributes its own film through several major distribution agencies. **A-V Inventory:** At its Washington, D. C. hq., AAR utilizes a 16mm motion picture projector.

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The Athletic Institute implements its campaign to promote community recreation programs with four motion pictures, one, **They Grow Up So Fast**, co-sponsored with other athletic organizations, and a **Beginning Sports Series** of sound slidefilms giving instructions in 12 sports. The institute publishes a catalog "Aids for Physical Education, Athletics and Recreation," and publicizes sports films from other sources in the "Sports Film Guide." **A-V Inventory:** The institute owns two slidefilm projectors, used at its Chicago hq.

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Automobile Manufacturers Association achieved valuable audiences with **Mr. O'Flynn's Fifty Million Wheels** which resulted from a nation-wide survey by the association to determine attitudes regarding the trucking industry. The survey showed that Americans had vague and negative ideas about the industry. With facts presented in a comic fantasy, the association film explained trucks and the trucking industry and the part they play in the American scene.

During the first 16 months of its distribution by a national agency, **Mr. O'Flynn's Fifty Million Wheels** had 4,681 showings to community (Continued on the following page)

ORGANIZATIONS	CURRENT TITLES	DISTRIBUTION DATA
Evaporated Milk Association 228 N. LaSalle St., Chicago 1, Ill.	Fiesta (plus four silent filmstrips.)	Free loan through Association Films, Inc., Editorial Films, Inc. Prints for tv.
Farm Grain Dealers Association 1101 Walnut St., Des Moines 9, Iowa	Farmers Build for the Future	Free loan from FGDA headquarters, Des Moines, Iowa.
Farmers & Manufacturers Beet Sugar Association 507 2nd National Bank Bldg., Saginaw, Michigan	The Story of a Revolution (SSF) (Sponsored by Beet Sugar Industry of Michigan.)	Contact Beet Sugar Industry of Michigan, assn. headquarters, Saginaw, Mich.
Financial Public Relations Association 231 S. LaSalle St., Chicago 4, Ill.	The Customer Relations Series (five SSF) The Training Series (four SSF)	Contact FPRA headquarters in Chicago, Ill.
Fine Hardwoods Association 666 N. Lake Shore Dr. Chicago 11, Ill.	Faces and Figures	Free loan from association headquarters. (Colleges and adult consumer groups only.)
Florida Citrus Commission Sealed-Sweet, Inc. Box 2349, Tampa, Fla.	Story of Vitamin C in the Schools	Free loan from School Education Program, association headquarters, Tampa, Fla.
Florists' Telegraph Delivery Association 149 Michigan Ave., Detroit 26, Mich.	How to Do It With Flowers	Requests for free loan made to FIDA; distribution through Modern Talking Picture Service, Inc.
Gold Filled Mfgs. Association, Inc. Attleboro, Mass.	The Gold Filled Story	Contact association headquarters, Attleboro, Mass.
Golden Guernsey, Inc. 70 Main St., Peterborough, N. H.	Man Made Miracles Golden Heritage	Free loan or sale of prints with personalized trailers from Golden Guernsey, Inc. Films for tv.
Gypsum Association 20 N. Wacker Dr., Chicago 6, Ill.	White Magic Gypsum Lathing and Plastering Gypsum Sheathing and Wallboard	Free loan from assn. headquarters, Chicago, Ill. Films for tv.
Hawaiian Sugar Planters' Association P. O. Box 2450, Honolulu 4, Hawaii	Hawaii—The Land of Sugar Hawaii—Paradise Plus Hawaiian Soil Builders (plus eight other films; see "Cross-Section" details.)	Free loan from assn. headquarters, one film from Washington, D.C. office. Films for tv.
Institute of Life Insurance 488 Madison Ave., New York City, N. Y.	A Matter of Time For Some Must Watch	Free loan. Association Films, Inc., Modern Talking Picture Service, Inc. Films for tv.
Institute of Makers of Explosives 250 E. 43rd St., New York 17, N. Y.	Blasting Cap	Free loan from Motion Picture Bureau, du Pont Co. (Source List.) TV prints.
Insulation Board Institute 111 W. Washington St., Chicago, Ill.	The Professor Was a Salesman Climate as You Like It Designed for Living (plus one other film.)	Contact IBI headquarters, Chicago, Ill. Films for tv.
International Association of Blue Print & Allied Industries 506 S. Wabash Ave., Chicago 5, Ill.	The Print Before the Product	Free loan from assn. headquarters, Chicago, Ill. Used by assn. members.
International Association of Electrotypers & Stereotypers, Inc. 701 Leader Bldg., Cleveland 14, Ohio	The Electrotpe—The Precision Letterpress Printing Plate	Free loan through Modern Talking Picture Service, Inc. and assn. hq., Cleveland, Ohio. Prints for tv.
International Association of Ice Cream Manufacturers 1105 Barr Bldg., 910 17th St., N. W., Washington 6, D. C.	For All the Ages Of Town and Country	Free loan. All prints except those purchased by industry are released via Association Films Inc. over trailer of National Dairy Council. Prints for tv.
Investment Bankers Association of America 425 13th St., N.W., Washington 4, D.C.	Opportunity, U. S. A.	Free loan from assn. headquarters, Washington, D.C.
Louisiana Sweet Potato Commission Opelousas, La.	Yam Goes to Market	Free loan from assn. headquarters, Opelousas, La.
Magazine Publishers Association, Inc. 232 Madison Ave., New York 16, N. Y.	Magazines—Profit-makers for Drug Stores (SSF)	Slidefilm used by retail druggists; contact assn. headquarters, New York City.

ORGANIZATIONS	CURRENT TITLES	DISTRIBUTION DATA
Mahogany Association, Inc. 666 Lake Shore Dr., Chicago, Ill.	Mahogany—Wood of the Ages	Free loan from assn. hdq. in Chicago, Ill.
Malleable Founders' Society 1800 Union Commerce Bldg., Cleveland 11, Ohio	This Moving World	Free loan from society headquarters, Cleveland, Ohio. Prints for tv.
Material Handling Institute 1 Gateway Center, Pittsburgh 22, Pa.	Powered Industrial Trucks	Prints for rental and sale through College Industry Committee. (Source List.)
Milk Industry Foundation 1145 19th St., N.W., Washington 6, D. C.	The Milky Way Your Best Food Buy (SSF)	Free loan through Association Films, Inc. Contact MIF headquarters for slidefilm. Prints for tv.
Mirror Manufacturers' Association 2217 Tribune Tower, 135 N. Michigan Ave., Chicago, Ill.	It's Done with Mirrors (SSF)	Free loan from assn. headquarters, Chicago, Ill.
Mobile Homes Manufacturers' Association 50 N. Wacker Dr., Chicago 6, Ill.	Home Sweet Mobile Home You Can Take It with You	Free loan through Modern Talking Picture Service, Inc. for home parks, dealers, individuals or trade assns. Prints for tv.
National Apple Institute 726 Jackson Pl., N.W., Washington, D. C.	Gateway to Health	Free loan from institute headquarters. Sale to schools, health depts., dental assns. Semi-permanent loan from trade groups.
National Association of American Business Clubs 207 Dale Bldg., Danville, Ill.	Search	Free loan from assn. headquarters, Danville, Ill.
National Association of Chiropodists 3301 16th St., N.W., Washington, D. C.	The Foot and Its Problems Chiropody as a Career Shake Hands with Your Feet (plus one sound slidefilm.)	Free loan from assn. headquarters. Prints for purchase; prints for tv.
National Association of Engine & Boat Mfrs. 120 Lexington Ave., New York City, N. Y.	Youth for Sail Water Ski Antics Holiday Afloat (plus four other films.)	Free loan from NAEBM and certain circulation libraries. Prints for tv.
National Association of Food Chains 726 Jackson Pl., N.W., Washington 6, D. C.	The Spud and You	Free loan from NAFC headquarters or NAFC member organizations.
National Association of Frozen Food Packers 1415 K St., N.W., Washington 5, D. C.	Design for Dining	Free loan through Association Films, Inc. Prints for tv. See Source List.
National Association of Home Builders 1625 I. St., N.W., Washington 6, D. C.	Million Dollar Castle A Tale of Two Kitchens You and Your Neighbor (plus two other films.)	Free loan from assn. headquarters, Washington, D.C.
National Association of Ice Industries 810 Eighteenth St., N. W., Washington 6, D. C.	Naturally Yours	Free loan from assn. headquarters, Washington, D.C.
National Association of Leather Glove Mfrs., Inc. 52 S. Main St., Gloversville, New York	The Romance of Gloves (SSF)	Contact assn. headquarters, Gloversville, N. Y.
National Association of Manufacturers 2 East 18th St., New York 17, N. Y.	Steady Work, Steady Pay Industrial Research—Key to Jobs and Progress Good Place to Work (plus five other films, two slidefilms, continuing newsreel. See "Cross-Section".)	Free loan from NAM Film Bureau (hdq.) and 13 regional offices. TV prints from NAM's Radio, TV Dept. Some films available through other organizations: GM, Vet's Admin.
National Association of Mutual Insurance Companies 2105 North Meridian St., Indianapolis, Indiana	No Longer Worried Outlawing Farm Fires	Free loan from NAMIC headquarters, Indianapolis, Ind.
National Association of Plumbing Contractors 1016 20th St., N. W., Washington 6, D. C.	Circulation and Stratification of Water in Hot Water Tanks Convection Currents in a Model Gas Water Heater A Drink for Judy (plus five other films. See "Cross-Section" details.)	Free loan from association's film library, Washington hdq. Prints for tv.

ANALYSIS OF KEY PROGRAMS:

Automobile Manufacturers: continued organizations and reached an audience of 384,050 persons. In the same period it had 432 television showings. Though the tv airings probably were seen by millions, the community showings were AMA's first consideration: the association believed these live-audiences would react more readily.

★ ★ ★

California Redwood Association tells its promotional story of the redwood lumber industry with one motion picture, *Semprevirens*, and provides three sound slidefilms for training. **A-V Inventory:** CRA uses 2x2 slides, overhead projection, two 16mm projectors, four slidefilm projectors, two slide projectors at its San Francisco hdq.

★ ★ ★

Cast Iron Pipe Research Association has sponsored four motion pictures, three of which were originally produced for group showings and then abbreviated for television—where they are widely used. In 24 and 13½-minute versions, **Water—Wealth or Worry for America?** encourages citizens to learn about their community water supply problems and to plan conservation. This film was designed to help municipal and water works officials secure community backing of bonded issues or increased water rates when necessary to planning and construction of water supply units—to get action before shortages occur.

Manufacture of Cast Iron Pipe, showing the two centrifugal casting processes by which most cast iron pressure pipe is made, was clipped for tv under the title, **Made to Serve for Centuries**. **Health and the Water Cycle**, prepared for the general public, special groups and tv in a short form containing no direct promotion of Cast Iron Pipe, is also distributed in a longer version showing records and tests of interest to pipe users and buyers. **Installing Cast Iron Pipe**, a 22-minute "good practice" film, is limited to personnel in the water works industry.

Wallace T. Miller, association research engineer, delivers a 60-minute illustrated lecture at civil engineering schools throughout the country—using his own filmstrip projector equipped with a remote control feature. CIPRA films are promoted in folders and distributed by a national agency. The association provides prints from its Chicago hdq. **A-V Inventory:** The association has one 16mm sound motion picture projector at the Chicago office.

★ ★ ★

Cereal Institute, Inc. has built its two motion pictures **Watch Mr. Wizard** and **Bill's Better Breakfast Puppet Show** on material (tv magician and a puppet show) already popular with young audiences of the type the institute wants to reach with its nutrition messages. CI additionally uses a silent filmstrip to persuade kids to eat cereal breakfasts. The institute publicizes its materials with pictorial mailing pieces and provides supplementary guides with the films for teacher use. The 16mm film, **Watch Mr. Wizard**, was developed from CI's tv program. **A-V Inventory:** The institute owns one 16mm projector and one slidefilm projector, used at its Chicago hdq.

★ ★ ★

Chamber of Commerce of the United States engages in direct sponsorship of audio-visual materials and powers a steady promotion of films from other sponsors which explain competitive enterprise and strive to develop an understanding of the American business system. Motion pictures sponsored by the chamber are distributed through its various departments and committees. The Domestic Distribution Department maintains a film information-consultation service for local chambers, trade associations, business firms and other organizations.

People, Products and Progress, a 28-minute

ANALYSIS OF KEY PROGRAMS:

Chamber of Commerce of U. S.: continued color film recently released by the chamber, shows how progress in business and industrial science can lead to better living for all Americans if the private enterprise system remains free. An earlier film, **The Magic Key**, sponsored by the chamber's Committee on Advertising, tells the story of advertising and its role in building the American economy.

These films and about 20 subjects from other sources, are described and keyed to detailed programming suggestions in the chamber's handbook, "Films to Explain American Business" which discussed film selection and use and offers guidance to program leaders. Films listed are from major American sponsors and educational organizations. They deal with the role of profits, competition's part in reducing prices and raising living standards, the causes and cures of inflation, the harmful effects of excessive government regulation of business. The chamber's own films are available from the Washington, D. C., hdq. and regional offices on a purchase or rental basis. The other films, free loan and purchase, are available from various sponsors and distributors.

☆☆☆

Cling Peach Advisory Board strives to reach home economics audiences with two motion pictures and a sound slidefilm which give background facts about the growing and canning of peaches plus recipe demonstrations. All of the recipes described in the motion picture **Friend in the Cupboard** are repeated in a folder circulated wherever the film is shown. **A-V Inventory:** one 16mm motion picture projector at the San Francisco hdq.

Douglas Fir Plywood Association has sponsored six motion pictures on construction subjects which are loaned from the association's hdq. in Tacoma, Washington. **Farm-In-a-Day**, a 21-minute film, shows how a 122-acre farm was cleared, tilled, seeded, irrigated, and all the farm buildings erected—within 24 hours. The project depicted marked the release of water to the Columbia Basin area in Western Washington for irrigation. Films with such titles as **Miracle in Wood**, **How to Finish Plywood**, and **More Room at Home** illustrate plywood processing and use—including do-it-yourself examples.

This year, the association distributed to the country's 28,000 lumber retailers a stereoscope and a reel of seven stereo scenes showing storage units that an amateur can build in his own home. The viewer has been offered free at retail dealer conventions and also sold to dealers in a package containing a counter display and the first reel. The stereoscope is secured to the display by a light chain and the display contains plans for the storage units depicted in color on the reels. Additional reels were made available to dealers.

☆☆☆

Drop Forging Association has sponsored one motion picture, **Forging in Closed Dies**, to increase knowledge of the values of the closed die drop forging process, and makes internal use of visuals. **A-V Inventory:** The association's communications tools include 2x2 and 3½x4 slides, overhead projection and flannel boards used at the Lansing, Mich. hdq.

☆☆☆

Evaporated Milk Association reaches out to women's audiences on television and in group showings with its motion picture, **Fiesta**—a party-planning aid which is supplemented by an illustrated recipe folder. Other meal-making themes involving promotion of evaporated milk are portrayed in four filmstrips which EMA provides with reading scripts. **A-V Inventory:** EMA owns one silent slidefilm projector, used at the Chicago hdq.

(continued on next page)

ORGANIZATIONS	CURRENT TITLES	DISTRIBUTION DATA
National Association of Printing Ink Makers 1440 Broadway, New York City, N. Y.	Printing Ink Goes to College	Free loan to graphic arts associations only. Contact NAPIM headquarters.
National Association of Purchasing Agents 11 Park Pl., New York 7, N. Y.	NAPA does not sponsor films but maintains a Subcommittee on Visual Education. (See "Cross-Section" details.)	For a-v information, contact NAPA hdq. in New York City.
National Association of Retail Grocers 360 N. Michigan Ave., Chicago 1, Ill.	Design for Selling (SSF) Miracle in Your Market (SSF) Strategy for Selling (SSF) (plus 12 other slidefilms.)	Slidefilms rented and sold from NARGUS headquarters in Chicago, Ill.
National Association of Transportation Advertising, Inc. 30 Rockefeller Plaza, New York 20, N. Y.	Telling the Town (filmstrip)	Contact NATA headquarters in New York City.
National Association of Waste Material Dealers, Inc. 271 Madison Ave., New York City, N. Y.	Waste Not, Want Not	Free loan from assn. headquarters, New York City.
National Automatic Merchandising Association 7 S. Dearborn St., Chicago 3, Ill.	At the Drop of a Coin	Free loan through Ideal Pictures, Inc. See Source List.
National Board of Fire Underwriters 85 John St., New York 38, N. Y.	Before the Alarm How to Call the Fire Department Stop Fires—Save Jobs (plus 19 other films.)	Free loan from Bureau of Communications Research, Inc. Films for tv. See Source List.
National Bowling Council 1420 New York Ave., N. W., Washington 5, D. C.	America Bowls Young America Bowls	Sold to bowling proprietors, assns., etc.; made available on free loan from council headquarters.
National Broom Manufacturers and Allied Industries Association Arcola, Ill.	Sweeping the Country	Free loan from assn. headquarters and individual manufacturers. Prints for tv.
National Coal Association 802 Southern Building, Washington 5, D. C.	Magic of Coal Powering America's Progress Underground Adventure	Free loan from Public Relations dept., NCA headquarters, Washington, D.C.
National Coffee Association 120 Wall St., New York City, N. Y.	The Magic Cup	Contact NCA headquarters in New York City.
National Confectioners Association 221 N. LaSalle St., Chicago 1, Ill.	Candy and Nutrition	Free loan through Modern Talking Picture Service, Inc. See Source List.
National Consumer Finance Association 315 Bowen Bldg., Washington 5, D. C.	Every Seventh Family Who Gets the Credit NCFA Personnel Training Program (12 SSF training programs for member companies only.)	Free loan through Modern Talking Picture Service, Inc. See Source List.
The National Cotton Council P.O. Box 9905, Birmingham Sta., Memphis 12, Tenn.	Bundles from Heaven Miracle in the Cottonfield Something New Under the Sun (plus nine other films.)	Free loan from NCC, P.O. Box 9905, Memphis 12, Tenn. Films for tv.
National Cranberry Association Hanson, Mass.	The Cranberry Story	Free loan through Modern Talking Picture Service, Inc. See Source List.
National Dairy Council 111 North Canal St., Chicago 6, Ill.	Uncle Jim's Dairy Farm It's All In Knowing How Weight Reduction Through Diet (plus two other films.)	Free loan through Association Films, Inc. Films for tv. See Source List.
National Electrical Manufacturers Association 155 E. 44th St., New York 17, N. Y.	Blueprint for Power Installing Armored Cable Hot Water Saves Labor (SSF) (plus two other slidefilms.)	Free loan and purchase from sponsoring sections of NE-MA. Sound slidefilms for sale. (New York hdq.)
National Garden Bureau 407 S. Dearborn St., Chicago 5, Ill.	Breeding Better Food Crops Farm Seed Story Garden for Abundance (plus four other films.)	Free loan from NGB headquarters in Chicago, Ill.
National Highway Users Conference, Inc. National Press Bldg., Washington 1, D. C.	Horizons Unlimited A Professional Portrait	Free loan from conference headquarters, Washington, D.C. Films for tv.
National Institute of Drycleaning Silver Spring, Md.	After the Ball More Dangerous than Dynamite	Free loan to members of NID from institute headquarters. Films for tv.

ORGANIZATIONS	CURRENT TITLES	DISTRIBUTION DATA
National Live Stock and Meat Board 407 S. Dearborn St., Chicago 3, Ill.	Over the Backyard Grill Our Mrs. Fix-it The Right Track (plus five other motion pictures, two filmstrips, set of color slides.)	Motion pictures distributed on free loan through United World Films, Inc. Filmstrips on free loan from NLSMB headquarters, Dept. of Visual Education in Chicago, Ill.
National Lumber Manufacturers Association 1319 Eighteenth St., N. W., Washington 6, D. C.	Living with Wood	Free loan from NLMA headquarters—"Almost exclusively for tv use."
National Macaroni Institute 139 N. Ashland Ave., Palatine, Ill.	Use Your Noodle Stag Party	Free loan through Educational Films, Inc., Sterling-Movies U.S.A. Films for tv.
National Machine Tool Builders' Association 2071 E. 102nd St., Cleveland 6, Ohio	Film sponsorship pending; (See "Cross-Section" details of NMIBA list of films from other sources.)	Contact assn. headquarters in Cleveland, Ohio.
National Paint, Varnish & Lacquer Association 1500 Rhode Island Ave., N. W., Washington, D. C.	Water—The Hidden Menace to Homes Here's How The House in the Middle (sponsored by Nat'l Clean Up-Paint Up-Fix Up Bureau.)	First two films on free loan through Association Films, Inc. Third film from bureau (N P V & L A headquarters.) Films for tv.
National Plant Food Institute 1700 K St., N.W., Washington 6, D. C.	The Big Test Grasslands Miracle Farm Scientists Work for You (plus seven other films.)	Free loan from Film Department, NPFI headquarters in Washington, D.C.
National Restaurant Association 8 S. Michigan Ave., Chicago 3, Ill.	America Eats Out America's Heritage of Hospitality Now I'm in Business (plus five other films.)	Free loan from NRA headquarters in Chicago, Ill.
National Retail Dry Goods Association 100 W. 31st St., New York 1, N. Y.	Training Film directory supplied on sales basis to member and non-member stores. 130 pages of motion pictures and slidefilms for use in training drygoods personnel.	For directory, contact NRDGA headquarters in New York City.
National Retail Farm Equipment Association 2340 Hamden, St. Louis 10, Mo.	Cost of Doing Business (SSF) Business Management Clinics (SSF) All N.R.F.E.A. Services (SSF) (plus one other slidefilm.)	Contact association headquarters in St. Louis, Mo.
National Retail Furniture Association 666 Lake Shore Dr., Chicago, Ill.	Three series of Furniture Films for Home Makers and three series of Practical Selling of Home Goods films (both categories composed of sound slidefilms.)	Consumer Education and Sales Training sound slidefilms sold to NRFA members for training use and loan to consumer groups, schools; loan from NRFA headquarters.
National Safety Council 425 N. Michigan Ave., Chicago 11, Ill.	Supervising Safety Series Take Time to Live Personal Side of Safety Series (More than 100 films sponsored by NSC and films from other sources: See "Cross-Section".)	Rental and purchase from council headquarters in Chicago. Films for tv.
National Slate Association 455 W. 23rd St., New York 11, N. Y.	Slate—Nature's Sheltering Stone	Contact NSA headquarters in New York City on loan arrangements.
National Tool & Die Manufacturers Association 907 Public Square Bldg., Cleveland 13, Ohio	Tool and Die Making—Keystone of Mass Production	Free loan, purchase from association headquarters in Cleveland, Ohio.
Member Firms of the New York Stock Exchange 11 Wall St., New York 5, N. Y.	Working Dollars What Makes Us Tick	Free loan through Modern Talking Picture Service, Inc. Films for tv. (Source List.)
Outboard Boating Club of America 307 N. Michigan Ave., Chicago 1, Ill.	A Boat in the Family (in long and short versions.)	Free loan through Modern Talking Picture Service, Inc. Prints for tv. (Source List.)
Paraffined Carton Research Council 111 W. Washington St., Chicago 2, Ill.	The Butcher, The Baker, The Ice Cream Maker Selling Butter; Selling Ice Cream in Drug Stores; Selling Ice Cream in Food Stores (last three: SSF.)	Motion picture on free loan through Modern Talking Picture Service, Inc. and Sterling Television Company, Inc. Prints for tv. For SSF, contact council headquarters in Chicago, Ill.
Portland Cement Association 33 W. Grand Ave., Chicago 10, Ill.	The Drama of Portland Cement	Free loan through Modern Talking Picture Service, Inc. See Source List.

ANALYSIS OF KEY PROGRAMS:

Farmers & Manufacturers Beet Sugar Association circulates *The Story of a Revolution*, a sound slidefilm sponsored by the Beet Sugar Industry of Michigan to promote the industry. **A-V Inventory:** At its Saginaw, Michigan hdq., the association uses 2x2 slides, two 16mm motion picture projectors. Member organizations own a 16mm projector and two slidefilm projectors.

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Financial Public Relations Association has developed two sound slidefilm series, one, *The Customer Relations Series*, working for good public relations by explaining various factors in banking and money management, the other series used in training personnel on banking operations. **A-V Inventory:** FPRA owns one 16mm projector and one slidefilm projector, maintained at the Chicago hdq.

★ ★ ★

Hawaiian Sugar Planters' Association is an outstanding example of a trade group's full use of audio-visual media. Representing 28 sugar plantations in the Islands, the association's a-v program functions at the industry level and the plantation (internal) level. HSPA's public relations staff produces most of the visual materials at the industry level and the association conducts a-v educational work and staff assistance for the plantations. The association has sponsored 11 films, publicized in a booklet, "Motion Picture Films for Loan." Three of these are professional productions, eight were staff produced; they are composed of public relations subjects for the Hawaiian sugar industry and annual association reports.

The association urges plantations to produce their own motion pictures and slidefilms via detailed information sheets on the association's own a-v experiences. Member plantations have produced some 30 films to date. These films are used in industrial engineering studies, training programs and as annual reports to employees. This year, six plantations are reporting to employees with film. HSPA is including plantation annual report films in its industrial editors contest to further stimulate use of this medium.

Because the association films are used within the Islands and are cleared for television (HSPA sponsors local tv shows), its program has not required a large number of prints per film. HSPA formerly used several sound slidefilms but has switched entirely to motion pictures. **A-V Inventory:** HSPA uses 2x2 slides, flannel boards, tapes; it owns three 16mm projectors, one slidefilm projector, slide and filmstrip projectors. Member organizations own sixteen 16mm projectors and five sound slidefilm projectors.

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Institute of Life Insurance relates life insurance to public service by presenting a progress report on medical science in one motion picture, *A Matter of Time*, and attempts to improve public understanding of life insurance benefits in *For Some Must Watch*, a film on how insurance helped three families. With 320 prints of the medical film and 100 prints of the family documentary, the institute travels its information to the public through two commercial agencies and over tv. ILI also publishes a film catalog. **A-V Inventory:** At its New York hdq., the institute owns one 16mm projector, one sound slidefilm projector and a tape recorder. One slidefilm projector is owned by a member organization.

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Laundry & Cleaners Allied Trades Association's New York headquarters provides a speaker and film list of trade subjects, though the association does not engage in sponsorship.

A Source List of Commercial Film Distributors begins on opposite page.

ANALYSIS OF KEY PROGRAMS:

Magazine Publishers Association, Inc. has sponsored **Magazines for Profit**, a sound slidefilm showing how magazines make money for drug-stores which is used with supplementary booklets at meetings of retail druggists—arranged by wholesalers, publishers or distributors' road men. Mentors of these meetings have reported excellent reaction. Other a-v presentations for the industry are available from the Bureau of Independent Publishers and Distributors and from individual publishers such as Curtis, Time, Inc.

☆ ☆ ☆

Milk Industry Foundation introduces the dairy industry to group and television audiences with **The Milky Way**, a motion picture on pasteurized milk from farm to home and circulates a slide-film depicting milk as a "best food buy." The foundation has additionally sponsored production of a set of seven animated sound film tv commercials (three 60-second and four 20-second), which it sells to dairies on either a one-market basis or a multiple-market arrangement.

☆ ☆ ☆

Mobile Homes Manufacturers Association uses television and commercial distribution agencies to send its two motion picture messages on the convenience of mobile homes to potential customers. The films, **Home Sweet Mobile Home** and **You Can Take It With You**, also are an aid in mobile home parks, dealer meetings and trade association meetings. The association has sponsored **Today** on NBC and **Famous Film Festival** on ABC to capture cross-country attention. **A-V Inventory:** MHMA uses slides at its Chicago hq. and owns one 16mm motion picture projector.

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National Association of Chiropractors, through its Audio-Visual Commission, has sponsored three motion pictures, **The Foot and Its Problems**, **Chiropraxy as a Career**, and **Shake Hands with Your Feet**, and one sound slidefilm which deals with foot health themes and vocational guidance regarding the profession. NAC film materials are listed regularly in the association's **National Journal**. The association reports that many members use its materials on tv. **A-V Inventory:** NAC uses 2x2 slides and tape recordings at its Washington, D. C. headquarters.

☆ ☆ ☆

National Association of Engine & Boat Manufacturers, Inc., splashes the pleasure of outboard motor boating toward tv and group audiences with seven motion pictures of its own sponsorship. With such titles as **Youth for Sail**, **Water Ski Antics**, and **School for Skippers**, these films are promoted in colorful mailing pieces and in a catalog, "Boating Films," published by the association. The catalog also contains films from other sponsor sources which treat of boat construction, cruising and camping, fishing, racing, navigation, safety and maintenance, sailing, technical topics, water sports and pertinent weather subjects. **A-V Inventory:** NAEBM owns one 16mm motion picture projector, used at the New York headquarters.

☆ ☆ ☆

National Association of Food Chains makes available 150 prints of **The Spud and You**, its motion picture on modern food distribution in an effort to win new customers for its member stores. The film is steered toward employee groups, consumer audiences, unions and other organizations. Prints are sold to stores for use in local areas on a free loan basis. To further bolster the training and sales efforts of these stores, NAFC's weekly "Bulletin" guides them to films from other sponsor sources.

Detailed analysis of survey data on key trade groups continues on next page:

ORGANIZATIONS

CURRENT TITLES

DISTRIBUTION DATA

Rail Steel Bar Association
38 S. Dearborn St.,
Chicago 3, Ill.

Rail Steel in the World of Today
How Concrete Beams React to Near-Blast Loads

Free loan from assn. headquarters and through Modern Talking Picture Service, Inc. See Source List.

Red Cedar Shingle Bureau
5510 White Bldg.,
Seattle, Washington

Here's How
Land of Totem
Symphony in Cedar
Walls of Wisdom

Free loan from bureau headquarters in Seattle, Washington. Films for tv.

Scientific Apparatus Makers Association
20 N. Wacker Dr.
Chicago 6, Ill.

It's Only the Beginning
(plus a film list of subjects from other sources.)

Free loan from SAMA headquarters, Director of Public Information, Rm. 3120.

The Shade Tobacco Growers Agricultural Association, Inc.
148 State St.,
Hartford 3, Conn.

The Story of Tobacco Valley

Free loan from assn. headquarters, Hartford, Conn.

The Society of the Plastics Industry, Inc.
250 Park Ave.,
New York 17, N.Y.

The Scientific Approach to Better Plastics
Plastics Is Our Business (filmstrip)
At Home With Plastics (filmstrip)

Free loan from SPI headquarters in New York City.

Southern Gas Association
1932 Life of America Bldg.,
Dallas, Texas

Naturat Gas

Free loan from SGA headquarters in Dallas, Texas.

Southern Pine Association
P.O. Box 1170,
New Orleans, La.

Sound of America

Free loan, eastern half of the United States through Delta Visual Service. Prints for tv.

Structural Clay Products Institute
1520 Eighteenth St., N.W.,
Washington 6, D.C.

Building Dreams

Free loan from institute headquarters in Washington, D.C.

Tea Council of The U.S.A., Inc.
500 Fifth Ave.,
New York 36, N.Y.

Iced Tea Time
Tale of a Tea Bag
No Dishes Tonight
(plus three tv films and a filmstrip.)

Free loan from Tea Council Film Library; Bureau of Communications Research, Inc.; Editorial Films Inc.; Films for tv.

Tile Council of America
10 E. 40th St.,
New York 16, N.Y.

How to Get Better Clay Tile Installations

For purchase by manufacturers. Contact council headquarters in New York City.

United States Brewers Foundation, Inc.
535 Fifth Ave.,
New York 17, N.Y.

Beer Belongs
Backyard Barbecue
Buffet Party
(plus two other films.)

Free loan from foundation headquarters in New York City. Films for tv.

West Coast Lumbermen's Association
1410 S.W. Morrison St.,
Portland, Oregon

Lumber for Homes
The Magic of Lumber
This Is Lumber
(plus a film series.)

Free loan through Modern Talking Picture Service, Inc. Public Service Network. Prints for tv.

Western Pine Association
510 Yeon Bldg.,
Portland 4, Oregon

The Bounty of the Forest
Operation Attic
Fabricating the Western Pine
Building a Home with Western Pines

Free loan from association headquarters, Portland, Ore. Films for tv.

Wine Advisory Board
717 Market St.,
San Francisco 3, Calif.

Wine Growing in America
Daily Double

Free loan from board headquarters in San Francisco, Cal. Films for tv.

Wire Reinforcement Institute, Inc.
1049 National Press Bldg.,
Washington, D.C.

The Builders

Free loan through Modern Talking Picture Service, Inc. Prints for tv. (Source List.)

Wool Bureau, Inc.
16 W. 46th St.,
New York 36, N.Y.

Seven Wonders of Wool

Free loan from bureau headquarters in New York City.

Association Films, Inc., 347 Madison Ave., New York 17, N.Y. Branch Libraries: Ridgefield, N.J. (Broad at Elm); La Grange, Ill. (561 Hillgrove Ave.); Dallas, Texas (1108 Jackson St.); San Francisco, Calif. (351 Turk St.)

Bermuda News Bureau, 620 Fifth Ave., New York, N.Y.

Bureau of Communication Research, Inc., 13 East 37th St., New York 16, N.Y.

Colburn Laboratory, Inc., 161 North Wacker Dr., Chicago 6, Ill.

DISTRIBUTOR SOURCE LIST
Commercial and independent sources of trade association films are noted.

College Industry Committee, 8444

South Yates Ave., Chicago 17, Ill.

Delta Visual Service, 815 Poydras St., New Orleans, La.

E. I. du Pont de Nemours & Co., Inc. (Motion Picture Bureau), Wilmington 98, Del.

Editorial Films, Inc. (Television Snapshots, Inc.), 270 Park Ave., New York 17, N.Y.

Farm Film Foundation, 1731 Eye St., N.W., Washington 6, D.C.

W. E. Hocky & Assoc., 430 Peninsular Ave., San Mateo 8, Calif.

Ideal Pictures, Inc., 58 East South Water St., Chicago 1, Ill. Write for address of nearest exchange in 25 other principal U.S. cities.

Modern Talking Picture Service, Inc., 3 East 54th St., New York 22, N.Y. See telephone Red Book for other exchanges in Atlanta, Georgia; Boston, Massachusetts; Buffalo, New York.

(CONTINUED ON PAGE 63)

HOW ASSOCIATIONS USE AUDIO-VISUAL MEDIA:

National Association of Frozen Food Packers provides 225 prints of *Design for Dining*, a motion picture promoting the use of frozen foods—for wide distribution through a commercial agency and on television. **A-V Inventory:** NAFC utilizes 4x5 and 2x2 slides, opaque projection and tape recordings at its Washington, D. C., hq.

★ ★ ★

National Association of Manufacturers, representing more than 20,000 industrial and business organizations, conducts a broad-scale film program through its Motion Picture Department which recommends and arranges for NAM sponsorship of motion pictures and sound slidefilms on American industry and the economic system. The department's scenarios are assigned to commercial producers and the films are distributed to business and educational group audiences from the association's library which contains some 3,000 16mm prints and a large collection of newsreel prints for television.

Preceded by a silent filmstrip, sound slidefilm and theatrical motion picture program operating since the mid-'30's, NAM's 16mm film sponsorship program dates from the mid-'40's and at present includes eight motion pictures which drive home free enterprise themes and explain the dynamics of capitalism. Typical of these is *Industrial Research—Key to Jobs and Progress*, a film review of various types of industrial research and how this research provides increased employment and higher living standards. Two sound slidefilms, *Program for Progress* and *Something Can Be Done About Tax Discrimination*, delineate economic concepts.

Industry on Parade, an NAM tv newsreel film series, is in its sixth year and going strong. In 15-minute segments, this program is shown by more than 234 television stations in the United States and is seen in 10 foreign countries (through the U. S. Information Agency). Depicting American businesses, from one-man shops to industrial giants, the tv series has excited much viewer response. Heavy demand comes from overseas where firms are eager to learn of U. S. manufacturing methods. NAM also sponsors special public service tv programs and has adapted closed-circuit tv to its convention program.

NAM made extensive use of audio-visual techniques in its recent "Americade"—a nation-wide touring exposition depicting what progress the nation can achieve by 1975 with a free enterprise economy.

NAM publicizes its film materials in an illustrated catalog and various mailing pieces.

A-V Inventory: At its New York city hq., NAM uses five 2x2 slide projectors, opaque projection, flannel boards, display boards, charts, flipovers, two tape recorders, 16 message repeaters, two 16mm projectors, one sound slidefilm projector and such equipment as a film editor, cleaners, still cameras and auxiliary devices. Member organizations own one 16mm projector and 12 sound slidefilm projectors.

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National Association of Plumbing Contractors maintains a library of its own films, mostly research studies, and plumbing information films from other sponsor sources. These films may be borrowed by local or state associations of plumbing contractors, NAPC members, plumbing and health officials, unions, business agents and other groups concerned with plumbing and heating—and by schools. NAPC subjects range from such explicit training titles as *Circulation and Stratification of Water in Hot Water Tanks* to *A Drink for Judy*, a tv-suitable public relations film explaining back-siphonage in simple language and demonstration. A number of the films are suggested for selling and merchandising. The association's own eight films and a-v materials from many other sponsors are described in "NAPC Film Catalog," available from the trade group hq. in Washington, D. C.

National Association of Purchasing Agents channels films to member organizations by way of its Subcommittee on Visual Education. Though the association has not sponsored films itself, it has acted as advisor in productions suited to its goals. The subcommittee researches available films on industry and purchasing for use by some 90 affiliated local associations at monthly meetings. The committee recommends films and notes where they can be obtained. Program guidance is prepared by the committee for more effective showings.

★ ★ ★

National Association of Retail Grocers believes in sound slidefilms. Fourteen slidefilms form the NARGUS "Better Stores Program" which for several years has been keeping store operators and their staffs abreast of the latest developments in food retailing and affording new personnel fundamental training in food merchandising. More than 412,000 retailers and their staffs have viewed the color sound slidefilms which are rented and sold with Moderators' Guides and lesson booklets. Covering techniques of selling, management of store departments, advertising and public relations, the films are also offered to other areas of the food industry and to educational institutions. NARGUS promotes the series with mailing pieces. The association originally had 100 prints of each film, has acquired several re-runs and recently began revising several of the films.

★ ★ ★

National Board of Fire Underwriters is acutely aware that fires throughout the nation kill some 11,000 persons annually, burn and cripple more and destroy millions of dollars worth of property each year. NBFU sounds the alarm with dramatized motion picture stories of fire hazards, documentaries on prevention measures in home and industry—22 films of its own sponsorship and four films from other sources. The bureau estimates that it has a total of about 1,700 prints in use. NBFU describes the wide selection of subjects in a compact folder, "Fire Prevention Films," circulated by the bureau's library in New York. **A-V Inventory:** NBFU uses 2x2 slides, opaque projection, and a 16mm motion picture projector at its New York hq.

★ ★ ★

National Consumer Finance Association sponsors two versions of a public relations motion picture on the licensed consumer finance company. In a 26-minute version called *Every Seventh Family* and a 10-minute version entitled *Who Gets the Credit*, NCFCA presents a dramatic portrayal of the origin of the Uniform Small Loan Law, the function and role of the consumer finance company and the social and economic objectives which the business accomplishes. Both versions are distributed through a national agency in 16mm. The short version is also circulated in 35mm for theatrical bookings. NCFCA makes 350 prints of the longer film available and has 100 35mm and 50 16mm prints of the short film. The **NCFCA Personnel Training Program**, composed of 12 sound slidefilms for use in training consumer finance company employees is made available to NCFCA member companies only. **A-V Inventory:** At the Washington, O.C., hq., the association owns one 16mm projector, one sound slidefilm projector; member companies own approximately 900 slidefilm projectors.

★ ★ ★

The National Cotton Council recently reported 1,284 television bookings of motion pictures since the inception of its new Audio Visuals Section which operates as part of the council's public relations division. Geared to produce eight or 10 films a year, the a-v section does its own filming and sound work and sends its laboratory jobs to outside companies. The coun-

The National Cotton Council: continued cil's collection of 12 films (*Bundles from Heaven*, *Fashions from the Feedbag*, etc.) are directed at the consumer. They are designed to promote the sale of cotton and cottonseed products ultimately to the benefit of cotton producers, ginners, crushers, warehouse men, merchants and spinners. Fashions and home-making themes prevail in the pr films which reach group audiences on free loan as well as the tv masses. Direct mail contact to tv stations, a catalog sheet, and listings in film guides constitute the council's film promotion. **A-V Inventory:** At its Memphis, Tenn., hq., NCC uses 2x2 and 5x7 slides, opaque projection, overhead projection, flannel boards, owns four 16mm projectors, six tape recorders, two sound on film cameras, two 16mm cameras, editing equipment and a film cleaning machine.

★ ★ ★

National Dairy Council boosts the dairy business with five motion pictures carrying dietary and health ideas. Three films designed with youth in mind are: *Uncle Jim's Dairy Farm*, on wholesome, happy farm life, *Admirals in the Making*, noting that Naval Academy types are men of good nutrition, *It's All in Knowing How*, animation and live action showing the why and how of correct food habits. Two adult audience films are *Weight Reduction Through Diet*—depicting a diet strengthened by milk, and *DI Town and Country*, which points up the quality of the ice cream product and the interdependence of town and country in developing this dairy industry. All of these films are aimed at tv and free loan groups through a national distribution agency. Films also are purchased by Affiliated Dairy Council Units.

★ ★ ★

National Electrical Manufacturers Association's audio-visual activities are conducted by the organization's individual sections which serve various areas of the electrical industry. The Rigid Steel Conduit and Electrical Metallic Tubing Section currently is sponsoring *Blueprint for Power*, a new motion picture which shows the need for long term planning of electrical wiring installations. This film is meant for architects, engineers, builders, contractors and other interested groups. NEMA's Armored Cable Section is communicating with trade groups, contractors, architects and schools with a step-by-step informational film, *Installing Armored Cable*.

The Electric Water Heater Section is distributing a sound slidefilm, *Hot Water Saves Labor*, which shows farmers how to make complete use of automatic hot water equipment. With 100 copies of a supplementary booklet, the slidefilm is sold to light and power companies which use it for instruction, selling. The Electric House Heating Equipment Section recently released *Heat Your Home Electrically*, a sound slidefilm—over 350 prints of which have been sold to utilities and other electrical organizations for free loan to the public. This section is preparing a series of tv shorts based on the slidefilm.

The Farm Electrification Bureau, a NEMA division, has sponsored a sound slidefilm, *Electric vs. Bottled Gas Equipment*, developed on the basis of U. S. Department of Agriculture tests. This documentary is packaged with 100 copies of a corresponding bulletin and sold to interested companies. NEMA films are advertised in illustrated folders and other mailing pieces.

★ ★ ★

The National Fertilizer Association has been sponsoring motion pictures on fertilizer usage for distribution to agricultural audiences since 1938—averaging nearly one film per year. Earlier films have been withdrawn. All held to 20 minutes running time, the NFA films are loaned free to interested groups. For greater educational effect, pamphlets and supplementary filmstrips have been prepared which repeat the

National Fertilizer Association: continued motion picture information. NFA films are publicized in "The National Fertilizer Review" and "Fertilizer News" and in the association's own publications.

★ ★ ★

National Highway Users Conference, Inc., distributes two motion pictures originally sponsored by the Automobile Manufacturers Association. Handled through NHUC's Special Service Department, the films and descriptive leaflets are circulated to clubs, schools, camps, churches, lodges, television stations and other organizations. NHUC films are used in the national membership meetings of the conference—the Highway Transportation Congresses. The current public relations films are *Horizons Unlimited*, on the importance of motor vehicles and highways in modern American life, and *A Professional Portrait*, showing the typical safety training which makes professional truck drivers become gentlemen on the highways.

★ ★ ★

National Institute of Drycleaning loans two motion pictures to its 8,500 member concerns to show to consumer groups. Helping NID members tell their story to the public are *After the Ball*, an exposition of the drycleaning process, and *More Dangerous than Dynamite*, spotlighting the hazards of cleaning at home. NID reports that many of its members have sponsored television programs. The institute publishes a listing of general interest pr films and training films for members' convenience. **A-V Inventory:** NID owns four 2x2 slide projectors and two 16mm motion picture projectors and uses opaque and overhead projection at its Silver Spring, Md., hq.

★ ★ ★

National Live Stock and Meat Board makes extensive use of the screen in advancing the American livestock and meat industry. The board's Department of Visual Education has just released *Over the Backyard Grill*, a 14-minute motion picture which cooks up meat preparation ideas in an attractive and currently popular "open fire" setting. This market-timely film is the eighth addition to the board's library of motion pictures and filmstrips which dramatize a number of meat buying, carving and cooking facts. The board is contemplating another film.

Meat and Romance, released in 1940, was the board's first motion picture. Three years later, *The Way to a Man's Heart* appeared. Both films have remained in distribution continuously, circulated to adult groups, colleges and high schools. Produced pre-television, they have proved "extremely popular" in this medium. Two years ago, the board sponsored five 14-minute films primarily for tv but available to group audiences. These films are distributed through a national agency and the board keeps a few prints at its Chicago hq. Last year, the Meat Board motion pictures were shown 389 times on public service tv. The board's home economists and merchandising specialists appear as public service tv guests in meat cookery and carving demonstrations.

The board has distributed its two instructional meat cookery filmstrips on a permanent loan basis to high schools and colleges since 1948 and to date has placed approximately 25,000 of them throughout the country. The board's latest venture is a set of 2x2 slides to be used for teaching identification of retail meat cuts. Instructors and vocational educators indicated slides were most suitable for this type of lesson.

A pictorial catalog, "Meat on Film," and mailing pieces publicize the board's a-v materials. **A-V Inventory:** The Meat Board uses charts, display boards "and the like" for field meetings, both with consumer groups and special groups within the industry. The board's field home economists carry slidefilm projectors. For staff use, the board has one 16mm motion pic-

HOW ASSOCIATIONS USE AUDIO-VISUAL MEDIA:

National Livestock and Meat Board: continued
ture projector, a combination slide and film-strip projector, one 3¼ x 4¼ slide projector, a sound slidefilm projector and a tape recorder. These are used for training purposes and for previewing audio-visual material pertinent to the industry. The Meat Board does a considerable amount of its own photo work, especially in color, maintaining two press cameras, a 5 x 7 view camera and a 35mm camera.

☆☆☆

National Machine Tool Builders' Association publishes a catalog of motion pictures and sound slidefilms available from 35 member companies. These films depict many kinds of industrial tools and may be used in demonstration and training. Most of these films are provided to groups on free loan. The catalog was revised this summer to include the latest films available from the sponsors. NMTBA is considering sponsorship of a sound and color motion picture for the general public to demonstrate what a machine tool is, how it functions, its place in industry, social and economic welfare, national defense, and how it creates jobs.

☆☆☆

National Paint, Varnish & Lacquer Association circulates two motion pictures to the general public through a national agency and publicizes another distributed by the National Clean Up—Paint Up—Fix Up Bureau. The first two pr films are **Water—The Hidden Menace to Homes**, depicting problems of moisture on paint, and **Here's How**, showing how to paint various surfaces. The bureau's film, **The House in the Middle**, is an educational study produced in cooperation with the Federal Civil Defense Administration. The association publishes a catalog of films available in industry. **A-V Inventory:** At the Washington, D. C., hq., NPVLA uses 2x2 slides, overhead projection, VisualCast, owns two 16mm projectors and two sound slidefilm projectors.

☆☆☆

National Plywood Distributors Association does not sponsor films but often uses pictures sponsored by manufacturers associations and individual manufacturers, such as Douglas Fir Plywood Association, the Hardwood Plywood Institute, Weyerhaeuser Sales Company, Crown-Zellerbach Paper Company and other organizations engaged in the manufacturing of plywood and other wood products.

☆☆☆

National Restaurant Association uses eight motion pictures to clarify restaurant management and related activities for the restaurant industry. In 1955, NRA cosponsored with Can Manufacturers Institute a film entitled **Billion Dollar Dish**. This picture shows the functioning of controls in the procurement, preparation, presentation and serving of foods in restaurants. It shows the restaurateur that canned foods offer him wider varieties and precise quantities more easily than do fresh foods. Another recent film, **Recipe for Profits**, shows how to utilize a sectional oven and how to roast meat properly. **America Eats Out** shows the size and needs of the restaurant market. Other films cover restaurant history and food preparation methods.

☆☆☆

National Retail Farm Equipment Association presents the facts on farm equipment, its own activities and other information of interest to the industry and users in four sound slidefilms, **Cost of Doing Business**, **Business Management Clinics**, **All NRFEA Services**, and **Official Tractor and Farm Equipment Guide**. **A-V Inventory:** At the St. Louis, Mo., hq., the association uses 2x2 slides, opaque projection, tape recorders, owns two sound slidefilm projectors. Member organizations own 15 sound slidefilm projectors.

National Retail Furniture Association sponsors two categories of sound slidefilm series for use by member companies in consumer education and training of sales personnel. There are three groups of films in each category. The films in the first two groups of both the **Consumer Education** and **Sales Training** categories can be used in the opposite category, as the training films have consumer education content and the consumer topics have training value. In both categories are films on furniture types, room arrangement, color harmony, carpeting. The films are publicized in descriptive film lists. **A-V Inventory:** At its Chicago hq., NRFA makes use of 2x2 slides, opaque projection, flannel boards, owns three tape recorders and 13 sound slidefilm projectors. Member organizations own some 3,000 sound slidefilm projectors.

☆☆☆

National Safety Council, the world's leading organization in the promotion of safety, conducts an audio-visual program proportionate to its multiple activities. NSC's film operation is shared by its diverse informaton services. A major activity is the National Safety Congress, during which the council works with the National Committee on Films for Safety to show scores of new safety films to safety leaders for use in every phase of accident prevention work. The National Committee on Films for Safety membership represents 22 national safety organizations. The committee's secretary is William Englander, director of the council's film and poster division.

The council has sponsored more than 100 films and releases new films every year. From its large library in Chicago, the council distributes safety films on a sale and rental basis. A consultation service is maintained with members of various divisions giving advice to member organizations in the production of film materials and in the selection and use of available films.

National Safety Council films and those from other sponsor sources are vigorously publicized in the "National Directory of Safety Films," a publication inaugurated in conjunction with Business Screen Magazine. With quarterly supplements, the directory contains upward of a thousand films, 16mm and 35mm, dealing with safety, first aid, fire prevention and civil defense. Between quarterlies and full editions each June, the directory film information also is supplemented by the periodicals "National Safety News," "Public Safety," "Safety Education," "Home Safety Review" and "Farm Safety Review."

☆☆☆

Member Firms of the New York Stock Exchange broke into the a-v news recently (Business Screen No. 5, 1956) with the release of the animated motion picture, **Working Dollars**, a little comedy starring one "Fred Finchley" whose cartoon career explains stock market operations in simple terms for the general public. Following in the path of the Exchange's earlier **What Makes Us Tick**, the new film is being distributed by a national agency to do a big public relations job. Both films are publicized in colorful cartoon folders.

☆☆☆

Dutboard Boating Club of America sponsors **A Boat in the Family**, a motion picture, in 28 and 11-minute versions, to encourage the formation of local boating clubs. The picture points out that "yachting" no longer is exclusively a rich man's sport, that a new kind of popular-priced yacht club includes all income classes. Both versions are distributed by a national agency. Besides this free loan film, the club supplies on request a list of films sponsored by member manufacturers. OBGA has also made use of synchronized three-screen slide projection, a 3-0 motion picture of the Lake Villa Safety Conference and a slidefilm, **Outboard Handling**, at its annual meeting. These techniques explained the club's activities to the membership.

Paraffined Carton Research Council promotes pre-packaged ice cream to a large consumer audience via **The Butcher, the Baker, the Ice Cream Maker**, a color musical cartoon motion picture which shows the modern making and merchandising of ice cream. This film is circulated to television by two national distribution agencies and is available from the council hq. in Chicago, Ill. The council has also sponsored three sound slidefilms—**Selling Butter**, **Selling Ice Cream in Drug Stores**, and **Selling Ice Cream in Food Stores** for merchandising purposes. **A-V Inventory:** PCRC owns one 16mm motion picture projector and one sound slidefilm projector.

☆☆☆

Rail Steel Bar Association sponsorship includes two motion pictures: **Rail Steel in the World of Today**, which shows the manufacture of new rails, the reclamation of used rails by transforming steel into other sections and the application of these sections in construction, furniture and implements; **How Concrete Beams React to Near-Blast Loads**, portraying problems, methods, results of experiments in which concrete beams reinforced with structural steel and hardgrade steel are tested under identical near-blast loads. These two films are designed to create good will for the rail steel industry by affording interested audiences industrial process and product information. **A-V Inventory:** RSBA uses 4x5 and 2x2 slides at its Chicago hq. Member organizations own five 16mm motion picture projectors and two sound slidefilm projectors.

☆☆☆

Scientific Apparatus Makers Association has sponsored a motion picture, **It's Only the Beginning**, which combines both live action and animation to illustrate the great cost of industrial research and its importance to progress. This public relations film is listed in a directory folder circulated by SAMA which also describes 13 motion pictures from other sponsors and lists a filmstrip series dealing with industrial instrumentation and process control equipment. The free loan motion pictures include such subjects as the glass industry, optical instruments and **Basic Electronics**.

☆☆☆

The Society of the Plastics Industry speaks to science-oriented audiences with a motion picture, **The Scientific Approach to Better Plastics**—documenting a plastics research project at the Massachusetts Institute of Technology. Demonstrating research on the mechanical properties of plastics and the molecular changes induced by stress, this film is loaned to industry, the military and schools, lab personnel, engineers, chemists, scientific and technical groups. Speaking to laymen consumers, the society uses three new filmstrip programs: **Plastics Is Our Business**, which is meant to interest business men's club audiences in the plastics industry; **At Home with Plastics**—explaining the difference between plastics to women's clubs and stressing plastics as a versatile fashion material; a capsule course in plastics prepared for high school students. These filmstrip messages were a project of the SPI public relations committee with which hundreds of plastics companies cooperated.

☆☆☆

Tea Council of the U. S. A., Inc., has sponsored seven motion pictures and one filmstrip to tell the tale of tea to television, group and school audiences. **Iced Tea Time**, **No Dishes Tonight**, **Tale of a Tea Bag** and **Tale in a Tea Cup** are aimed at schools and cleared for tv. The filmstrip, **The Art of Brewing Tea**, is a classroom visual. **Summertime Refresher**, **Cool Look of Summer** and **Tea for Twenty** are exclusively for tv.

Tea Council of the U. S. A.: continued
Most of these films run only a few minutes and depict meal preparation ideas—moistened by tea. **Tale in a Tea Cup**, an 18-minute film, is a romance of the tea industry, set in India. **A-V Inventory:** At its New York hq., the Tea Council uses 4x5 slides, flannel boards, owns one 16mm motion picture projector and one sound slidefilm projector.

☆☆☆

United States Brewers Foundation, Inc., has developed a library of its own films and those of other sponsors to promote the consumption of beer, publicize the industry and train its personnel. Characteristic of the pr films is the foundation's own **Beer Belongs**, portraying beer and brewing as a positive factor in the nation's history and economy. The foundation's other films depict beer as a tasty foodstuff, part of the menu. The foundation's catalog contains motion pictures and sound slidefilms of member companies which have contributed prints to the library for the use of the entire industry and films available from other sources. The training films cover employee relations, safety and merchandising subjects, retailer education. Part of the pr effort is a section on "alcohol and alcoholism" which includes outspoken films from the Women's Christian Temperance Union and Alcoholics Anonymous. The pr films are loaned to civic organizations and clubs.

☆☆☆

Western Pine Association has been promoting the Western Pine Region lumber industry with motion pictures since 1936. Two films, **Fabricating the Western Pines**, produced in 1937, and **Building a Home with Western Pines**, released in 1939, continue to do their public relations duty along with **Operation Attic**, a new 1955 release, and **Bounty of the Forest**, released in 1953 to replace the association's first film, **Harvesting the Western Pines**.

Pictures of the industry and home-building, these free loan films have enjoyed much attention. From 1945 to 1953, Western Pine films had 50,204 showings across the nation with a total counted attendance of 3,464,036. During the five year period ending in 1953, the films also achieved a total of 261 television showings before an estimated audience total of 116,830,271. Sixteen months after its release, **Bounty of the Forest** had scored 4,266 group-audience bookings and 66 tv bookings. A big distribution factor has been the dealers who use the films for local group and tv showings, customer contact and sales staff indoctrination.

In 1952, Western Pine Association began sponsoring a series of 13 1-minute theatre films for local commercial advertising. As tallied in 1955, these films had been shown before 8,128,000 viewers. **Operation Attic**, a lesson in wood-paneling, is the first in a projected series of how-to-do-it subjects aimed at tv. Western Pine publicizes its films in folders and a mimeographed list.

☆☆☆



Enthusiasm: Power Fuel in Selling

Dartnell Continues Helpful Series with Jam Handy Production of "The Power of Enthusiasm in Selling"

BREATHING success into the many techniques of selling is the salesman's enthusiasm. When a salesman is "just getting by" or when a once-successful salesman goes into a slump, the diagnosis probably will be "lack of enthusiasm." Men of outstanding sales success point to the importance of enthusiasm, sales managers stress it and the intelligent salesman knows that ardor on his part produces results, apathy does not.

But the salesman, or even his manager, may not know the real nature of enthusiasm, what produces it, what governs it, specifically how it makes a man strong in sales.

Defines It — and Develops Use

The Power of Enthusiasm in Selling, a new 25-minute, black and white sound motion picture designed for syndication by The Dartnell Corporation, Chicago, defines sales enthu-



Enthusiasm is sometimes the missing ingredient that accounts for a selling failure in the field.

siasm and shows how it can be developed and applied to increase sales production. The film was planned for use in sales training programs, for motivating salesmen and dealers at sales meetings and sales conventions.

In preparing its new sales training film, produced by The Jam Handy Organization, Inc., Detroit, Dartnell sought the opinions of bus-

iness executives, particularly men who had succeeded in sales. From these sources and other interviews, Dartnell formed the definition of sales enthusiasm which the film dramatizes.

No Synthetic Angles Here

The enthusiasm visually examined is not the high-pressure steam against which prospects long ago learned to shut the door. Nor is it that more recent version of humbug — the professional posture expressed in "love that soap." Such a



The salesmanager gives some advice to the man who needs inspiration.

merely vocal devotion may serve as enthusiasm and make sales but it is an external device and eventually wears thin — for the salesman as well as his prospects — unless the salesman is a huckster to his very bones.

As depicted in *The Power of Enthusiasm In Selling*, enthusiasm is knowledge on fire. It is a genuine emotion, born of sincere loyalty to company and product, inspired by an understanding of what is being sold, the needs of customers and the salesman's own potentials and needs. This enthusiasm is generated by an internal conviction which causes the salesman to continually school himself. It is invigorating and contagious.

To personalize this full definition of enthusiasm and demonstrate how

(CONTINUED ON PAGE 70)



Above: a scene from one of the four "Cases" in the "Communications Casebook" series now available.

The Case for Communication

A New Filmed Training Kit from Henry Strauss Aids Management

★ Henry Strauss and Co., Inc., have produced for nationwide syndication a new filmed training kit dealing with one of today's most pressing management needs . . . effective person-to-person communications.

Entitled "The Communications Casebook," the kit consists of four specially prepared film sequences and a Trainer's Guide. The sequences have been adapted from *The Inner Man Steps Out* . . . a pioneering human relations motion picture produced some time ago by Henry Strauss in cooperation with the General Electric Company. Over 1000 prints of *The Inner Man* have been purchased by business, industry, government, and educational institutions for integration into their own management development programs.

Complete Kit Priced at \$75

The kit is available through Henry Strauss Distributing Corporation, 31 West 53rd Street, New York 19, N.Y., and is priced at \$75.00.

Purpose of the "Casebook" kit is to help executives and supervisors increase their ability to gain understanding and acceptance from the people they deal with, of their own actions and management's policies and practices. Through conference training sessions based on the film sequences, it is designed to stimulate the examination and solution of such concrete, day-to-day communications problems as giving orders, correcting poor performance, straightening out troublesome situations, developing the desire to accept new responsibilities, passing information up and down the line.

Each Sequence Covers a Problem

Each of the four filmed sequences deals with a separate important aspect of the problem:

CASE I—"The Case of the Tuned-Out Mind"—points up the two-way nature of all communications and illustrates that a profitable exchange

can only occur when both parties are interested . . . receptive . . . respectful of what each has to offer.

CASE II—"The Case of the Wrong Wave-Length"—shows the necessity for taking into account individual differences between the people you're communicating with.

CASE III—"The Case of the Chain Reaction"—demonstrates the importance of sensitivity to other peoples' emotional reactions . . . and brings out the immediate and long-range



Here's the new "Communications Casebook" filmed training kit, complete with four 16mm sound films, accompanied by the Trainer's Guide.

consequences of the way an order . . . or any other communication . . . is transmitted down the line.

Effects of Unspoken Attitudes

CASE IV—"The Case of the Silent Sell"—examines communication without words and highlights the effects of unspoken attitudes on the response of other people.

A Trainer's Guide which accompanies each of these filmed sequences contains material for conducting one-hour sessions. It is designed to give the sequences maximum training impact through stimulating active trainee participation in guided group discussion. □



Hugh Beaumont (right) plays the role of the salesmanager in the film.

THERE'S NOTHING a sales director welcomes more than a good idea—a suggestion which will increase business directly or indirectly.

Thus, when a detailed idea for filling a void in an area of medical educational films was presented to W. Allen Taft of the Du Pont Photo Products Department, he quickly "bought" it. The Photo Products Department, it might be explained, manufactures and sells, among other things, medical, dental, and industrial x-ray films, fluoroscopic and intensifying screens, and x-ray chemicals.

Premiered at American Roentgen Ray Society

First A Physician, a dramatic public service motion picture portraying the role of the radiologist on the medical team, went from the idea stage to the screening room in record time. It received its premiere showing (Sept. 26) in the land of premieres—Los Angeles—and logically enough at the 57th annual meeting of the American Roentgen Ray Society. Some 1,000 radiologists—physicians who specialize in the use of x-ray, radium, and radioactive isotopes—from all over the country attended and greeted the new picture with genuine enthusiasm.

Filed with the wholehearted cooperation of the American College of Radiology, *First A Physician* is a 27-minute color, non-technical picture which authentically depicts facets of diagnostic and therapeutic radiology in the finding and treating of various human ailments and diseases.



Dr. Ted Leigh (in dark coat), American College of Radiology technical adviser, briefs one of the cast for an x-ray therapy scene; **Hans Mandell**, who directed the film for Audio, is seated at right.

including cancer. Dr. Ted Leigh of Atlanta, Ga., representing the American College of Radiology, was technical adviser on all medical procedure in the film.

For the radiologist—a relative newcomer in the field of medicine—this film is an outstanding public relations tool, suitable for use before nearly any segment of the general public—junior and senior high school classes, civic associations, church groups, Lions, Kiwanis, Rotary, and so on. The motion picture points up the training of the radiologist, shows what he does, and portrays dramatically the vital importance of his work.

A Photo Products Opportunity for Service

For the Photo Products Department, the film offers a topnotch opportunity to be of added service in an area where a substantial amount of its products are used—radiology. The resulting



Shooting one of the key sequences in Du Pont's "First a Physician" at Audio's New York studio.

The Radiologist's Role in Medicine

"First A Physician"—a Dramatic Public Service Contribution from Du Pont Photo Products

amount of good will to be obtained or retained is, of course, immeasurable. Showings of the film during the next few months will be concentrated in the medical field, beginning in November.

For the Du Pont Company as a whole, *First A Physician* soon will become the newest addition to an already sizable list of educational films which are available as a public service to any interested group. Sixteen-millimeter prints of the new film may be obtained from the company's Motion Picture Distribution section, Wilmington, Delaware, early next year for general public use.

Professional Cast Headed by Richard Kendrick

Richard Kendrick, stage and television star, supported by a cast of approximately 30, plays the leading role of Dr. William Phillips. High point in the story comes when Dr. Phillips and his radiology assistants locate and confirm, by

angiography x-ray pictures of blood vessels—a blood clot which is endangering the life of a youngster. This enables the surgeon to remove the clot successfully.

In the film story are these members of the medical team, in addition to the radiologist: family physician, surgeon, anesthesiologist, psychiatrist, intern, nurse, and x-ray technician.

Produced by Audio; Printed by Technicolor

First A Physician was produced for Du Pont by Audio Productions, Inc., New York City, and directed by Hans Mandell. It was printed by Technicolor on Du Pont premordanted positive release stock.

The picture contributes considerably toward a better concept of the medical profession and the roles of its members. It may be made available later for television use. Meantime, some 100 prints are expected to receive wide circulation. ☐

Dr. William Phillips, radiologist and central figure in "First a Physician," points out to a patient a suspicious chest shadow revealed in a routine x-ray film backlighted at the right.



Mr. Russell (left) chief x-ray technician, shows a newly obtained antique x-ray tube, vintage of 1912, to Dr. Phillips in this scene from Du Pont's new public service film.





On the "Happy Is the Home" set at Kling studios.

GE's 1957 Appliance Preview New Approach in Merchandising

OUT OF THOSE ACRES of glass, steel and stone which house the ultra-efficient automated production lines of General Electric's Appliance and Television Receiver Division at Louisville, myriads of rainbow-hued, gleaming new 1957 models are moving into distribution. Sales and promotion are in their ascendancy for the active months ahead in this hotly-competitive field of appliance merchandising.

In the forefront for GE's smart new line of kitchen appliances as they were unveiled for dealers and distributors last month are two hot new ideas: one of these is a broad new all-inclusive merchandising approach, the other, a four-phase visual preview presentation that was created for the '57 marketing of these GE appliances by Kling Film Productions.

"Complete Kitchen" Is Sales Aim

The merchandising approach for GE this year turns members of its dealer family to the selling of the complete kitchen rather than individual appliances. The key merchandising presentation of this theme is laid out in the 45-minute Technicolor film *Happy Is the Home* as it "sells" the complete kitchen approach in its entirety and then neatly sub-divides into two highly-interesting consumer pictures, one of them for theatrical release and the other for public service television release and 16mm group showings.

Through this medium, Kling has provided GE Appliances with a complete dealer presentation for the initial preview phase: a film presentation that meets an important building contractor-architect audience (an important purchasing

group) and two "plus" features aimed at the customers who keep those production wheels turning.

Appliances Blend Into the Design

From the outset, *Happy Is the Home*, which Kling's Hilly Rose supervised, the key motif of the "complete kitchen" is established. Technicolor images of contemporary design concepts are blended with the beauty and efficiency of the 1957 appliances as today's "living kitchen"

ens" come into focus as the center of renewed family living, the havens of warmth, hospitality and security which they were a half-century ago.

Reminiscent flash-backs to grandmother's day remind the viewer of the family life that flourished, by necessity, in the warm glow of the old-fashioned kitchen range. In her time, grandma witnessed the evolution of the kitchen as it gradually achieved the "modern" touch but lost that family appeal in the hospital-white sterility of the 30's.

Spirit of Family Living Reborn

But Grandma's daughter now enjoys that "designed-to-be-lived-in" kitchen with its warm colors, time and labor-saving equipment and roomy, comfortable furnishings. Once again, the kitchen is a place where the family and its friends gather in a spirit of "togetherness."

As if in answer to the viewer's inevitable, if unasked, question, the preview story line turns the realization of a dream kitchen into logical course-of-action. Grandmother's other daughter admires that living kitchen. She achieves her wish through the medium of a GE dealer, with convenient interior-design services, demonstration visits and good

salesmanship adequately and believably displayed.

GE dealer showings of the 45-minute preview contained a special five-minute insert film. Adding direct incentive to the complete kitchen theme, the insert followed the first 10 minutes of the presentation, with a warmed-up, interested audience prepared for its straight-from-the-shoulder message.

Special Appeal in Builder Insert

A direct approach to the building contractor, architect market was achieved by a similar "insert" sequence featuring the GE dealer of the general film. He is visited by a builder contractor interested in buying appliances for a new housing development.

The dealer applies the principle of selling complete kitchens as he shows the contractor the advantages of this approach in his selling, emphasizing the attractiveness of his homes to prospective buyers.

Four Films for Specific Jobs

The net result is that GE Appliances now has four sight-sound weapons in its merchandising arsenal for the new selling year. The theme-setting first 10 minutes will "cut" into an appealing short subject for general theatrical release. The evolution of today's living kitchen through the past 50 years is its story line.

A more complete dramatic show of 27-minute length suitable for public service tv release and 16mm group showings is being edited out of the interesting general film. Both programs are being released nationally by Modern Talking Picture Service exchanges.

Important Role in '57 Sales

An innovation in film design and creative concepts that match the fine design and efficiency of GE's 1957 line is already playing an important role in that chain reaction of distribution on which a vital segment of America's industrial economy so directly depends, helping move dream-kitchens into reality all across the map.

Art and Function of Design

★ Another General Electric-sponsored film out of the Appliance and Television Receiver Division is *The Eighth Lively Art*, an Omnibus-styled color and sound treatment of industrial design produced by Kent Lane Films, Inc., for early release. It will be reviewed in December.





Theatrical Short Subject in Technicolor: this 10-minute GE Appliance film, with a minimum of "commercials" develops the saga of kitchens from past decades of Grandma's day to the evolution of today's colorful and efficient family center. The new kitchens have captured the warmth and companionship of yesterday but with the magic of modern design, up-to-the-minute gadgets.



A Message to GE Dealers is the aim of this five-minute film segment. The dealer film shows complete kitchen installations as the key to better selling, points the dealer to "package" sales opportunities in his market.



Visual Ideas for Home Builders are offered in a special 10-minute segment for contractors, architects. This picture shows how modern kitchens help sell the house; notes design aid services available through GE dealers. Main purpose is to point the dealer toward builder sales contacts in his region.

Forms That Automate Business

Moore Business Forms Interprets "Automated Data Processing"

Sponsor: Moore Business Forms, Inc.

Title: *A Matter of Form*, 23 min., color, produced by Raphael G. Wolff Studios.

★ In *A Matter of Form* the film medium once again shows how to make a "cold" and apparently complicated subject interesting and easy to understand.

In more than 75 years of making special business forms, Moore Business Forms has seen vast changes take place in the paperwork complications of doing business. And it has played an important part in simplifying and "automating" the many operations along the way.

The film points out the importance of having the right forms for the job from the simplest duplicate sales slip up to the multi-carboned manifest that must supply everyone with information halfway 'round the world. "Automated Data Processing" is the Moore terminology for the whole method of designing and handling forms for efficient and time-saving operation.

In addition to the business forms, feminine forms (well-designed and made for handling) enliven the picture.

Special showings of the film were scheduled for Accountants' and



This is automation? Not exactly, tho Jean Moorhead performs as a clothes model in Moore Business Forms' new film and helps point out how Automated Data Processing has now become an important part of such activities as the sale of dresses.

Business Managers' Association meetings throughout the country. First reports from these seminars indicate that the picture is doing an excellent job of showing these professional "form and figure" men new ways to increase efficiency.

Showings of the film may be arranged through Charles Roush, Market Development Manager, Moore Business Forms, Inc., 210 Post St., San Francisco, Calif.

Mankind Battles a Rival World

Sponsor: Shell Chemical Corporation.

Title: *The Rival World*, 27 min., color, produced by the Shell Film Unit.

★ This film shows how the inhabitants of *The Rival World* bring death to half of the men who die and destroy a third of all the food man grows. The inhabitants—the film's chief actors—are insects. They exact a toll mankind cannot afford.

The picture tells how science is meeting this threat and shows some of the methods used in fighting enemy insects. There are startling

close-ups of insects feeding, destroying and being destroyed.

The Rival World follows the world-wide insect attack against man and his food, from the malaria-infested areas of Africa to the fruit orchards of Europe, from the wheatlands of the West to the tea gardens of the East. It shows man's counter-attack waged on a scale of a world war.

The Rival World has won awards at film festivals in Italy, Holland, Scotland, Ireland and Uruguay. It is available from Shell Oil Company, 50 West 50th Street, New York.



Left: a culicine mosquito is shown as it injects its "needle" into a person's arm. Below: scene shows grasshopper at work in Shell's "The Rival World."





The "whish" and roar of racing engines fills the screen as drivers at the Indianapolis "500" compete for fame and fortune on the track.

Saga of the Indianapolis "500"

Thrilling Action of Auto Track Pictured in "500 Miles to Go"

TO MILLIONS of Americans, nothing is more exciting than the roar of un-muffled exhausts and the sight of cars ("big," "sprint," sport, stock, "strictly" stock, "sportsman," and "jalopy" are some of their designations) racing around the tracks that now practically blanket the country. Largely ignored by almost all media of communication, the auto racing business is nevertheless now calculated to be a close runner-up to basketball as the sport which attracts more attendance than any other in the country.

It is the "minor leagues"—the quarter-mile asphalt or dirt ovals—which build up most of this attendance. A typical one will attract entries from every garage and service station for miles around. While a few tracks flourish in the big cities, it is mostly a country town phenomenon.

There's a Big Audience

Whatever draws them (and it can't be gore, because it is probably true that a small town stock car driver is much safer than the full-back on the local high school football team) there is a massive audience for news about auto racing. Since almost every other media does its best to pretend auto racing doesn't exist—or ties it up with highway

safety, as if it belonged together, which it doesn't, any more than aspirin and heroin—films are becoming more and more the only way for auto racing enthusiasts to enjoy vicarious visits to the "major leagues" of racing—Indianapolis, Milwaukee, Daytona, Darlington, and a few others.

Nat Zucker, president of Dynamic Films, recognized that this big hunk of Americana—1950's—was going unnoticed several years ago, and on his own hook, at first un-sponsored, he has seen that every major auto event since has been covered. Dynamic camera crews not only record the major races in detail, often from as many as twelve camera positions, but spend weeks in advance filming qualification trials and the colorful build-up to the big event.

Record of This Year's Race

A typical film in the series is the record of this year's Indianapolis, a half hour film titled *500 Miles To Go*. Since the start of the series, Dynamic's films have been sponsored by several automotive equipment companies whose products play an important part in the races. Participating this year in *500 Miles To Go* are Bardahl Oil Co., Champion Spark Plug Co., De Soto Division of Chrysler Corp., Monroe Shock Absorber Co., and Perfect Circle Corp. Each of these companies will have its own version of the film, and undertake its own distribution through its own local representatives.

Many changes have taken place in film coverage of sports events in past years, and *500 Miles To Go* is much more than just a newsreel. It employs an original music sound track, augmenting the authentic roars of the engines. It focusses on

the hundreds of details of preparation and pit work that contribute to success or failure on the track. And it loads a camera on a 140 MPH racer and takes us on a hair-raising trip around the track.

Auto racing films have been successful in achieving wide audiences for the participating sponsor that plans for 1957 now in the world at Dynamic call for even more elaborate films.

Eye-Filling "Holiday in Hawaii"

Color and Sound Capture Island's Magic for United Air Lines

IF YOU'VE DREAMED of a *Holiday in Hawaii* (and who hasn't?), the next best thing is a screening of the new 30-minute film by that title just released by United Air Lines.

Its colorful, eye-filling scenes whisk the viewer 2,400 miles across the blue Pacific to the sun-washed shores of the four principal Hawaiian Islands of Oahu, Hawaii, Kauai and Maui. The cameras of Cate & McGlone, who turned out this sequel to United's earlier *Highway to Hawaii*, capture the magic of the islands with near-perfect realism.

Moving like a seasoned traveler, the film roams over fields of multi-colored orchids and along palm-fringed shores, captures the festive frivolity of a luau banquet, and lingers on the shadowy figures in a Polynesian fire dance.

Surfboard riders on giant blue-green waves are caught in unusual action sequences at Waikiki Beach. To obtain these scenes, a special harness was developed to steady the camera while shooting from a wave-tossed outrigger canoe.

Production of both Hawaiian films was by Cate & McGlone, Holly-

wood. The first (*Highway to Hawaii*) was seen by an estimate 25 million persons. The films were supervised by Bernard Kohn.



This Polynesian damsel is one of the reasons why a "Holiday in Hawaii" is a long cherished vacation dream.

United's manager of promotional advertising. The *Holiday* script was by Walter Wise; music was composed by E. C. Norton.

The film is available at United's sales offices for free loan and has also been cleared for television public service showings.

Below: palm-fringed inlets merge tropical greens with blue waters in this scene from United's colorful new "Holiday in Hawaii."



Below: a hasty pit-stop at Indianapolis means fast, precise teamwork by the crew.



Yule Idea Fare

Dow Shows "Christmas Carrolls" and Ideas for Holiday Decor

Sponsor: Dow Chemical Company.

Title: *The Christmas Carrolls*. 13½ min., b. w., produced by Film Associates of Michigan.

★ To encourage people to recapture the fun and fellowship of an old-fashioned Christmas when folks made their own decorations and trimmings, the Dow Chemical Company is releasing a new public service film to television stations for showing during the pre-holiday season.

The film tells about the Carroll family — Mother, Dad and two youngsters aged 16 and 12—who discover the satisfaction of making their own table and mantelpiece decorations; outside displays; tree ornaments; and other holiday creations. A new Dow plastic called Styrofoam makes it possible for them to create snowmen, snowballs, sequin-encrusted stars, snowflakes, reindeer, Santa Claus and table dec-



This lovely miss is one of the happy Carrolls who learn about the magic of Dow Styrofoam for their holiday house decorations.

orations that are both useful and attractive.

The film is not a "how-to-do-it," but rather is designed to provide stations with appropriate holiday entertainment with a useful purpose. It is available on a one-day basis only because of the anticipated heavy demand during November and December.

Free-loan prints are available from Association Films, Inc. ☐

* * * *

List Armed Forces Films

★ A new 92-page catalog of Armed Forces Films for public and television use has been issued by the Office of Public Affairs, U.S. Department of Defense, Washington 25, D.C. Films of all services and civil defense are included. ☐

THE BELL SYSTEM telephone companies have a real treat in store for movie audiences during 1957. In a big switch from the interesting but factual fare they have been providing theatres for some years, the Bell companies are now distributing a delightful glamor subject in which the telephone company is not named at all, and the new color phones are seen only as props.

Once Upon a Honeymoon, the new 14½ minute color short, was made in Hollywood by Jerry Fairbanks Productions. It was photographed in Superscope, directed by famed dancer Gower Champion and, in a cast of top feature players like Alan Mowbray and Chick Chandler, stars Virginia Gibson and Ward Ellis.

Minimum of Commercials

Planning on the film began about a year ago, when merchandising efforts to promote the new color handsets, speaker phones, kitchen phones and other products were just getting under way. The companies wanted to show the new products in a film, but subtly, non-commercially, and with sponsor identification kept to a very minimum.

For entertainment value, it was decided that a musical would offer the most advantages, and Gower and Marge Champion were thought to be the best possible choices to head up the vehicle. But with an addition to the Champion family in the near offing, this plan had to be shelved. Gower Champion, however, was available, and his talents were put to wonderful advantage as director of the film.

Produced by Jerry Fairbanks

For more insurance on the project's success, H. L. Vanderford, American Telephone & Telegraph's Film Production Manager, selected Jerry Fairbanks Productions' new studio and stage as the locale, and Jerry, himself, to set the cameras rolling.

With various types of wide screen becoming practically standard in theatres, it was determined to photograph the film wide—and Superscope, which has definite advantages for later production of normal ratio prints without too difficult optical work was chosen. Color was by Technicolor. Thirteen standing sets were used and eight days were consumed in shooting time.

The "story," if this be of much importance in a typical screen musical, concerns the efforts of a guardian angel, played by funnyman Chick Chandler, to get his charges, Virginia Gibson and Ward Ellis, off on a belated honeymoon, while theatrical producer Mowbray



This celestial conference was called to fallow up earthly marriages which are made in heaven. Scene in "Once Upon a Honeymoon."

"Once Upon a Honeymoon"

Glamorous Musical in Technicolor Sponsored by Bell System for Theatrical Premiere Showings; Photographed in Superscope

badgers Ellis to write two more songs for his new show. How the rhythmical clicks of a dial phone inspire the songwriter are the nearest thing to a "plug" in the film. And, as it happens, the songs are good. So good, in fact, that both have been published (they have nothing to do with phones, at all) and will undoubtedly receive some attention on their own merit. (Titles are *The Wishing Song* and *Castles*

in the Sky, see your local telephone company office for sheet music.)

The Bell companies have made this film primarily to reach theatre audiences, and bookers in New York have been most enthusiastic about it. After it has pursued its beautiful Technicolor, wide screen route in the theatres, it will become a standard screen public service film for television, and then part of the Bell System's local film libraries. ☐



Jeff and Mory, the happy couple, sing into their wished-for living room telephone in this scene from "Once Upon a Honeymoon."



The V.I.P. angel arranges to send down Wilbur, guardian of the marriage of Jeff and Mory, about to honeymoon.



The theatrical producer stops the honeymoon by ordering Jeff to rewrite a song he has composed for a new show.



Mory, of course, is conjuring up the kitchen of her dreams, complete with a new red hang-up telephone.

ADVANTAGES—and problems—of portraying a state's story on film are reflected in recent **BUSINESS SCREEN** reports on motion pictures produced in such widely separated states as Maine and Idaho. The challenge in telling a state story is that the state has so much to tell. This superabundance of lore and locale, business boasts, cultural and economic resources make the job tough—but eminently worth doing.

A tougher job, it would follow, would be the delineation of several states: a region. For while a region is composed of neighbor states and may have a degree of trade integration, the states are uniquely individual and, in matters of attention, rivals. The responsibility of balancing diverse state interests in a single treatment is added to the physical and psychological requirements of gathering several states' scenery and each state's distinctive character on one reel of film.

Regional Story Is Broader

Above the problems are the advantages: covering a region of states, a motion picture has broader scope, can interest more people. From a sponsor standpoint, the region is a bigger market. Despite state rivalries, the states themselves develop the region as a focal area seeking industry and visitors.

Regional rewards are being sought by the New England Mutual Life Insurance Company with *New England Portrait*, a 23½-minute public relations film in color which accepts the regional challenge even though Parker Fennelly, playing a laconic Maine lobster-fisherman, allows, "It is next to impossible to crowd nearly three hundred years of history, four seasons of weather and 63,659 square miles of New England into one film."

Bay State Met the Challenge

According to Bay State Film Productions, Inc., it wasn't easy. Camera crews journeyed nearly 18,500 miles the length and breadth of New England, shooting some 12,500 feet of 16mm color film. They logged over 40 hours in the air. One day they shot a harbor scene on Nantucket, a lobster shack in Maine, and a train atop Mount Washington. Most of the time the crews drove around the countryside looking for just the right brook, the quiet birch grove, the rugged shore line, the leathery face of a Vermont farmer to fit the scriptwriter's conception of New England life and times.

Since the released version of the film edits down to 926 feet, producer and client spent long, reduced hours deciding what to keep.

Visual PR: Telling a Regional Story

New England's Finest Brought to Screen in Vivid Color

The New England Mutual Life Insurance Company, presents

in consequence of what will most assuredly be its well deserved, its extraordinary and unequalled measure of success. We warrant this production to be of uniform excellence throughout its run. New England Life, has spent much time and labor perfecting this spirited drama of the screen and New York has indeed been fortunate in securing such a fine brand of entertainment.

A FABULOUS HALLOWEEN SHOWING

"NEW ENGLAND PORTRAIT"

4:45 p.m. on **WEDNESDAY** next **OCTOBER 31st.**

in the Johnny Victor Theatre in the splendid RCA Exhibition Hall, 40 W 49th Street.

A superb, super-excellent half-hour movie, which interprets with embellishments, in beautiful Anacolor, the character of the beloved New England States.

EXTRACTS FROM TESTIMONIALS

The specimen of your motion picture with which you have favored me are all very good and quite justify the terms made to me—
I. C. P. Sullivan, Boston
I. C. P. Sullivan, Boston
I. C. P. Sullivan, Boston

I feel it my duty to inform you of the general satisfaction which accompanied the showing of New England Portrait at a recent social

sponsored by the Gold Diggers Guild. I must confess I am difficult to please but judging from what I have seen, you New Englanders have met your material and know how to use it. I. C. P. Sullivan, Boston
I. C. P. Sullivan, Boston
I. C. P. Sullivan, Boston

your president, A. Spruce, in speaking of New England Portrait said it was the prettiest thing he had ever seen for the purpose. I. C. P. Sullivan, Boston
I. C. P. Sullivan, Boston
I. C. P. Sullivan, Boston

★ STARRING GENUINE NATIVE TALENT ★

Principal Performers:

A LOBSTER FISHERMAN

The famous cracker barrel Yankee actor whom many will remember as Titus Moody of Fred Allen's Alley

M. Parker Fennelly

AN ARTIST

A Broadway star of stage and television screens

M. John Graham

GULLS

Appearing courtesy of The National Audubon Society and the Gloucester fish pier

Themselves

SUPPORTING CAST

Citizens of New England

SCENERY

Courtesy of U. S. Weather Bureau And Mother Nature

The Four Seasons

Cake-Taking Refreshments Included!

IMPORTANT PUBLIC NOTICE: LOOK TO IT! IT CONCERNS YOU!

The attention of all guests and other interested parties is respectfully called to the unsurpassed opportunities that exist in this showing the careful personal of which needs of might to need no further recommendation from us. Having had many years experience in running loud, able and wholly unswerving attention is directed to the entertainment offered by New England Life

"NEW ENGLAND PORTRAIT"

A Sovereign Remedy for Chapped Hearts and Excoriated Feelings.

New England Life, combined with Capital Knowledge and Experience is amply qualified for carrying out the selection of the pictures for this undertaking without Exhibition, Pull Extra or any of those objectionable means that are so frequently resorted to

"It is well got up", N. W. Wind pres. Wind Bros., custom sailmakers. "It is as clean a job as anyone could see and it pleased our membership mightily." I. C. P. Sullivan, Boston
I. C. P. Sullivan, Boston
I. C. P. Sullivan, Boston



© T. J. LYONS PRESS • BOSTON 34

This colorful handbill (shown in reduced size) exemplifies the regional character of "New England Portrait" to premiere guests in Manhattan.

what to throw out to achieve content balance and unity and to keep the picture at its 23½-minute length. What they were working for was not a loose panorama of adjacent states but a moving mural of a related region, the variously flavored essence of all of New England.

Full Year in the Making

In the film's story, this character essence is sought by a young artist. A lobster-fisherman advises him: the New England spirit is elusive but it can be found in the weather

and the land, the seasons. Photographing the land-and-climate essence necessitated a year of production.

New England Portrait strives for a balance between the contribution made by each state to the New England character. Contrasted are the Boston trustee, the Connecticut sailor, Rhode Island's Independent Man, the Maine lumber jack, the hardy hands tapping Vermont's maple trees, the men who fish in New Hampshire's Lake Winnepesaukee. Essence was found in the

mountains in Autumn, the white Winter slopes where skiers dive sugar enriching the Spring; kinship with the sea was caught in scene of windjammers moving from port the launching of an atomic submarine, an air view of a radar "Texas Tower," 100 miles off Cape Cod.

A Character of Decision

Delving into the primitive business methods of New England's past, the producers encountered an authentic echo of the classical Yankee when a lobsterman told one Bay State film executive that he would "thrash him soundly" if his lobster pots, on lease as props, were not returned in good condition.

New England Portrait is being distributed by Association Films, Inc. on free loan to adult group audiences.

Knowledge of Typing a Key to the Future

Sponsor: Royal Typewriter Company.

Title: *The Keys to the Future*, 22 min., color, plus 13½ min. h w TV version, produced by Stanley Neal Productions, Inc.

★ Using the personalized story of a young man who hopes to be employed as an assistant to the general manager of a manufacturing concern, this film shows that a knowledge of typing can improve school grades, expand interest in outside activities and provide part-time, after-school income. Most important, however, the film points out that young people who can type, very often have an edge over other applicants.

The Keys to the Future outlines many careers where typing is either essential or of definite value; the profession, newspaper and literary work, accountancy and for careers leading to high-paying executive positions.

The film is available from exchanges of Association Films, Inc.

Credit Group Elects Tanney

★ The Motion Picture Industry Credit Group has announced the election of J. A. Tanney, president of S.O.S. Cinema Supply Corp. as chairman; Kern Moyse of Peerless Film Processing Corp. is the new vice-chairman.

Chartered in 1953, it is composed of leading motion picture processors, suppliers and service organizations in New York, Washington, D.C. and Chicago areas.

Your message gets across better when you start here...NOT here



Why distract your movie audience with flashing focus numbers?

With the NEW Kodascope Pageant 16mm Sound Projector you start at the effective point, the *opening frame*.

How? . . . with the Pageant's new single-switch reversing. Just set your projector up a few moments before your audience assembles. Then run a few feet of film to check focus, framing, and sound level. Then flick the switch and back up to the title frame—ready to roll with the proper opening!

And, with single-switch reversing, you'll find it easy to rerun important sequences for emphasis.

See what else a Pageant gives you

1. **Easy setups**, so effectively simple that even a beginner

can put on a good, smooth-running show.

2. **Excellent sound quality** because the Pageant has tone and volume controls, *plus* well-baffled speaker.

3. **Freedom from worry**, over breakdown or maintenance problems due to improper oiling, the commonest cause of projector difficulty. Every Pageant is lubricated for life.

4. **Pictures that sparkle**, even in well-lighted rooms. The unique Super-40 Shutter automatically provides 40% more screen light than a standard shutter at sound speed.

For a complete demonstration of Pageant performance, just get in touch with a nearby Kodak A-V dealer. Let your eyes and ears decide. Three Pageant models to choose from. Free booklet giving full details on request.

Make your own sound movies this easy, inexpensive way

Here in one compact, portable unit is all you need to make your own magnetic sound movies.

Start with any kind of 16mm film, sound



or silent. Add Kodak Sonotrack Magnetic Coating for 2½¢ per foot. Then run it through the NEW Kodascope Pageant Sound Projector, Magnetic-Optical, and record your own sound.

Mix voice with music, add from other sound sources, record on the spot, blend automatically. Erase, alter, re-use your magnetic sound track as often as you wish. Change the message to fit different audiences. Do it all easily, and with no complex setups or need for art work titles.

Training, personnel, sales promotion, public relations—practically every phase of your business will soon be clamoring for the services of this versatile new projector.

And since the Magnetic-Optical is a superb sound and silent projector, too, use it for showing EVERY type of 16mm film.

See your nearby dealer, or write for complete information. No obligation either way.

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Please send me name of nearest Kodak Audio-Visual dealer and complete information on:

☐ KODASCOPE PAGEANT 16mm Sound Projectors

☐ KODASCOPE PAGEANT Magnetic-Optical Projector

I understand I am under no obligation.

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TITLE _____

ORGANIZATION _____

STREET _____

CITY _____

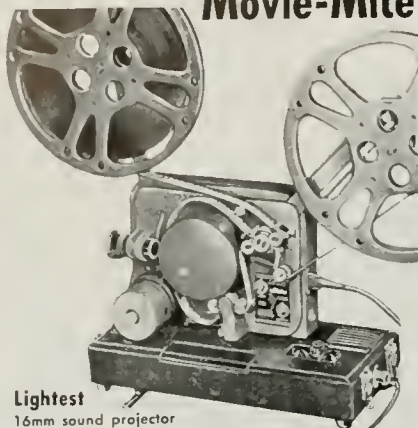
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Lightest

16mm sound projector (only 29 lbs.) and now easiest on film (features new automatic safety switch). Light-weight, compact, easy to thread, Movie-Mite is ideal for every use. Write for folder. Only \$298.50.

The Superb **ADMATIC**

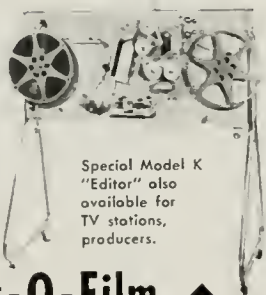
A smart modern cabinet-type display unit that projects 30 slides (double-frame) in brilliant color, changing every 6 seconds for store, convention or window display. New, brighter screen.

—and the New **"CINEMATIC"**

16mm continuous movies in trouble-free cabinet unit as shown.

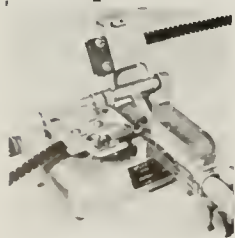
SEE IT NOW!

Latest Model R Inspect-O-Film is more rugged, speedier, quiet, automatically detects torn sprocket holes, punches, broken film, other defects that cause poor showings. Counts splices and cleans film. A descriptive booklet sent on request.



Special Model K "Editor" also available for TV stations, producers.

Inspect-O-Film



New, Automatic **HOT SPLICER!**

with controlled electric heat, automatic preset depth scraper. A real value—try it on 10-day free trial! Precision-made, easy to maintain. Models for negative or positive use, combination 8mm-16mm or 35mm.

PROTECT-O-FILM PREVENTS SCRATCHES



Works four ways to increase film life, improve projection quality. Cleans completely, reduces wear, prevents dirt and dust collection, strengthens film base. Try this amazing film conditioner yourself. Pint, just \$1.75.

For full information, check the items you're interested in, tear out this ad and send with your name and address to

THE HARWALD CO.
1216 CHICAGO AVENUE
EVANSTON, ILLINOIS

A Sermon for the Screen:

A Protestant Denomination Looks to Its Home Missions

AMERICAN CHURCH GROUPS are hard beset to meet the growing problems of changing neighborhoods. Must the old church, fast becoming hemmed in by spreading slums, decay and die? Must burgeoning suburbia do without the church because church-building has not kept up with home building?

These were some of the problems facing the Elders and lay officials of the Evangelical and Reformed Church, a denomination of some million members which is particularly strong in German-settled areas of Pennsylvania, Ohio and the Midwest. As old "downtown" churches struggled to survive, re-settled suburban members were having to conduct services in private homes because the church had not moved as fast as its members.

The Mission Is Also Here at Home

For a religious denomination which has always found much satisfaction in its overseas mission services, the "home" problem was difficult to present in proper perspective. To be sure, the importance and necessity of overseas missions must not be lessened, yet, it must be impressed upon members that "The Mission is everywhere" and not least, at home.

Seeking to create a climate in which this problem might be brought to strike home with the church's parishioners, Evangelical and Reformed's film director, the Rev. Oscar Rumpf, established a project with Dynamic Films, Inc. to produce something which would go beyond the sweetness and light of many religious films and tell the church's needs much in the words of Albert Schweitzer: "The jungle is here, wherever Christ is not."

To establish this truth, the film has chosen a drama of a mission teacher returning to America after years of work in Japan. As a dedicated man, at first he can see little but the urgency of his own work. America, even after only five years away, is so rich, has so much, surely it must redouble its work overseas. But, then he visits his old church, now mostly deserted by the good burghers who formerly occupied the pews and who have now moved to Suburbia, and he finds the Pastor striving with everything at his command just to keep the church in existence.

Here was a church, and here were new people—surely the Mission was here! The returned mission teacher was learning as much after five years as Rip Van Winkle coming down out of Kaaterskill Clove after twenty years sleep.

For Every New Church, Must Older Ones Die?

But the town churches were not the only ones in difficulty, the mission worker drove through mile after mile of brand new Cape Cods, ranches, split levels, and rarely saw a church. This was the Mission, too!

No, for every new church, an old church must not die. The Mission was everywhere—in Japan, in downtown, run-down Philadelphia, and in spanking new Levittown.

Through this film, called *The Stranger Re-*



"He finds the church striving to exist . . ."

turns, the E & R church hoped to impress upon its members the need for expansion and participation within the church body. It did not want the theme to be too big—all-encompassing dogood-and-big-ism—but something that would create quick action to solve a pressing problem—"How can we serve Christ in the four corners of the earth, when we are becoming hard pressed, sometimes, to serve Him properly at home?"

Here was the problem, and the possible solution—*The Stranger Returns*. How did it go over? Frankly, there were some reservations. The film has no quick and easy answer to the problems of the Church. Some people thought it should have had. But the Rev. Oscar Rumpf has proved his plan with performance.

Individual Conscience Guides Their Path

The Evangelical and Reformed Church consists of 34 Synods and 2700 Churches. The nature of the church's belief is such that individuals and congregations maintain a great deal of reliance on individual conscience. It is to this virtue that the film is directed. Showings are not pre-ordained from the top—they are encouraged, and they take place in conjunction with normal meetings of local church bodies.

The film has no real "sell," but it sets a mood, and this is important, for like a consumer in a super-market, an E & R church member must follow the light from within; he's got to do his own buying.

But E & R has not left the proposition purely with "creating the mood." Harder arguments follow up. After the film is shown, a filmstrip takes over the audience, and it does the job that nothing but the filmstrip can do—it pinpoints the problem and presents the solution—that church members live and grow with their church, both in overseas missions, and in the vitally important home mission.

The filmstrip is a guide for discussion—for Mr. Rumpf believes that no matter how powerful the message of the motion picture, and it is powerful, action is determined on more than the empathy of the audience, but its decision to turn agreement into action.

Church members don't go home empty handed, either, for an excellent brochure is distributed with the film, backing up the thoughts it presents.

How has it worked? Do Evangelical and Reformed Church members understand the problems of the Home Mission? According to the Rev. Mr. Rumpf they do. Without slighting their long-time obligations to overseas teaching and medical Missions, E & R is building churches at a record high rate to insure Christ is surely brought to us as well as to them.—RS

Get More Print Mileage from UNITED WORLD

SPONSORS NOW USING the services of the 43 nationwide distribution offices of United World Films are reaching a vast number of new 16mm group audiences in a shorter period of time with fewer prints in circulation. United's conveniently-located film exchanges provide same day or overnight delivery service to practically any point in the United States. Why not check these advantages and how they relate to *your* film budget?

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♦ The advertising pages of
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"A Boat in the Family" Premieres in 16mm —

Outboard Boating Club of America Builds Family Interest in Water Sports With a New Color Picture

A "HOME MOVIE" within a home movie has been sponsored by the Outboard Boating Club of America to sell the American family on the idea that the family can have many new thrills by owning a motor boat.

A Boat In the Family is a 20-minute parlor-playlet in color in which a middle class family, Mom, Dad, Sister, Brother, prove to a neighbor couple that as aristocratic as new motor boats appear, they are not an exclusive pleasure. Motor boats are not too expensive for the average income and as a sport boating is most democratic, bringing people from many economic levels together in a community of happy navigators.

The Movie Makes Some Converts

The neighbor couple are doubtful and disturbed at the prospects of an evening of "home movies." But as they view the summertime picnic adventures of their hosts and listen to the boat-family's commentary, they become motor boat converts.

"We didn't dream we could own

a boat," the family admits. The hosts explain, as their projector verifies the account, that an organization called the Outboard Boating Club of America helps people to form boating clubs. Truck drivers, executives — you can meet them all in this sport—"you can play like a millionaire."

Boat Clubs Are "Nearly Everywhere"

Young and old can run the boats, which in the boy's words, are "real keen, real cool." As inviting scenes of water games and travel shimmer on the parlor screen, the neighbors learn that the OBCCA has boat clubs nearly everywhere there's water. The OBCCA is composed of many regional clubs, the clubbers help each other. The OBCCA helps all by teaching common sense afloat, promoting good boating facilities, low cost insurance, sponsoring regattas, teaching how to build ramps. . .

The neighbors see boats in vacation convoy, boats zipping under bridges, pulling water skiers, traveling small lakes, channels, big rivers. "See nature like you never



The whole family gets aboard in this pleasant tale of small boat pleasure sponsored by the Outboard Boating Club of America.

saw her before," viewers are promised. The neighbors see how the whole family has fun with the boat, how daughter Christine finds romance.

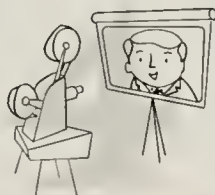
The movie within a movie ends and the neighbors go out to the garage to see the family motor boat. Says Mr. visiting neighbor: "I've got to get one."

National Distribution Via Modern

A Boat In the Family was produced by Harland Croy from a script by Bruce Henry. It was filmed by Arts Productions, Inc., Milwaukee, Wisconsin, and is being distributed by Modern Talking Picture Service, Inc.

AT JAMIESON FILM CO.

we are, first of all **BUSINESSMEN**



The production of a motion picture is an exacting, creative business. But it is, first and foremost, a business. When you invest the corporate dollar in film you are well aware that it must pay a return, either in sales, public relations benefits, or training effectiveness.

It is for precisely this reason that at Jamieson Film Company we try to appraise each new production in terms of its ultimate purpose as a business communications tool. For we know that the most elaborate production and the trickiest effects, no matter how much we enjoy doing them, are wasted unless the picture is carefully and thoughtfully planned to do the whole job assigned to it with complete effectiveness.

This business approach to film production also places upon us an obligation to give our clients a realistic picture of their motion picture plans: realistic costs, delivery dates, probable results. And it requires careful and attentive service on every job, whether the budget is large or small.

The Jamieson method of doing business has served us well during our forty years of operation. More important, it has enabled us to serve well such clients as Texas Gulf Sulphur Company, Humble

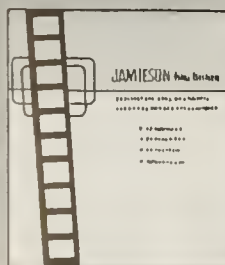
Oil and Refining Company, Phelps-Dodge Copper Corporation, Sinclair Refining Company, Dresser Industries, Three-States Natural Gas Company, Oilwell Supply Division of U. S. Steel, Southern Union Gas, Southern Pacific Railway, and many others.

If you believe, as we do, that business films are, first of all, a business investment, perhaps we should be working together.

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FILM COMPANY**

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This new brochure tells the complete story of Jamieson Film Company, its role in the development of business and industrial films, and its many creative and technical services. We believe you'll find it to be extremely interesting. May we send you a copy? Just drop us a line at 3825 Bryan, Dallas.



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RCA VICTOR CUSTOM RECORDS *tell* your story perfectly . . . give full range to voice, music and special effects. RCA Victor's exacting sound reproduction adds an exciting new dimension to slidefilms, complementing every mood you create in pictures.

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The quote refers, of course,
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Filmed in EastmanColor for the

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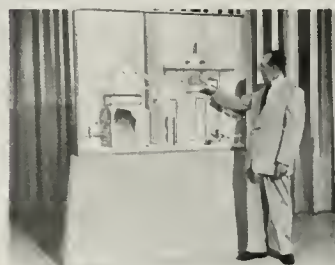
WESTERN RESERVE BLDG.
CLEVELAND 13, OHIO

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HOLLYWOOD 38, CALIF.

Dowtherm "Heat Transfer" Film Aid to Industrial Production

★ *Heat Transfer 400-750° F.*, a 22-minute color motion picture sponsored by The Dow Chemical Company, Midland, Michigan, visualizes the importance of uniform and precise temperature control in various production processes in the 400-750° F. temperature range.

The film is designed for practicing engineers, student engineers and persons interested in industrial process heating. It briefly reviews direct fire, liquid phase and vapor phase heating methods and concentrates on Dowtherm vapor-phase heating in the 400 to 750° F.

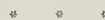


The Dowtherm vapor-phase heat transfer system is shown in this scene from the Dow Chemical Company's new film "Heat Transfer—400-750° F." produced by Wilding.

range. Heating applications in the food processing, oil refining, plastics processing and synthetic fiber production industries are portrayed.

Dow's heat transfer study was viewed by some 200 members of the American Institute of Chemical Engineering at their national meeting in Pittsburgh in September. The film was produced by Wilding Picture Productions, Inc., Chicago, from the script by Oveste Granducci. Serving as chemical engineering consultant was W. L. Badger of Ann Arbor, Michigan.

The film will be distributed on a free loan basis by Modern Talking Picture Service, Inc. It is available for engineering society meetings, classroom use and other groups.



Ohio Valley Utilities Show Enterprise Role

★ A 24-minute color film, *Twins on the Ohio*, is the Ohio Valley Electric Utility Companies' answer to the growing need for expanded facilities. Two huge new power plants that met an electric power crisis illustrate how private enterprise can rise to public need. Film is being distributed via Modern Talking Picture Service exchanges.

"The Story of Television" Shows RCA Video History

★ When television began popping out of the parlor woodwork and sprouting antennae over the roof of the nation less than 10 years ago, the prodigy's birth really was no so sudden as it seemed. Video has been nurtured since the early 1920's. Details of tv's birth and growth are recorded in *The Story of Television*, a new 27-minute 16mm motion picture showing efforts of the Radio Corporation of America in the creation, development and introduction of the all electronic tv system.

Presented in black and white and color—as it would be seen on a compatible color tv receiver—*The Story of Television* explains how science made television a working reality. David Sarnoff tells of the early research and experiments. Shown is the first successful picture tube, the first experimental tv station, the problems of improving picture quality and reducing the size and cost of components at the transmitting and receiving ends, the function of mobile units.

Actual scenes from tv "firsts" are included: President Roosevelt opening the New York World's Fair, the visit of the King and Queen of England, the 1940 Republican Convention in Philadelphia. Animated diagrams demonstrate how a tv camera converts electronic beams into a picture. As *The Story of Television* switches to color, viewers see color shows in the making, the rainbow casts its today.

Produced by William J. Ganz, New York City, *The Story of Television* is being distributed on free loan to clubs, civic groups, employee organizations, rural groups, science groups, high schools, colleges, churches and television stations. It is available from: The Institute of Visual Training, Inc., 40 East 49th St., New York 17, N.Y.

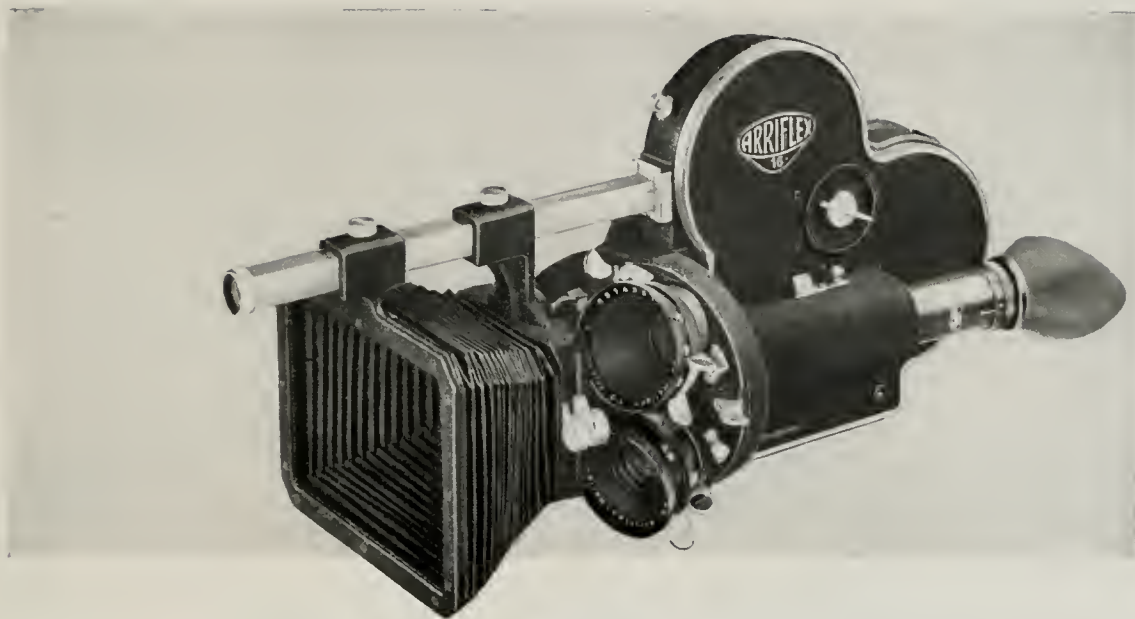
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CHARLES SCIURBA COVERS SPOT NEWS WITH ARRIFLEX 16—WINS TOP NPPA AWARD



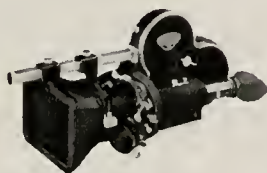
Charles Sciurba
and
ARRIFLEX
—a team for
better newsreels

"It was 11:15 p.m., about the time a normal day comes to an end," writes Charlie Sciurba, prominent Milwaukee newsreel photographer. "Suddenly, my police radio flashed . . . fire on Market Street . . . tenement section . . . big blaze. I arrived on the scene with the first fire engines—readied my Arriflex—and shot like crazy."

"The next day, 53 prints of the film were distributed to the major syndicates and services. The unedited version was submitted to the National Press Photographers Association competition a few hours before deadline. It received the top newsreel citation."

Charlie Sciurba is an Arriflex enthusiast from way back. He credits the unique mirror-shutter reflex viewing system, and the light weight portability for his outstanding scoops. "You'd expect a camera with the precision of an Arriflex," says Charlie, "to be a little too delicate for spot newsreel work—especially with the workout I give a camera. Yet my Arriflex has proved itself as rugged as it is versatile. Do I like the Arriflex . . . ? It's my bread and butter!"

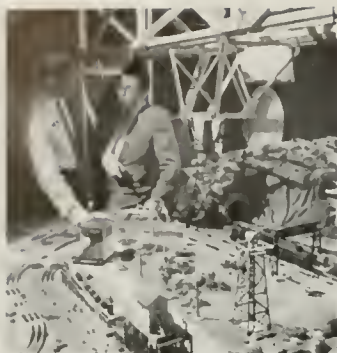
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the team for better cinematography

KLING

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7303 Melrose Avenue, Hollywood 46, Cal.



Lionel's Ronald Soypol (left) discusses camera angles with Transfilm director Fred Pressburger for new TV model train series.

Lionel Reodies Model Train Spots for Yule Sales Drive

★ The Lionel Corporation will use thousands of television spot announcements to promote its model trains and equipment in 31 markets starting the third week in November and up until Christmas. Transfilm Incorporated has designed and constructed a special camera rig to shoot new and unique angles of Lionel trains never before filmed. A total of nine spots were made for the TV campaign which is being handled by the Lionel agency, Grey Advertising.

The camera rig enabled a small 35mm camera to travel along the tracks shooting trains head-on as they sped along. Resultant film footage, combined with authentic sounds, gives the model trains a realistic appearance.

Movielab Color Seminars Aid Employees; Keep Standards Up

♦ Movielab Film Laboratories, Inc., has set up a series of instructive lectures and demonstrations for employees of the laboratory.

According to Saul Jeffee, Movielab's president, the need for highly skilled and experienced color film technicians is acute with the television industry so rapidly expanding into the use of color film. The lectures, he believes, are helping to keep the lab staff in the forefront in perfecting new techniques and processes.

The color seminars are being directed by James Kaylor. Employee response has been enthusiastic and the lectures are being repeated at early hours so that all employees may avail themselves of the information and training without interrupting work-flow procedure.

With the new color facilities at Movielab nearing completion, it is the firm's intention to make every effort to thoroughly train and upgrade the skills of employees now staffing the Movielab facilities as well as indoctrinating and training new employees to maintain the highest level of quality control.

Slidefilm Series Gets Sales Action

Effective Retailer Package "Sets Up" TACUCO Utensil Orders

★ Color sound slidefilms which spotlight new kitchenware products and cue-in the salesman are being distributed by the sales promotion department of The Aluminum Cooking Utensil Company, subsidiary of The Aluminum Company of America.

The company's product line features dozens of individual aluminum cooking utensils and a quality series — Hallite — specially designed pots and pans with copper-colored covers. Several sales promotion and merchandising projects are developed each year to help sell this line through jobbers to thousands of retail stores. These promotional projects involve displays, floor racks, window dressings, advertising packages.

With the help of the short slide-

films and automatic projection, the TACUCO salesman now can make his presentation of individual sales promotion projects clearly and with impact. The slidefilms were produced by Wilding Picture Produc-



tions, Inc. Each of the films (none longer than five minutes) actually asks for the order, leads the cus-



Above: the consumer's angle on TACUCO ware is shown in slidefilm scene. Left: a gleaming display of the new cooking utensil line is pictured.

tomers right into a discussion of the project with the salesman.

Each film opens with a general outline of the current seasonal selling operation, moves into TACUCO's plans for exploiting the particular market, demonstrates merchandise, proves eventual profit to customer. The film then invites the customer to "talk it over" with the TACUCO man, who is waiting, order pad in hand, to turn off the projector.

Pleased with results of this automated selling, TACUCO is planning more product visualizations.

Documentary on Mental Ills Released in 16mm by Sponsor

★ *We, the Mentally Ill*, a 30-minute dramatic documentary, originally featured on *The March of Medicine* television series, is now available on a free-loan basis to clubs, churches, colleges and other community organizations.

Presented as a service of Smith, Kline & French Laboratories, the film features a dramatic play, written, enacted and narrated by mental patients, on the life of Dorothea Lynde Dix, a mental health crusader. Other scenes show the work being done in mental hospitals and includes a brief talk by Robert Meyner, Governor of New Jersey, on the need for funds to meet the nation's crucial mental health problems.

Prints are available to community groups from Association Films, Inc.

Screen Shoppers Guide Offered by Radiant Mfg. Corporation

♦ Prospective buyers of projection screens are offered guidance in "How to Shop for a Projection Screen," a 16-page booklet being distributed by Radiant Manufacturing Corp., Chicago.

The pocket-sized guide gives tips and answers important questions on choosing size, style and screen surface. "How to Shop for a Projection Screen" is available in quantity on request to: Sheldon Kaplan, Sales Promotion Manager, Radiant Manufacturing Corp., 2627 West Roosevelt Rd., Chicago 3, Ill.



in slide film recording —
ESI* means slide rule accuracy!

Universal's exclusive *Electronic Signal Inserter means exact placing and exact timing of the picture. Does away with the human element of button pushing. With ESI, slide film pictures change where and when you want them to! Designed by Universal's own staff of engineers, ESI guarantees perfection in slide film production.

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Universal Recorders—home of the finest sound facilities for transcriptions, slide films and motion pictures.



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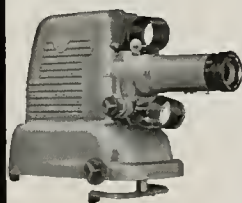
PROJECTOR IS...



Many projectors LOOK somewhat alike, in appearance and price — but Viewlex has something extra! Rigidly controlled standards of QUALITY carried through every step of manufacturing assure projectors that are trouble free and a delight in operation. VIEWLEX QUALITY CONTROL is a precious property — it is the real reason why Viewlex guarantees every Viewlex projector for a lifetime!

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For single-frame filmstrip. The ideal budget-priced filmstrip projector. Clear, sharp projection; brilliant illumination; simple to operate. Cannot tear film. Model V-4S 150-watt convection cooled. Model V-44S 300-watt motor fan cooled. 2", 3", 5" and 7" focal-length lenses available.



VIEWLEX VIEWTALK

Plays standard and long-playing records, up to 16" — two permanent needles on twist arm. 33½, 45, or 78 r. p. m. Model WR — 4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHD — 6" x 9" detachable speaker for 500-watt projector.

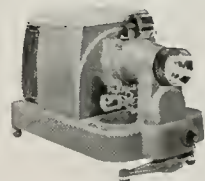


V-500

For 35mm filmstrip single and double frame, vertical and horizontal pictures. Takes 2"x2" and bantam slides in any type mount intermixed. New refrigerator cooling. 500 Watt fan cooled. 5 inch F/3.5 Professional lens. Automatic take up reel and optical magnifying painter. 3, 5, 7, 9, 11 inch lenses available.

STRIP-O-MATIC

Remote control 35mm filmstrip advance mechanism. Hand-held push-button. Allows complete freedom of movement. Speaker can stand wherever he wishes, or even sit with the audience. For use with all Viewlex filmstrip projectors (illustrated here with V-25C).

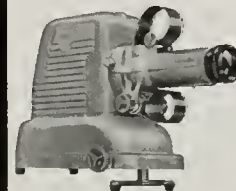


V-1000

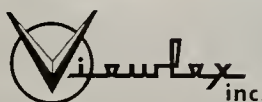
For 35mm filmstrips and 2" x 2" slides. 1000 Watt fan cooled. Perfect for auditoriums, large classrooms and wherever unusually large pictures must be projected. The only J.A.N. (Joint Army-Navy) approved projector. F/3.5 Professional lens. 7, 9, 11 inch lenses available.

V-2C - V-22C - V-25C

For 35mm filmstrip single and double frame, vertical and horizontal pictures, 2x2 and Bantam slides, any type mount. Change from filmstrip to slides in seconds. V2C—150-watt, V-22C —300-watt motor fan cooled. V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.



*World's Largest Exclusive
Manufacturers of Still Projectors*



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DAGE TV AT WORK



"The possibilities appear unlimited," says Dr. Ross H. Hughes (above), president, Kansas State Teachers College, Pittsburg, Kansas, and president of the American Association of Colleges for Teacher Education. Dage TV closed circuit systems have been used at Pittsburg in teacher training.



Camera and monitor in records center of Merchants National Bank, Michigan City, Indiana, verifies signatures, speeds information to executive areas, teller windows and drive-in window.

Whether for training teachers, supervisors or salesmen, or taking full advantage of centralized records, or eliminating mass assemblies to put across important instructions dramatically, DAGE TV can do the job better, in less time, at lower cost. For complete information, write Dage TV, Dept. 1411.



DAGE TELEVISION DIVISION

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'A Thompson Product'



IN CANADA DISTRIBUTED BY ROGERS MAJESTIC ELECTRONICS, LTD., TORONTO

Visual Selling

Market Acceptance of Bacon Package Is Film Objective

Sponsor: Crown Zellerbach Corporation.

Title: *Bacon Sales Through Proper Merchandising*, 16 minutes, color, produced by Riviera Productions.

★ With the universal acceptance of its widely-promoted Mullinix bacon package assured, Crown Zellerbach Corporation of San Francisco, California, has produced a motion picture designed to tell meat packers nationally that this form of bacon merchandising is available to them.

The Mullinix package, as invented by C. D. Mullinix, is the type that housewives are finding in the meat counters at their markets in which no bacon is visible. Instead, a hinged flap can be lifted exposing the lean red slices to the shopper. This assures the housewife that the bacon will not be spoiled due to exposure to light and air.

Riviera Selected to Produce

With these main sales points in view, Crown Zellerbach Corporation selected Riviera Productions, of Los Angeles, to write and produce their film. The audience was to be primarily the meat packer and super market chains. The message: tell these prospects how they will increase their bacon sales by having the product merchandised in the new modern lightproof package.

A potent selling, script and scenario was completed by writer Lionel Grover, depicting in graphic style the ideas outlined. It was decided to shoot on actual locations instead of studio set-ups, especially where script called for super-market interiors. And the typical housewife was used in scenes calling for the shopper, after it was discovered in viewing the first takes, that models and actors in the scenes looked too much like models and actors. (These "on-the-spot" amateurs were usually reluctant in getting in a film, not be-



Shooting a scene on location in a supermarket for the Crown Zellerbach Corporation's new color film "Bacon Sales Through Proper Merchandising" filmed by Riviera Productions.

cause of their lack of acting ability but because they felt that they were not dressed in their Sunday best. It took the tactful persuasion of the director, Will Zens, to convince them that dressed-up people would not be selected... what was wanted were shoppers who looked just like people. As a result the film has a authentic approach.

Scenes shot on the bacon slicing and packaging lines in the packing houses of Hormel and Morrell show how easily this Mullinix package is handled by the girls who do the actual packing.

Showings by Sales Personnel

Promotion of the film is by Crown Zellerbach sales personnel. Carrying projectors with them, they schedule meetings with meat packers nationally, and they have their tailor-made audience for the film. Results, of course, have been so satisfactory that product films of this individual type are being considered for other items in the client's line.

Power Beneath St. Lawrence

★ The tremendous task of laying the longest underwater 69,000-volt cable in the world beneath the St. Lawrence River is the theme of *Beneath the Wide St. Lawrence*, a new 23-minute color motion picture produced for Quebec Hydro by Associated Screen News, Montreal. Project meets critical shortage of power in the Gaspé peninsula area along the river's south shore.

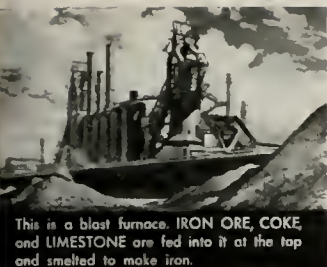
North American Coal Films Modernization

★ Modernized coal mining operation is the theme of a new 27-minute color film *News from the Coal Country* recently released (via Modern Talking Picture Service exchanges) by the North American Coal Corporation. Company salesmen and dealers are promoting shows.

**Roger Wade can make
a film to help you
sell it* better!**

* For outstanding sales success
stories send for our newsletter

Roger Wade Productions
15 West 46th Street New York 36
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This is a blast furnace. IRON ORE, COKE, and LIMESTONE are fed into it at the top and smelted to make iron.

Picture and text clarify delivers useful facts on "Steelmaking" in this American Iron & Steel Institute filmstrip. (story below)

Two Educational Filmstrips Sponsored by Steel Institute

Two new filmstrips have been added to the audio-visual library of American Iron and Steel Institute for use in education. One filmstrip is a classroom aid dealing with the iron and steel industry itself. The other filmstrip is designed as general aid to industry people who wish to work with local schools on an educational project. Both subjects were developed for the Institute by Hill and Knowlton, Inc., public relations counsel.

Raw Materials of Steelmaking, in color, accompanied by a teaching suggestion booklet, is the third filmstrip in a series dealing with the science of iron and steel making. It is intended for use in high school and upper grade science and social studies classes. A committee of elementary and high school teachers served as consultants in the production. Drawings and photographs depict a continuity of information on the raw materials, research, production and use of iron and steel. The two previous filmstrips in this series were *Chemistry of Iron* and *Chemistry of Steel*.

Community Resources Workshops for Teachers, in black white and color, was produced as a pictorial guide for educators and community leaders, particularly from the steel industry, who wish to help teachers discover and utilize community resources for classroom applications. The filmstrip is based on the experience of many communi-

ties which have found that community resources workshops provide curriculum improvement. The filmstrip shows how community leaders and teachers work together to find the persons, places and things in a community that will take students beyond the textbook, how this working together brings practical agreement on educational aims and practice.

One copy of each filmstrip is made available free of charge to each school system upon request. A small charge is made for additional prints. Accompanying booklets are available in reasonable quantity without charge. Requests should be sent to American Iron and Steel Institute, 150 East 12nd St., New York 17, N. Y.

DISTRIBUTOR SOURCES:
(CONTINUED FROM PAGE 43)

York: Cedar Rapids, Iowa; Charlotte, North Carolina; Chicago, Illinois; Cincinnati, Ohio; Cleveland, Ohio; Dallas, Texas; Denver, Colorado; Detroit, Michigan; Harrisburg, Pennsylvania; Houston, Texas; Indianapolis, Indiana; Kansas City, Missouri; Los Angeles, California; Memphis, Tennessee; Milwaukee, Wisconsin; Minneapolis, Minnesota; New Orleans, Louisiana; New York City, New York; Oakland, California; Omaha, Nebraska; Philadelphia, Pennsylvania; Pittsburgh, Pennsylvania; St. Louis, Missouri; Seattle, Washington; Washington, D. C.

Sterling-Movies U.S.A. (also Sterling Television Company, Inc.), 205 East 43rd St., New York 17, N. Y. Write for address of nearest exchange in other principal cities.

United World Films, Inc., 1445 Park Ave., New York 29, N. Y. District Supervisory Offices: New York, N. Y. (105 East 106th St.); Miami, Florida (1311 N. E. Bayshore Dr.); Portland, Oregon (5023 N. E. Sandy Blvd.); Dallas, Texas (2227 Bryan St.); Atlanta, Georgia (287 Techwood Dr., N. W.); Chicago, Illinois (512 S. Dearborn St.); Los Angeles, California (6610 Melrose Ave.). Write for address of nearest exchange in 36 other cities.

Pepsi-Cola Promotes Bowling for Family

Keyed to the theme that the whole family participates in bowling is a new 28-minute Pepsi-Cola-sponsored film *Bowling—A Family Matter*. It shows how to bowl and keep score; develops history of bowling and is highly entertaining fare. Distributed nationally via Modern Talking Picture Service.



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CRUISING ACROSS THE CONTINENT in the daring '80's, railroad trains were the unconquerable carriers of Manifest Destiny. Stage-coach and pony express were lost in the dust, the James Boys were laid to rest and steamboats puffed far behind. For 60 years, the railroads prevailed, carrying people and products into eras of economic fulfillment.

In those years, the railroads, virtually alone, provided the transportation which dynamically increased



Animation helps show the early phases of America's rail transport development.

the growth of competitive industries and markets. Because of their superior size and reliability and their long start on other modern engines of carriage, the railroads, while hauling the goods of an expanding competition, operated in circumstances of transportation monopoly. In recent years, the transportation picture has changed so radically that, as the railroads see it, they frequently are operating as a charity.

Compete on Land, Water and Air

Today, the railroads are flanked by transportation competition on land and water, haunted by freights in the sky, gurgling pipes beneath the ground. Against this competition, the railroads maintain, they are not fairly allowed to compete. While newer and improved modes of transportation are encouraged by federal and state aid, the railroads buckle under federal restrictions on rate changes, restrictions conceived in past wars on transportation monopoly.

Attempting to adjust the national transportation picture, the Association of American Railroads is employing a 13½-minute Technicolor motion picture, *The Right to Compete*, which pleads for public support of legislation which will allow railroads more competitive freedom.

Hope for Favorable Legislation

Hope for legislation favored by the railroads is based on a report to President Eisenhower by the Presidential Advisory Committee on Transport Policy and Organization. This report recommends revision of

The Railroads Tell Their Story

Harassed by Taxes and Rate Restrictions, the Railroads Show Their Competitive Problems in "The Right to Compete"

the present federal transportation policy which "prevents, or severely limits, the realization of the most economical use of our transportation plant."

Nineteen pages of analysis and unanimous recommendation by the secretaries of commerce, defense, the treasury and agriculture, the directors of defense mobilization and the budget bureau and the postmaster general carry weight. A presumed Presidential nod carries weight. A favorable legislature and a kindly disposed supreme court would carry and sustain the proposed legislation. But such legislation, to be secured over historic federal attitudes and the protestations

of political and private interests, must have public support.

The Right to Compete seeks this support with a pictorial essay on the transportation situation, narrated by Westbrook Van Voorhis, which reminds viewers of competition's role in America, and the function of transportation in the national economy. Alluding to the Presidential Advisory Committee report, the film calls for legal recognition of the railroad's right to benefit fully from what it can contribute to the nation in peace and war.

Removal of competitive limitations, the film says, would result in more efficient and economical use



Public highways carrying trucks and busses flank harassed railroad lines in this scene

of all transportation facilities, benefit the traveler, shipper and consumer. Produced by Dudley Pictures Corporation, Los Angeles, *The Right to Compete* inserts comic animation to quickly symbolize America's heritage of free enterprise and the vital force of abundant low-cost transportation in national development. Trains and other forms of transportation at work, governmental sequences and scenes of prosperous, secure consumer-citizens illustrate the railroad's appeal for free competition.

Assn. of Railroads Is the Sponsor

Sponsoring *The Right to Compete*, the Association of American Railroads is providing the railroad industry with an audio-visual advocate in a competitive struggle which has produced, on the part of individual railroads, reduction and discontinuance of various deficit passenger operations, contested attempts at further reduction, bold bids for new freight business with recent heavy additions of new equipment—warnings that much more new equipment is needed—spreads in the nation's press featuring a smiling Malenkov who is characterized as thanking America for sabotaging its own railroads.

Promoted in display advertising *The Right to Compete* is being distributed on free loan to group audiences and television by Association Films, Inc. and Sterling-Movie U. S. A. and through the public relations departments of most railroads. Circulated to audiences is a souvenir leaflet repeating the film's message.

* * *

New Jersey Hopes to Maintain Safety Record Via Screen Series

♦ Safe driving is the theme of a film series now in production at the Television and Industrial Films Division of National Screen Service. The New Jersey Bureau of Traffic Safety is the client. The films will deal with driving hazards during the holiday season.

The New Jersey police will cooperate fully with National Screen Service in the location shooting of this series and various New Jersey notables, including Robert B. Mey-

... then you've told the world that you are progressive and determined to present your product or service in the best possible light. You can dramatize it, explain it, or sell it a thousand times over with films. But you haven't said it all until you say CENTRON. For Centron motion pictures do more than you expect, at a cost much less than you expect.

CENTRON CORPORATION
West 9th at Avalon Road • Lawrence, Kansas

r. Governor; Grover C. Richman, Attorney General and Fredrick J. assert. Director, Division of Motor Vehicles, are scheduled to participate.

National Screen Service prepared scripts for these one minute and twenty second spots, and they will carry the project through its entire production phase.

New Jersey has been very successful in previous safety drives. The state has the largest number of cars per capita of any state, and the lowest auto accident rate. This series is in line with the New Jersey December Safety Campaign and is expected to play an important part in curbing holiday tragedies on the road.

Psychosomatic Ills, Edison Are Almanac Films Subjects

A case history of psychosomatic illness and the story of Thomas A. Edison are the subjects of two recent educational motion pictures now being made available for outright print sales by Almanac Films, Inc., New York City. Both three reels in length, the titles are:

Emotional Stress, in black/white, which portrays the case of a man whose emotional distress, experienced under the pressures of a new job, affects his relationship with his family, neighbors and co-workers. How such emotional distress becomes evident in psychosomatic symptoms, with particular emphasis on arthritic manifestations, is depicted. Viewers are shown how proper therapy is applied to help the patient make necessary adjustments to solve his problem. The film was produced by Alexander Grasshoff.

The Life of Thomas A. Edison, a documentary in color, tracing the inventor's life from boyhood through manhood — as related by the things and places where Edison achieved his greatest scientific con-

tributions. The biographical picture was produced by Jules Levey in cooperation with the Thomas Alva Edison Foundation of West Orange, New Jersey.

Emotional Stress is priced at \$145.00; *The Life of Thomas A. Edison* is priced at \$300. Both films are ready for immediate release and preview by educational institutions. Preview prints will be available through Almanac's five regional representatives: Paul Cox, Los Angeles, California; Larry Hall, Lyons, Wisconsin; Charles Pacey, Ft. Worth, Texas; Taylor Hoynes, Atlanta, Georgia; Ted Morehouse, New York City, N. Y. Almanac Films, Inc., is located at 516 Fifth Ave., New York 36, N. Y.

Purolator Products, Inc. Pictures "Facts About Filters"

♦ *Facts About Filters*, a new sound slidefilm designed for school, college and adult study group distribution, has been released by Purolator Products, Inc., Rahway, New Jersey. In non-technical language, the slidefilm covers the manufacture and use of oil filters in automobiles, trucks and tractors.

Included with the film is a special teaching kit made up of a 12-minute, long-play recording which narrates the film, an instruction book for the teacher, samples of the filter paper used by Purolator, and several copies of a 20-question filter quiz for after-film use.

According to Howard J. Hopkins, Purolator's Merchandising manager, initial response from school officials has been "more than encouraging."

Facts About Filters was prepared for use in courses covering vocational, agricultural and mechanical training areas, as well as driver training courses.

The slidefilm kit is obtained from: Purolator Products, Inc., Educational Film Division, 970 New Brunswick Avenue, Rahway, N.J.

Ransburg Offers Film on Electro-Coating

♦ The Ransburg Electro-Coating Corp., of Indianapolis, Ind., is showing a new 30-minute 16mm sound and color film on its electrostatic spray painting equipment and process. Primarily for companies interested in factory production line paint operations, it features various applications of the No. 2 process, shows large and small plants using it and laboratory testing.

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"A Changing Liberia" emerges . . .

Timely Firestone Film Shows "A Changing Liberia" in 16mm
 ♦ An encouraging story for a world quarreling about "Western imperialism," is documented in *A Changing Liberia*, a 22½-minute motion picture sponsored by the Firestone Tire and Rubber Company.

The new film shows the contemporary emergence of Liberia, founded in 1847 by freed American slaves, now an independent, self-governing African state with a material and cultural standard of living that is rising at an unprecedented rate. Depicted is a land of 2,000,000 natives and 60,000 descendants of the original Americo-Liberians where the old blends with the new, tribal customs rub shoulders with western ways.

Resources Create a New Future

Seen as a component of Liberia's political independence, economic improvement and cultural development is the wealth and security provided by the rubber industry and other, newer resources. Bulldozers clear the jungle, highways stretch from the seaport to million-tree rubber plantations; hospitals, schools, homes are built; the land is tilled, the seedlings planted, the budwood grafted, the latex tapped—and as the industry which represents 75% of Liberia's yearly export bounds forward the country finds its new life.

Sahba-Jo, a young worker who can trim latex bark thin as a piece of paper, who can tap 300 trees a day, brings his wife and child from their tribal home to the plantation. Here, Falalai, the wife, learns to adjust to a new environment and make ready for her new baby, which will be born in the clean, efficient plantation hospital. The blending of tribal and Western culture is symbolized in scenes showing Liberians dancing to the smooth rhythms of a modern orchestra and dancing a fast ritual dance to music by native instruments.

Rubber Not Only Key Factor

The documentary explains that rubber no longer is the whole economic story of Liberia. Heavy rainfall, a rich soil and low elevation

What's New in Business Pictures

provide excellent growing conditions for such resources as cocoa, coffee, palm oil and such woods as mahogany, teak and cherry. Iron ores, too, have been discovered in recent years and are adding to Liberia's export economy.

Firestone's enlightening public relations report on a country which demonstrates that two different worlds can enrich each other when they solve their problems together is of general interest and is offered to tv audiences and all community groups but it has particular value for groups and classes concerned with world affairs, history, economics, sociology and geography.

A Changing Liberia was photographed in Kodachrome and printed on the new Eastman reversal stock. It is part of Firestone's large mo-

tion picture program which embraces 10 subjects, more than 1100 prints—all available without cost except return postage from Association Films' libraries.

Hair Style Ideas Depicted In Toni Company PR Film

♦ *The Beautiful Frame-Up*, a 16mm motion picture on hairstyling, is being made available for television showings by The Toni Company, sponsor. Produced in black and white and color versions, the film also is being offered to educational and home economic groups on short-term loan, free of charge.

First in a series of pictures on good grooming, *The Beautiful Frame-Up* features Carol Douglas, Toni's beauty consultant, who gives pointers on hair styling. Climaxing

the coiffure suggestions is a hairstyle show presented by eight models. The Toni film was produced Hollywood by Cascade Pictures a Desilu Productions, Inc.

Requests for prints of *The Beautiful Frame-Up* should be sent to The Public Relations Department, The Toni Company, 456 Merchandise Mart, Chicago, Ill.

Auto Insurance Film Urges Management Safety Interest

★ *Take a Good Look* is the carnal title of a new 26-minute motion picture sponsored by the Auto-Owners Insurance Company, Lansing, Michigan, to introduce its safety program concepts to management. The film will be used by accident prevention counselors who cooperate with firms, insured by Auto-Owners, in setting up and conducting industrial safety programs.

Stressing managerial responsibility in safety programming, *Take a Good Look* urges "sound management and humanitarian interest on the part of those supervising industry. The film presents Auto-Owners' safety theories and the organization of a company safety committee; it depicts the education of employees in safety discipline, shows simulated accidents based on actual case histories and teaches the employer and employee to look for unsafe conditions within their own firm.

Previewed by Insurance Specialists

Auto-Owners executives recently previewed *Take a Good Look* before an audience of special agents, claims personnel, branch managers, underwriters, auditors and safety engineers from 15 states. Audience reactions were tabulated from printed cards asking specific questions about the continuity and effectiveness of the production. Over 98 percent believed the film interprets clearly the message intended to impel action from the members of management who will see it.

Any management group can make booking arrangements through the Auto-Owners home office, Safety Engineering Department, Lansing, Michigan.

Produced by Capital Film, Lansing

Take a Good Look was produced in Kodachrome by Capital Film Productions of East Lansing, Michigan. James Hunter, owner of Capital Films, served as producer and cameraman on this production. William Neale Kirshner served as writer-director. Palmer E. Bunker was liaison-advisor for Auto-Owners.

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Video Films, Detroit, used a surplus gun camera to get low-to-the-ground studies of wheels in action as shown in the film "Host of a Chance."

Auto Wheel Action Caught by Adapted Military Camera

Color closeup engineering shots of an automobile wheel in motion, made with an adapted military gun camera mounted under the car, will tell a sponsor's safety story in "Ghost of a Chance," now being produced by Video Films, Detroit. The Monroe Auto Equipment Company, Monroe, Michigan.

The converted camera, originally designed to record aerial combat activities, can run off 50 feet of film and operates at 16, 32, and 64 frames per second on 24 volt batteries.

Focused on one wheel of the speeding car, the adapted camera obtained a remarkable film record which shows how varying road surfaces and shock absorber condition affect automobile safety. Individual frames of the film show the car wheel fully an inch off the ground in what would be considered a smooth highway.

"Food Store Profit Study" Excites Brewers' Interest

"Food Store Profit Study," a market analysis motion picture, has brewed up a storm of brewer interest, according to the producer, Mel Gold Productions, Inc., New York City. Interest in the film, which was sponsored by Genesee Brewing Company of Rochester, New York, has necessitated a special booking

arrangement at the producer's offices.

Twelve breweries have held screenings of the film and 40 others are awaiting their turn to view one of the prints now in circulation, according to Melvin L. Gold, president of the film firm. "Never before in our experience has there been such a demand or as much enthusiasm expressed for a film we have produced," said Gold.

What makes this film so fascinating to brewery managements and their sales staffs? The film interprets a survey of upstate New York grocery stores in which 11 items were selected for research, among them beer. The survey showed that beer returned greater profit per square foot than the other items.

"Food Store Profit Study" was shot in New York City—in the studio and on location in the Gristede grocery store in the Manhattan House.

Color Process Comparison Reel Prepared by Criterion Labs

♦ You Takes Yer Choice, a color test reel providing a comparison of available 16mm color reversal processes now being used in the film industry has been prepared by Criterion Film Laboratories, Inc., New York City.

As an "extra service" for producers, editors and camera men, Criterion is making the results of its experiments in color stock comparison available to help settle filming uncertainties.

Using a single original, the laboratory made masters on several types of color stock and interchanged these on the various film stocks to make six "effects" from which to choose. Aided by this comparison test reel, a motion picture maker can make his choice without going to the expense of experimenting with his client's product.

Dow Chemical Film Shows Four-a-Minute

♦ Since its release in September, 1955, the Dow Chemical Company film *Soft As a Cloud* has averaged approximately four viewers a minute, the company reports.

The soft water film has been seen by seven and one-half million persons during its first year. It was shown 3,583 times to 16mm groups and has been televised 179 times on 170 television stations. Bulk of tv showing was at good hours.

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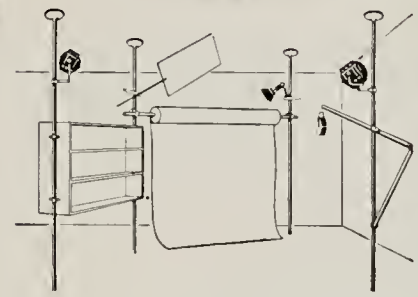
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Sturdy metal triangle lacks tripod legs in position. One man can move camera, tripod and triangle. Gives absolute safety and rigidity on wooden, carpeted, concrete, metal and slippery floors. Price \$26.95

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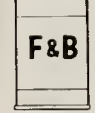
The only precision timer completely designed to front time and back time for minutes and seconds. Other features:
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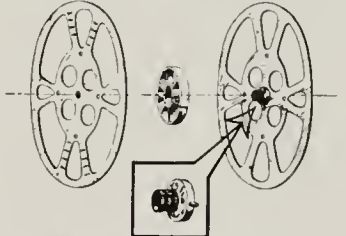
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Donald T. Martin

Tantamount Pictures Combines With Martin-Polley in Virginia

♦ The consolidation of Tantamount Pictures, of Doswell, Va., and Martin-Polley Productions, Inc., of Richmond, has been announced.

The company will carry on its operation at 103 North Jefferson St., Richmond, under the name of Tantamount Pictures, Inc.

Tantamount was first organized by S. Howe Williams in 1935. Martin-Polley Productions was organized by Donald T. Martin and G. Gibson Polley and was the outgrowth of a motion picture division of a local agency where Martin had been associated as executive vice-president.

With the consolidation, Tantamount becomes operators of one of the largest studios in the South. Officers of the company will be Donald T. Martin, president and treasurer, and S. Howe Williams, executive vice-president and secretary.

The firm of Webb and Law, with offices at 1001 Connecticut Avenue, N.W., Washington, will operate as general sales headquarters for Tantamount, under the guidance of Thomas D. Webb, Jr.

Film Creations Appoints Five in Extensive Staff Realignment

♦ New appointments at Film Creations, Inc. include Thomas B. Boggs as sales representative, Lewis Davis as head of production, James Lenkowsky as supervising editor, Miss Brooke Smith as scenic designer, and Morey Reden as director of animation.

Coincidental with these moves the company has announced the resignation of William H. Groody. His interests in the company have been sold to Edward R. Carroll, treasurer, and Joseph M. Barnett, president.

The company will continue to operate offices and studio at 16 East 40th Street, New York.

People who make Pictures

News of Executive Staff Appointments and Changes

Creative Talent Hunt Underway at Terrytoons, CBS Division

♦ A search for creative talent is now being undertaken by Terrytoons, a division of CBS Television Film Sales, Inc. Under the supervision of creative director Gene Deitch, the New Rochelle, N.Y. studio will offer a free course in animation to all beginners in cartooning. Deitch hopes to develop new animators and new animation techniques and to attract fresh talent to the Terrytoons studio.

The class began last month and is being held two evenings a week. The objective of the course, being taught by two of the company's directors, will be the development of basic animation skills. The stu-

dents are also being given an education in the technical phases of animation film production.

* * *

Spencer Allen Named Head of Lewis & Martin Promotion, PR

♦ Spencer M. Allen, veteran of Chicago radio and television newscasting, has become a vice-president of Lewis and Martin Films, Inc. of Chicago. Allen will head the public relations and sales promotion departments.

Allen, in broadcasting for 25 years, has made his reputation in news work with WGN, Inc., Chicago, during the past 18 years. In 1955, he won the national award of Sigma Delta Chi for television re-



Spencer M. Allen

porting—presented for his direction and telecasting of film coverage of the October floods in Chicago in 1954.

As head of WGN-TV's news department, Allen produced the *Chicagoand Newsreel*.

* * *

Form Producers Service Firm to Serve Washington Film Users

♦ A new business has been formed in Washington called Producer Service, Inc. It is headed by Glen Johnston, formerly director of photography for Byron, Inc., and by Richard Norling, formerly of the production camera staff of Byron Inc.

The purpose of the organization is to supply production camera crews and related services such as set, props, talent, etc., to motion picture producers.

A complete range of camera and lighting equipment is available, including recording and sound stage rental. All members of the organization are affiliated with I.A.T.S.E.

Producers Service address is 1507 M Street, N.W., Washington.

* * *

Manhattan Execs Proud Fathers

♦ Two blessed events for film industry members were recorded last month in the birth of a daughter, Gail Susan, to Mr. and Mrs. Saul Jeffee; and a son, John Alexander, to Mr. and Mrs. Karl P. Fischl. Mr. Jeffee is president of Movielab Film Laboratories. Mr. Fischl is vice-president of Transfilm, Inc.

* * *

Bob Engel to Armme Co.

♦ Bob Engel has been appointed general sales manager for the Armme Company, Ltd., Chicago, manufacturer of Kwik Mounts for stereo transparencies and other types of transparencies. With Engel taking over sales duties, Raymond Mertz, president of Armme, plans to devote much of his time to the development of new items for the photographic trade.

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"Rural America Review" Video Series Readied by Sam Orleans

★ *Rural America Review*, a new television film series composed of separately sponsored 16mm motion picture segments aimed at rural viewers is being produced by Sam Orleans & Associates of Knoxville, Tennessee.

The series combines documentary and magazine film techniques edited into a review of farm and home modernization, scientific agricultural advances, homemaker and youth subjects, 4-H and FFA activities of interest to city dwellers as well as the farm audiences. Each quarter-hour program segment is written and filmed around a particular subject or product demonstration. The series is designed for multi-purpose use with production, distribution and prints included in a "one-cost" package.

Sterling-Movies USA Release

Sterling-Movies U. S. A. will distribute 100 black and white prints of each reel of the series to television stations simultaneously for use on farm and home telecasts and public service programs. These prints will be in continuous distribution until all tv stations have had the opportunity to use them. After telecasting, the prints will be given to county libraries for distribution to county and home demonstration agents. 4-H and FFA leaders, schools, churches, and civic clubs beyond the reach of tv. Prints also will be furnished to the Armed Forces Television network, Army, Navy and Air Force bases.

First Sponsor Is Ralston-Purina

The first issue of *Rural America Review*, sponsored by the Ralston-Purina Company, is about the 26th National 4-H Club Camp held recently in Washington, D.C. This film shows young 4-H Clubbers from nearly every state, Hawaii and Puerto Rico at the Washington camp where they are prepared for responsible citizenship and service to their communities through first-

hand observation of the federal government at work.

The youngsters are shown as they visit Mount Vernon, various foreign embassies, the Tomb of the Unknown Soldier. The film presents the 4-H-ers as ambassadors of good will exchanging ideas and becoming friends with youngsters from other lands who belong to clubs patterned after the 4-H Club idea.

The second *Rural America Review* issue, sponsored by Charles Pfizer & Co., will contain: The Fourth Annual Research Conference, held at the Pfizer farm at Terre Haute, Indiana; Miss America in 4-H; The National Plowing Contest; Three Thousand Women Meet in Texas; The Hambeltonian Race.

Sterling-Movies U. S. A., Inc. headquarters are at 205 East 43rd St., New York 17, N. Y.

* * *

Michigan's Ingham County Sees Community Chest Story in Film

★ The Ingham County, Michigan, Community Chest, with the cooperation of the Oldsmobile Division of General Motors, has just released a new color motion picture titled *From the Heart*. The film, which runs for 14 minutes, thanks the people of the Michigan Capital area for their contribution last year to the Community Chest, gives reasons why every citizen should contribute again this year and outlines the 1956 goal of the Chest.

The film was produced by Capital Film Productions of East Lansing.

From 200 to 250 showings a week are scheduled before club and employee groups until the Community Chest reaches its goal for this year of \$991,161.

* * *

Fourth Year for Christmas Film

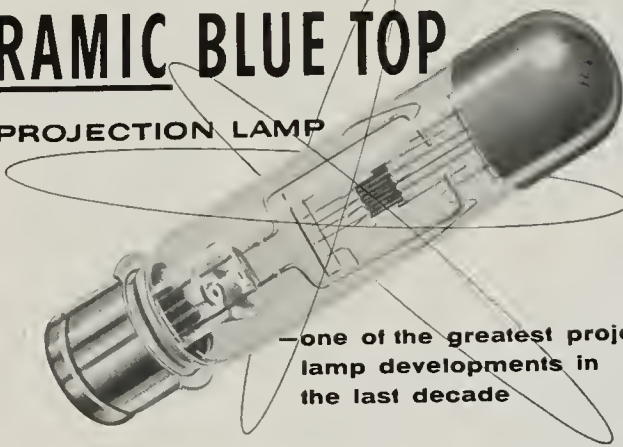
★ Hans Christian Andersen's *The Little Match Girl*, half-hour Christmas TV film has been released for the fourth year in a row by RCA Recorded Program Services. In the past three years the film was sold and scheduled by over 300 stations.

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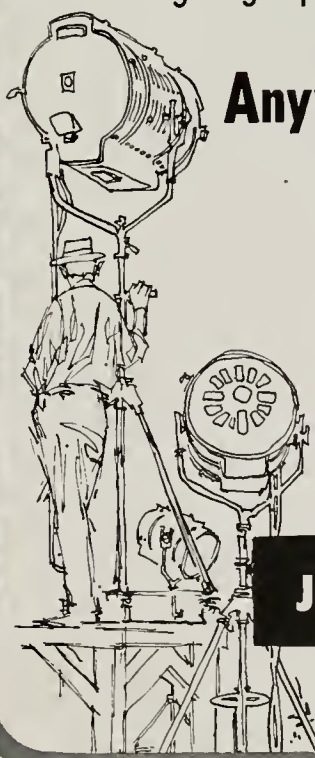
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ENTHUSIASM IN SALES:

(CONTINUED FROM PAGE 46)

it works, the film observes how a sales manager helps a good salesman who has begun to lose. Making calls with the salesman, the manager discovers the salesman's heart is not in it. The manager convinces the salesman of the importance of product and company knowledge in sales, the importance of being in good mental and physical shape when selling, the importance of knowing customers, of registering quiet, informed enthusiasm. This kind of enthusiasm excites enthusiasm in the prospect, inspires respect and enlists steady customers, the salesman learns.

The Power of Enthusiasm . . . is meant to assist sales executives in explaining the chemistry of enthusiasm and its value and to help managers develop in new salesmen the qualities of personality and application which feed real enthusiasm.

Four Factors in Success

In the salesplay, the manager gives his salesman a medallion pocket piece bearing four symbols which represent the four factors necessary for sales enthusiasm—Knowledge, Sincerity, Energy, Home. Dartnell is making such pocket pieces available to subscribers for distribution among their own salesmen, after the film showing, as a reminder of the film's ideas.

The Power of Enthusiasm In Selling was officially released October 15. Initial prints of the film cost \$290. Additional prints are \$145.00 each. No rentals will be accepted until after January 1, 1957. A Meeting Guide and other accessories are provided with the film print, reel and can as a complete training kit. *The Power of Enthusiasm In Selling* is available from The Dartnell Corporation, 4660 Ravenswood Ave., Chicago 40, Illinois.

* * *

775 Firms Listed in Film Production

♦ The 1954 Census of Business figures, just released, show a total of 775 firms engaged in motion picture production, of which 234 were engaged in production for television. Figures include entertainment studios as well as business and education film makers. Receipts have amounted to around \$130,355,000.



This handsome medallion helps remind salesmen of "The Power of Enthusiasm in Selling."

JAVA'S FALL MEETING:

(CONTINUED FROM PAGE 33)

will provide the most complete utilization of audio and visual aids of any business center in the country. The A-V executives visited several floors of the new building and looked at modern board and conference rooms, the training center now in completion stages, and employee lounge and dining facilities. (BUSINESS SCREEN will present a full tour of the audio-visual aspects of the Socony Mobil Building in December.)

The final day's sessions were highlighted by a screening of the Bell System's new Superscope film, *Once Upon a Honeymoon*, introduced by H. L. Vanderford, AT&T's film production manager. The Jam Handy Organization put on a one-hour demonstration of how to build a live show with audio-visual integration.

* * *

Catalog Films from Britain

♦ British Information Services has issued a new catalog of documentary films about Britain and the Commonwealth. 24 pages contain complete descriptions of nearly a hundred 16mm sound films. Copies are available free upon request to B.I.S., 30 Rockefeller Plaza, New York.



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NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Production and Projection

Electric Changer for TDC Slide Projectors of Bell & Howell

• A completely integrated TDC Electric Changer for automatic and remote control slide projection has been announced by Bell & Howell Company, Chicago. Attached to manual TDC projectors now in the field, the new changer converts them to automatic models.

Two AC outlets are located on the back of the changer, one for the

by setting the changer switch on "manual."

Constructed of lightweight die cast aluminum, the TDC Electric Changer is complete with a compact electric control box, an attached slide changer with folding guide arms, a slide tray which accommodates up to 30 slides and the remote control switch with push-button operation and 10-foot cord.

The new changer is designed for use on the following Bell & Howell-TDC slide projectors: Streamliner, Model D. Mainliner, Showpak, Professional 500, Professional 750 and the Headliner 303 projectors that accept the changers from the top with no adaptations. Other models of the Headliner 303 can be adapted to accommodate the changer.

* * *

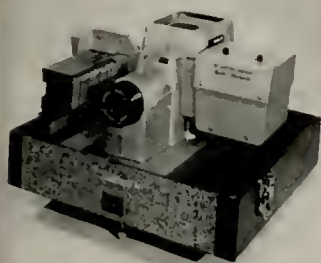
Brighter Pictures Promised with Blue Top Projection Lamp

• A new "Blue Top" T-12 1200-watt projection lamp developed by the Lamp Division of Westinghouse Electric Corporation is said to make possible the projection of brighter motion pictures with existing projection equipment.

Interchangeable with present 1000-watt lamps, the "Blue Top" lamp's improved optical fill and increased efficiency increases screen lumens from 25 to 30 percent. Nearly two inches shorter than other 1200-watt lamps, the new light source has the same filament size as 1000-watt lamps.

The "Blue Top's" extremely compact filament was made possible by the development of new techniques of drawing tungsten wire and an exclusive floating bridge filament construction. The new Westinghouse

(CONTINUED ON THE NEXT PAGE)



Here's a TDC slide projector with the new Electric Changer mounted for automatic or remote use.

projector, the other for the remote control cord. The operator governs the showing time of each slide by pressing the remote control switch. Slides may be changed in 1½ seconds, the manufacturer notes. During changing, a light shutter interrupts the light beam, darkening the screen between slides. The changer accommodates any 2x2-inch slide in glass, metal or cardboard mounts.

For completely automatic operation, a Robomatic timer also is available for use with the Electric Changer. By substituting the Robomatic timer for the remote control attachment, slides can be changed automatically at pre-set intervals. The unit can be operated manually

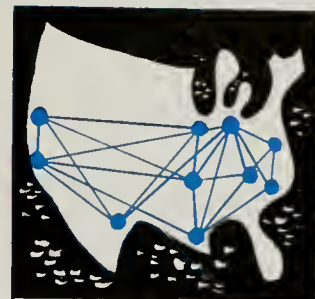
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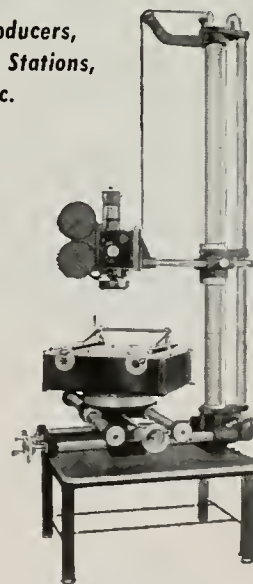
A camera fitted to a movable, counterbalanced vertical carriage photographs the art work. Will accept even the heaviest 16mm or 35mm camera (Acme with stop motion motor illustrated).

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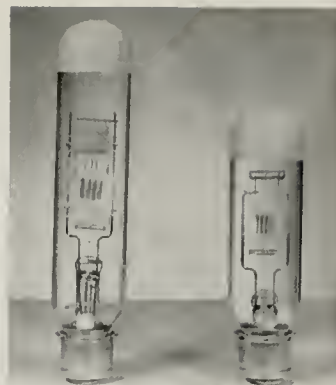
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New, shorter 1200-watt lamp at right.

(CONTINUED FROM PRECEDING PAGE)
lamps are available with a medium pre-focus base, the Bell & Howell base, and a d-c medium ring for base-up burning.

"Du-All" Classroom Screen Introduced by Radiant Corp.

♦ "Du-All" Classroom Screen, a new screen designed for projection in a normally lighted room and for use as a flannel board, has been introduced by Radiant Manufacturing Corp., Chicago.

Suggested for school, church and industrial training activity, the "Du-All" has an aluminized screen



surface for projection and a flannel backing for visual demonstrations and instruction.

A simple adjustable "Swiv-L Bar" permits the screen to be used with a tripod floor stand, set upon a desk or table, or hung from a wall. The Swiv-L Bar also adjusts the screen to proper projection angle for best viewing. The Du-All is lightweight, easily portable. With a natural oak finish wood frame, the screen will be available in sizes 21x32", 30x40" and 40x40".

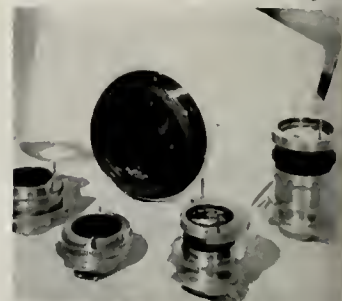
Anamorphic Lens System Is Announced by Camera Equip.

♦ An anamorphic lens system which permits use of all standard camera lenses in a completely compatible fashion has been announced by Camera Equipment Company, New York. High mechanical and optical excellence is claimed for the new CECO unit-focus Scanscope Sys-

tem which combines both focusing motions in one simple operation.

The optical design of the cylindrical system is described as a unique: The correction of all the aberrations has been extended so that they are much lower than the residuals present in the camera lens. Employment of two air spaces has resulted in a reduction of vignetting effects to the "greatest degree possible."

The mechanical arrangement of the Scanscope consists of separ-



rately mounted lenses and anamorphic system, permitting high alignment accuracy. The four standard focal-length lenses have been remounted in special lens mounts. Focusing is affected by rotating the lens mounts, which have been designed so that the same angular rotation on all of the different focal-length lenses corresponds to the same focusing of the subject.

Thus, 300 degrees of rotation of any of the camera lenses corresponds to a change of focus from infinity to 3 1/2 feet. Another feature permits the cylindrical lens section to be coupled with any of the standard lenses and be driven by a unitary motion of a mechanical driving barrel.

New Magnetic Sound Editor

♦ First in a new series, a new magnetic sound editor with viewer, amplifier and speaker is in production at E. W. D'Arcy Associates, Box 1103, Ogden Dunes, Illinois. The editor is a self-contained design with facilities for either speaker or head-set monitoring.

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Special Effects Optical Printer Announced by J. G. Saltzman
 ♦ A new "Special Effects Optical Printer" has been announced by J. G. Saltzman, Inc., sales distributor for Caesar Manufacturing, Inc. The printer features automatic focus from 1 $\frac{1}{4}$ to four times continuous.

Maximum speed of the unit is 320 frames per minute. It is easily changed from 16mm to 35mm or from 35mm to 16mm with electrical dissolve on 35mm. The printer has hardened precision tracks and is completely shock mounted. A new electrical clutch design is said to result in quiet operation.

Other features include: automatic skip frame, electronic speed changer and totalizer; the unit stops printer at pre-set frame up to 20,000 at 240 rpm. All controls are located at the front and maintenance is kept to a minimum.

Additional information on the printer is available from J. G. Saltzman, Inc., 430 Lexington Ave., N. Y.

Head Maintenance Kit for Tape by EMC Recording Corporation
 ♦ A head maintenance kit for tape recorders has been announced by

EMC Recordings Corporation, St. Paul 6, Minnesota. The kit contains Long Life Cleaner and Long Life Lubricant, each in a two-ounce bottle. Brush applicators are supplied with the kit and a complete head maintenance instruction manual is included.

Long Life Cleaner is designed to keep tape recorder heads free from accumulations of dirt, grease, dust and magnetic oxide and binder. Long Life Lubricant is said to prolong head life up to 200%. The thin layer of the silicone lubricant effects the lowest possible friction between tape and head, thus reducing wear. In addition, the problem of squeal or frequency modulation distortion is eliminated or greatly reduced. The lubricant is suitable for neutralizing oozing adhesive in sticky magnetic tape splices.

The kit is priced at \$1.50.

Permacel Tape Colored for Visible Splicing of Film
 ♦ Permacel 961, a new motion picture splicing tape colored orange-yellow for visible splicing during film processing of 16mm or 35mm perforated motion picture film, has been announced by Permacel Tape Corporation, New Brunswick, New Jersey.

The pressure sensitive tape is a 1 mil clear "Mylar" film backing, with self-sticking adhesive which eliminates the need for glues, cements, staples or film scraping. The new colored tapes supplement the company's recently announced transparent film splicing tape, Permacel 96. According to the manufacturer, extensive tests of these splicing tapes have demonstrated that they outlast triacetate motion picture film when attempts are made to run them to destruction. Adhesion of Permacel 96 is 17 oz/in width.

Such film cleaning agents as "Oronite," "Freon 113," trichlorotrifluoroethane, trichlorethylene, alcohol and ammonia, carbon tetrachloride and gasoline can be used without loosening the splices made with either Permacel 96 or Permacel 961, the manufacturer states.

Permacel 96 and Permacel 961 can be peeled off of film and re-applied without loss of frames. The special adhesive does not migrate to the film and no clean-up time is required.

Picturemaster Portable Tripod Screen New Radiant Product
 ♦ Introduction of a new Radiant Picturemaster portable tripod screen has been announced by Radiant Manufacturing Corp. of Chicago.

(CONTINUED ON PAGE 78)

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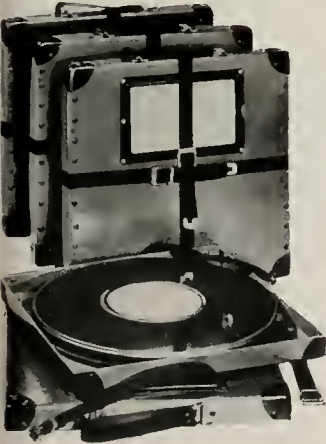


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Canadian Camera: News & Previews

Studio Operations and Film Production Activity North of the Border

Associated Screen News, Ltd. Announces Staff Promotions

♦ Several staff changes at Associated Screen News Limited, Montreal, Quebec, Canada, have been announced by Murray Briskin, executive assistant to the president.

Newly appointed as laboratory superintendent is A. D. Nicholson, formerly Quebec District sales manager. He replaces T. O. Bailey who has resigned. T. M. Abrams has been named Quebec District TV Commercials sales manager and he will also carry on as advertising and public relations director.

William Conway, former 35mm Laboratory coordinator, has become assistant laboratory superintendent. George Ramsey, formerly film inspector, has replaced Conway as 35mm Lab coordinator.

Caldwell Opens Montreal Office

♦ Establishment of a sales office and screening room in Montreal, Quebec, Canada, has been announced by S. W. Caldwell, Ltd., Toronto, Ontario. The new office is in suite 319 in the Castle Building, 1410 Stanley St., Montreal.

Managing the Montreal office is J. R. DeBow, well known in Canadian radio and television circles. For several years DeBow was a sales representative for radio station CKOC in Hamilton, Ontario. With the development of television he moved to the United States where he became manager of a group of radio and television stations in the Midwest.

Below: the Shoe Information Bureau of Canada is sponsoring the new film "Walk in Health" shown during production by Crowley Films.



James A. Cowan

James Cowan Named to Board of Directors of S. W. Caldwell

♦ James A. Cowan has been appointed to the board of directors of S. W. Caldwell, Ltd., Toronto, Ontario, Canada. Cowan has had extensive experience in the film industry and for the past three years he has been president of the Canadian Film Institute, a national organization concerned with the non-theatrical uses of film.

Cowan's appointment is timed with expanding operations at S. W. Caldwell which recently purchased Batten Film Studio, originally equipped and operated by the J. Arthur Rank Organization.

One of Canada's leading public relations consultants, Cowan has handled clients in industry and government. Through the years he has utilized motion pictures as a regular public relations activity.

Film, TV Course Initiated by Associated Screen News, Ltd.

★ A semi-professional course in every phase of motion picture and television production is being initiated this fall for McGill University students and interested persons in the advertising and business fields by Associated Screen News, Ltd., Montreal, Quebec, Canada.

The seven-month initial course is designed to develop a new source of creative and technical personnel for Canada's motion picture and tv industry and to provide a-v users with a practical knowledge of creative and technical phases.

The present curriculum calls for extensive evening study each week, graduating from theory into actual planning, writing, animation, shooting, lighting, set design and construction, recording, acting, laboratory practice. Special features include lecturers from Canada and the United States, students' cooperative projects in planning and producing their own pilot films and tv commercials and field trips.

Examinations and graduation certificates complete the course. An effort will be made to provide summer employment with Canadian producers for those desiring a career in the industry. Tuition for the course is \$50.00, all inclusive. Textbooks are provided throughout the course.

Directing the a-v course is William Hodapp, director of television with Harold F. Stanfield, Ltd. Hodapp, a native of Louisville, Kentucky, was very active in network radio and television in the United States, working as a script-writer and producer for NBC and CBS. He was radio-tv winner of the 1953 Howard Blakeslee Medical Award.

Rose Joins Lawrence Production

♦ Robert Rose has joined Robert Lawrence Productions (Canada) Ltd. in Toronto as production director. Rose terminated the operation of his own company to take this new position and will now devote his full time to direction. He has previously worked with the National Film Board, Caldwell, Ltd. and Graphic Films Ltd. in Toronto.

The Lawrence firm in Canada has recently completed commercials for such firms as Moirs Chocolates, Proctor & Gamble, McColl-Frontenac, Heinz and Colgate-Palmolive.



Above: The Right Honorable C. D. Howe, Canada's Minister of Trade and Commerce is being directed by Crowley Films' produce Sally MacDonald in a scene for "A New Future Lies North."

Canada's Industrial Growth Depicted in Sponsored Film

♦ *A New Future Lies North*, a new 20-minute color motion picture portraying the economic growth and potential of Canada, is being made available to American audiences by Vance, Sanders & Company.

Canada, according to the film's photo-story, is neither a land of ice and snow nor merely a picture postcard paradise of fishermen and Mounties. Canada is a major industrial power, a wealthy country with one of the highest standards of living in the world. The film includes an interview with the Right Honorable C. D. Howe, Canada's American-born Minister of Trade and Commerce.

Produced by Crowley Films, Limited, Ottawa, *A New Future Lies North* tells Canada's industrial story with scenes of oil in the west, iron in the east, hydro-electric power, minerals, wheat, aluminum, pulp and paper. The film explains how Canada's population has shifted from the farm to the city, changing the land from "the breadbasket of the world" to a booming industrial nation.

Physical aspects which made Canada's growth possible are depicted: the formation of the Laurentian Shield with its mineral wealth, the formation of oil deposits from plant and animal life in Canada millions of years ago. The film explains why Canada's untapped water power is equal to 30 Niagara Falls.

The film was seen by investment dealers from all over America at the eighth annual Mutual Funds Sales Convention in Chicago on September 22nd.

A New Future Lies North is available from Vance, Sanders & Company, 111 Devonshire St., Boston.

New Canadian Assn. Headq's

♦ The Association of Motion Picture Producers and Laboratories of Canada has moved to new headquarters at 2121 Knightsbridge Road, Ottawa, Ontario.



Queen's University Story Pictured in Crawley Film

Queen's University at Kingston, Ontario, is described as the least local of Canadian universities. Only 10 per cent of her students come from the Kingston area. Students come to Queen's from all over Canada and many other parts of the world. The 115-year-old university currently is sponsoring a motion picture depicting the details of its wide appeal to help recruit new students.

Queen's University at Kingston, a 23-minute color film produced by Crawley Films Limited, Ottawa, shows a university which produces graduates who play important parts in almost every phase of Canadian life. Scanning campus and classroom, city and surrounding country, the film shows high school students what to expect when they reach the university. Illustrated are the variety of studies available to potential students; undergraduate and graduate research programs. Queen's extensive facilities.

The documentary employs the school's students and faculty as actors. Queen's University at Kingston was written by Crawley's Munroe Scott, Queen's '48, and directed by Edmund Reid. It is being made available to high school audiences. Queen's graduates and others interested in the university.

Camera Equipment Co. Notes CECO Split-Apart Film Reels

A fast method of winding film from reels to cores, or from one core to another, is provided by new CECO Aluminum Split-Apart Reels, available from Camera Equipment

Company, 315 West 43rd Street, New York City, N. Y. Prices reportedly are comparable to those asked for steel reels.

According to Camera Equipment Company, the Split-Apart reels permit winding use for projection without the necessity of putting the film



on solid reels. Extra-quick, positive locking is assured by a threaded plastic core, held by a grip pressed into the flange wall. 16mm and 17 1/2mm reels are available in sizes of 400 and 1200 feet. 35mm reels have capacity of 1000 feet.

Camera Equipment Company also recently announced its appointment as exclusive American distributor for the complete line of AKG microphones, an import from West Germany.

Kenneth Silver Weds

◆ Kenneth Alan Silver, general manager of Automatic Projection Corporation, New York City, was married to Miss Miriam Goodman on November 4. The bride is an elementary school teacher who is very much interested in audio-visual teaching aids.

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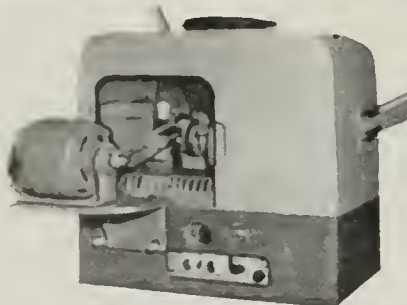


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RIGHT Off the REEL:

(CONTINUED FROM PAGE TWENTY-EIGHT)

People Partnership" on September 11 had representatives of all principal lines of business. Representing the motion picture medium was, you guessed it, Y. Frank Freeman, chairman of the Motion Picture Association. Since Mr. Freeman's people are entertainment film makers with a big stake in foreign markets he was only doing his duty. But their films have been among the worst offenders in our overseas relationships and are not likely to improve in today's hard-sell market. How about having at least one representative of the films that really help America's position all over the world? Our industrial films are good enough to serve all of Western Europe: our medical and science films are eagerly sought. Wake up and count us in on "People to People Partnership" and we'll help you get something done.

* * *

Personalities on the Production Lines

★ At MPO Productions, Inc., in Manhattan, Gerald Hirschfield has been appointed director of photography. He has also been made a partner in the firm.

★ Rainbow Pictures, Inc., of Miami, Florida, has appointed Frank Brodock as general sales manager; Oscar Barber is chief editor and Willard Jones is in charge of production, according to Walter Reese, president.

* * *

A New Public Relations Firm Issues Some Comments on Communications' Future

★ Forecasting a very vigorous economy in the next two decades and increasing intelligence among the buyers, E. Jerome Ade and Robert L. Bliss, public relations consultants, have made pertinent remarks in announcing the new firm of Ade & Bliss, Inc., which will provide general consulting services in the field (principal offices, 60 East 42nd St., New York City).

Quoting Mr. Ade: "Business managements and institutions both here and abroad will have need for greater effectiveness and new ideas and techniques in public relations to help market and move the products which the new age of electronics and automation will develop. Buying and thinking habits of the public will change, business acumen will be strained to meet the rigid tests of consumers and the public relations practitioner will have to be a prime mover for the new markets, new ideas and new products of the future."

Says Mr. Bliss: "The old ways of communicating are being superseded. Not only must we find better methods to hurdle traditional language and folkway barriers between national groups, but with miles reduced to minutes—by improved transportation and communications media—our products, services and ideas can and must move faster and more efficiently to be timely and useful. Public relations will be challenged to find more effective techniques to meet the demands."

If the economy does increase in vigor and prosperity is tempered with greater buyer prudence, advertising and public relations professionals will, as Mr. Ade and Mr. Bliss anticipate, have their work cut out for them. This augurs an increasing opportunity for the audio-

(CONTINUED AT TOP OF FACING PAGE)

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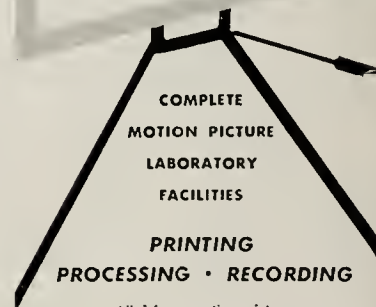
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(CONTINUED FROM THE OPPOSITE PAGE)

visual field to supply new ideas and techniques for communicating to the public and to workers, etc. It is the a-v media which is swift, direct and able to hurdle language barriers and make subjects clear and interesting.

The prospect of increasing customer judgment also should spell a warning to a-v sponsors and producers to develop content matter and creative formats worthy of the task ahead.

* * *

Washington Lab Prexy Helps Meet Need for Graduate Engineers With Scholarships

★ Scholarships for two engineering students at Lehigh University are being provided again this year by Byron Roudabush, president of Byron, Inc., Washington, D. C.

The scholarship is awarded each year to a junior student in any phase of engineering and the aid continues through his senior year. Recognizing the need for graduate engineers, the president of the nationally known motion picture and television film organization established a scholarship program at Lehigh—his alma mater.

Mr. Roudabush's action is one which other leaders in the audio-visual field would do well to imitate. Not only is there a need for graduate engineers, there is need for informed, adequately trained professionals in every phase of the a-v media. Since producers, laboratory owners, equipment manufacturers—and strongly a-v minded sponsors—stand to gain most immediately from new talents perfected by education, they are the ones who should be eager to help provide new talents with such education.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF Business Screen Magazine, published eight times annually at Chicago, Illinois, for October 1, 1956.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Editor, O. H. Coelln, Jr., 7064 Sheridan Road, Chicago, Ill.; Managing Editor, Edward McGrain, 7064 Sheridan Road, Chicago, Ill. 2. The owner is: Business Screen Magazines, Inc., 7064 Sheridan Road, Chicago, Ill.; O. H. Coelln, Jr., 7064 Sheridan Road, Chicago, Ill.; Robert Seymour, Jr., P.O. Box 398, Southampton, New York; Dale McCutcheon, Evanston, Illinois; May D. Speer, Laguna Beach, California; Mrs. C. Sherwood Baker, Evanston, Illinois.

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Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chipewa St., Buffalo.

Comprehensive Service Corp., 245 W. 55th St., New York 19.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Co. Sd. & Vis. Pdts. 17 New York Ave., Westbury, N.Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

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• GEORGIA •

Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.
Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.
Phones: CA 8945 - RA 9143.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone MA 5-1371.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

• KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

• OHIO •

Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

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Ralke Company, 829 S. Flower St., Los Angeles 17.

S.O.S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

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Association Films, Inc., 799 Stevenson St., San Francisco.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OKLAHOMA •

Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.

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Moore's Motion Picture Service, 1201 S.W. Morrison St., Portland, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

• UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

NEW A-V PRODUCTS

(CONTINUED FROM PAGE 7)

The portable model features a light weight, durable screen. Radian "Tear Drop" shaped screen and a die cast hanger of new design.

A functional screen leveler with automatic leg opening with rock arm action and plastic trim for level and flat tips are incorporated in the unit.

The Picturemaster is available four sizes from 30" x 40" through 50" x 50".

* * *

Black-White Negative Film Announced by Eastman Kodak

♦ A fast, new 16mm negative film for industrial, commercial and newspaper photographers who make black and white motion pictures has been announced by Eastman Kodak Company, Rochester, N. Y.

Cine-Kodak Plus-X Negative Film with exposure indexes of 80 daylight, 64 tungsten, is suited for general purpose exterior use and for well-lighted interiors. The new film replaces Cine-Kodak Panchromatic Negative Film. It catches fine detail, renders tonal accuracy and has extremely low graininess. It is twice as fast as its predecessor, the company reports.

The emulsion is similar to that used in Kodak's improved negative film recently made available to studios in Hollywood and other film capitals. Cine-Kodak Plus X can be processed in the same solutions. Cine-Kodak Tri-X Negative Film. It is available with one- or two-edge perforations, in spools of 100 and 200 feet.

* * *

Model 300-L Tape Recorder Announced by Bell & Howell

♦ Model 300-L—a new portable version of the Bell & Howell Mirac 2000 tape recorder—has been announced by Bell & Howell Company of Chicago.

The new model features the "Miracle 2000" sound system consisting of four speakers: two 8-inch "woo-

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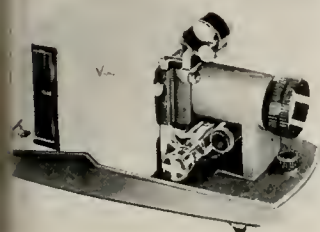
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one placed on each side, and to electrostatic "tweeters," placed front. Each electrostatic speaker contains a thousand small apertures which act as tiny loud speakers. Model 300-L has three separate motors to drive the capstan, feed and take-up mechanism. This improves sound fidelity by minimizing lag or variation in speed which causes "wow" and "flutter," the manufacturer points out. It also permits faster forward and rewind operations. "Drop in" threading, full speed operation and a program indicator which locates each recording on a tape also are features of the unit.

The Model 300-L is built into a portable fawn and brown scuff-proof leather finished carrying case.



New V-500 Viewlex Projector

Viewlex Combination Projector Features "Hi-Fi Sight" Optics

An improved optical system provides "high fidelity sight" in the new V-500 filmstrip and slide projector, according to Viewlex, Inc., Long Island, New York, manufacturer who introduced the projector recently.

The combination 35mm filmstrip and 2x2 slide projector features 100-watt fan cooled illumination contained in a completely light-tight housing, eliminating light leakage. The Viewlex optical system multiplies the illumination, providing a brilliant image, the manufacturer states. The unit's fan, placed in a vertical mounting behind the lamp, draws cold air over the film

plane first, then past the condensers against the lamp and out the side diffusers.

Another feature is the automatic take-up reel which eliminates threading into the take-up attachment. Film from the projector channel is automatically wound. The unit's optical enlarging pointer emphasizes by enlarging a particular area even larger than the projected image, thus fixing attention on details under discussion.

The V-500 has simplified threading and one-turn click-stop for single and double frame-vertical and horizontal. F/3.5 3, 7, 9 and 11-inch lenses are available. An F/2.8 5-inch lens also is available. The unit is made of all aluminum castings.

Tel-Animastand Offered for Economical Animation Service

A new, low-cost animation stand is now being marketed by S.O.S. Cinema Supply Corp. Known as the Tel-Animastand, it permits the production of cartoons, titles and other special effects.

A need was felt for a reasonably priced, self-contained animation stand for television stations, producers, educational institutions and small laboratories. This led to the design of the Tel-Animastand, which embodies features of the photo enlarger, movie camera, micrometer and railroad roundhouse. Even the heaviest 16mm or 35mm camera may be mounted upon a movable, counter-balance vertical carriage which photographs the art work. Standard components and interchangeable parts increase the flexibility of the Tel-Animastand. A "building-block" idea has been adopted, so the basic animation stand can later be equipped with whatever refinements are desired.

Optical effects, such as pans, angles, zooms or quick closeups are accomplished by raising or lowering the camera. The compound table can turn a full 360 degrees as well as travel the front, back or either side. All basic movements associated with animation stands now used by the motion picture industry are incorporated. Full information may be obtained from S.O.S. at 602 West 52nd Street, New York.

"Superior" 4, Fast Cine Film, Announced by du Pont Photo

A new fast cine film, "Superior" 4 panchromatic motion picture film, type 923, rated at 320 daylight and 250 tungsten, has been announced by the du Pont Photo Products Department, Wilmington, Delaware.

The new negative stock, available

(CONTINUED ON THE NEXT PAGE)

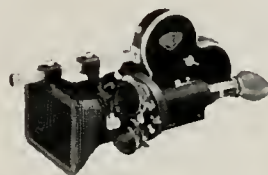
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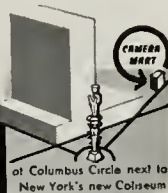


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A NUMBER OF REFERENCES on various phases of film production and use are available to the sponsor and producer of audio-visual media. These references include primers, analytical and critical studies, handbooks and manuals.

Volumes listed below are available by mail order from the BUSINESS SCREEN BOOKSHELF service at our Chicago editorial headquarters.

Recommended as particularly helpful among the works on production are:

American Cinematographer ♦ Hand Book and Reference Guide, by Jackson J. Rose, American Cinematographer. (Ninth Edition), 331 pages: Basic facts on photographic methods, materials and equipment. (\$5.00).

USE ORDER NUMBER 101

16mm Sound Motion Pictures, ♦ by W. H. Offenhauser, Jr., Inter-science Publishers, Inc., 565 pages: a manual treatment of 16mm production, useful to the professional or amateur. (\$11.50).

USE ORDER NUMBER 103

Handbook of Basic Motion Picture ♦ Techniques, by Emil E. Brodbeck, McGraw-Hill Book Company, Inc., 307 pages: A statement of film production fundamentals. (\$6.50).

USE ORDER NUMBER 105

The Recording and Reproduction ♦ of Sound, by Oliver Read, Howard W. Sams & Co., Inc., 800 pages: A competent and thorough examination of sound recording in its several phases. (\$7.95).

USE ORDER NUMBER 106

The Technique of Film Editing, ♦ compiled by Karel Reisz, Farrar, Straus and Cudahy, 282 pages: An analysis of film editing problems by 10 experienced film makers as compiled by Karel Reisz for the British Film Academy; guidance for film editors and television directors. (\$7.50).

USE ORDER NUMBER 108

Preparation and Use of Audio- ♦ Visual Aids, by Haas and Pack- er, Prentice-Hall, Inc., 331 pages: Instructions and suggestions on the effective preparation and use of visual-aids. (\$6.65).

USE ORDER NUMBER 109

The Dollars and Sense of Busi- ♦ ness Films, by the Films Steering Committee of the Association of National Advertisers, 128 pages: Analysis of the cost and circulation records of 157 sponsored films. (\$5.00).

USE ORDER NUMBER 301

TELEVISION BOOKS

♦ Here are four useful new books on creative and technical aspects of television now available from the Bookshelf at costs noted:

The Television Commercial, by ♦ Harry Wayne McMahan. A practical manual on television advertising. Shows how to create better commercials, both from the advertising and film production viewpoints. Hastings House, 175 pages. (\$5.00).

USE ORDER NUMBER 204

How To Direct for Television. ♦ edited by William I. Kaufman. Down-to-earth information and advice on the director's problems in live television production. Nine top TV producers tell their own stories. Hastings House, 96 pages. (\$2.50).

USE ORDER NUMBER 205

Staging TV Programs and Com- ♦ mercials, by Robert J. Wade. A handbook aimed to help in solving the physical production problems of "live" television programming. Hastings House, 210 pages. (\$6.50).

USE ORDER NUMBER 206

Audio Control Handbook, by ♦ Robert S. Oringel. A complete, authoritative handbook on audio control in all types of broadcasting. Hastings House, 141 pages. (\$6.50).

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NEW A-V PRODUCTS:

(CONTINUED FROM PRECEDING PAGE)

in 16 and 35mm widths, has a fine grain, wide-latitude emulsion which permits high quality results under a wide variety of outdoor or indoor lighting conditions, particularly under "existing light" situations.

The speed and latitude of "Superior" 4 are said to be such that, in the field of photographic recording of instrument data, ordinary instrument panel illumination is adequate for picture-making.

Suitable for television film production because of its long tonal scale, "Superior" 4 will be available from du Pont Photo Products district offices located in major cities throughout the country.

* * *

Explosion-Proof Color Light for Mine Photographs Developed

★ Development of a color-corrected explosion-proof light for safe use in coal mine photography was announced recently by the Bureau of Mines, United States Department of the Interior.

First of its kind to pass the Bureau's rigid testing schedule at the Central Experiment Station, Pittsburgh, Pa., the light can be manufactured without license by commercial firms, said Bureau Director Marling J. Ankeny.

Lamp Is Color-Corrected

Incorporating several unusual features, the air-cooled unit developed by the Bureau's Electrical-Mechanical Research and Development Section uses a special 1,000-watt lamp designed by General Electric Company engineers at Nela Park, Cleveland, Ohio. It permits the taking of color photographs without correcting filters and connects directly to permissible-type mine lighting systems as no unit is approved by itself.

By using the Bureau's lamp, motion picture and still photographers now can take pictures anywhere in a mine, whether classed gassy or nongassy. Director Ankeny emphasized that the unit is a floodlamp and is not equipped to use flash bulbs.

May Open Other Hazard Areas

Because of its safety features, the lamp also could be employed in taking pictures in many areas normally forbidden to photographers because of explosion hazards; however, its developers point out that the lamp has only been tested for methane gas and coal dust hazards as found in coal mines.

One of the most difficult problems Bureau researchers encountered in designing the light was to keep all exterior surfaces below the 400°



Above: R. J. Jones, Bureau of Mines electrical engineer, takes meter reading explosion-proof light developed at Bureau Pittsburgh, Pa., research laboratories for mine photography.

heat limit specified in Bureau testing regulations. This was overcome by using a fan to circulate air inside the housing and equipping the aluminum shell with fins to speed cooling.

The entire unit weighs 25 pounds and resembles Hollywood-type lamp used in studios.

Where to Get the Details

Persons interested in details construction of the light should write the Branch of Electrical-Mechanical Testing, Health and Safety Activity, Bureau of Mines, 4300 Forbes Street, Pittsburgh 1 Pa.

Bureau researchers now are working on a unit designed for safe use of flash bulbs in coal mines but cannot predict when this device will be readied for the long series of permissibility testing at the Central Experiment Station.

* * *

1956 "Accident Facts" Issued by National Safety Council

♦ Facts and figures on all types of accidents—industrial, traffic, home and farm and school—are contained in the 1956 edition of the National Safety Council's statistical yearbook, "Accident Facts," now available.

Twenty pages of the book are devoted to occupational accidents and provide factual background for an industrial safety program. The information could be used in the development of safety films as well as in the preparation of speeches, articles and other campaign media.

The yearbook includes a detailed list of accident rates by major industry groups, charts showing the accident trend during the past 3 years, Off-the-job accident problems, unsafe acts and unsafe conditions contributing to permanent impairments and deaths and other topics are covered.

The 96-page "Accident Facts" is priced at \$1.00 a single copy, less for quantities. Inquiries should be sent to the National Safety Council, 425 N. Michigan Ave., Chicago 11

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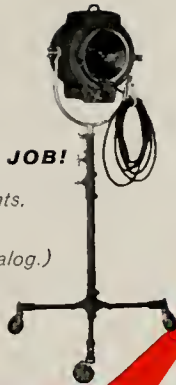
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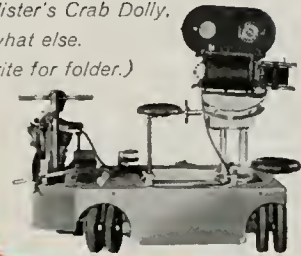
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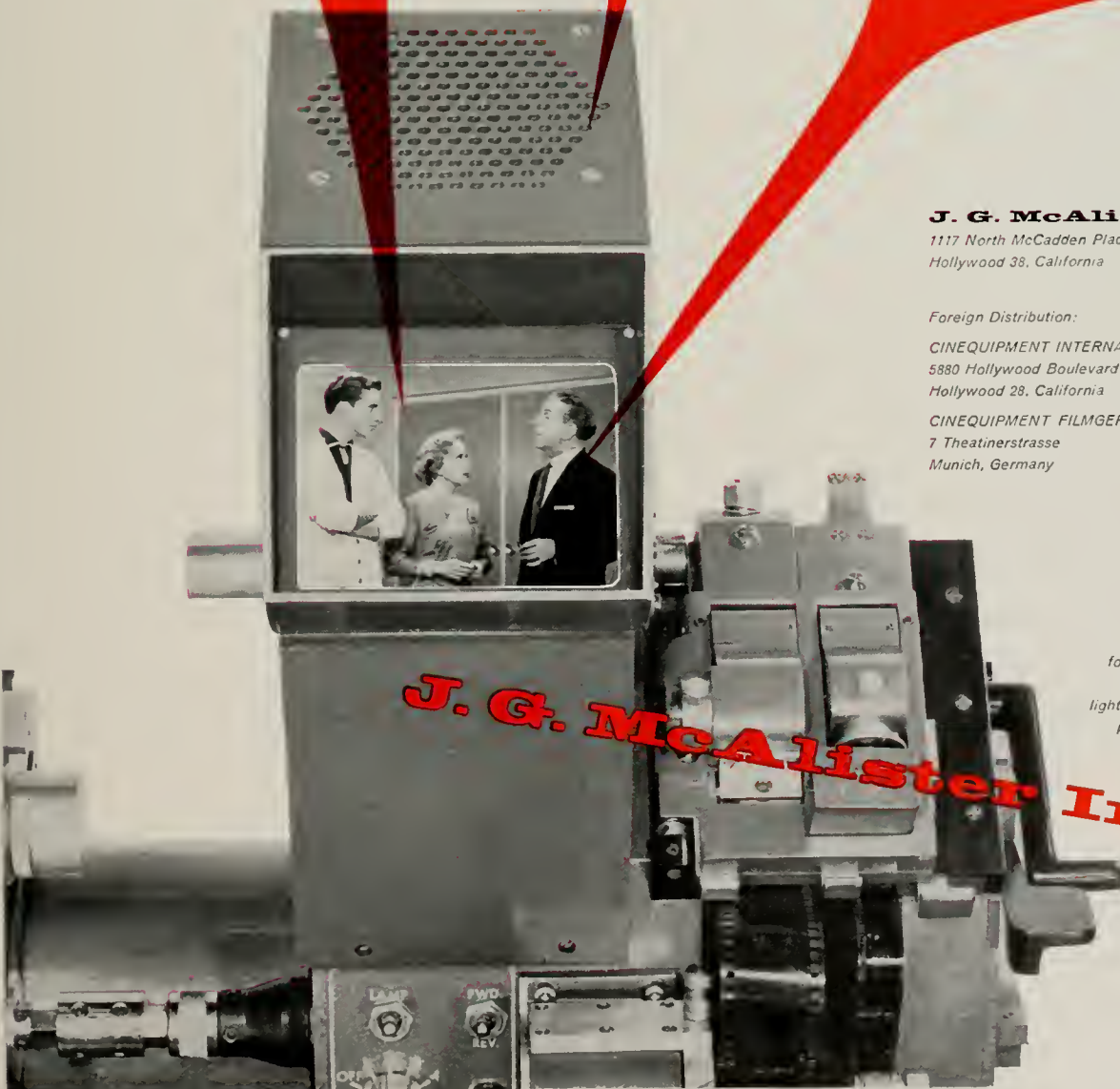
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A Golden Age for the Film Medium

ISSUE EIGHT • VOLUME SEVENTEEN • 1956





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BUSINESS SCREEN

(Combined with See & Hear Magazine)

Issue Eight • Volume Seventeen • 1956

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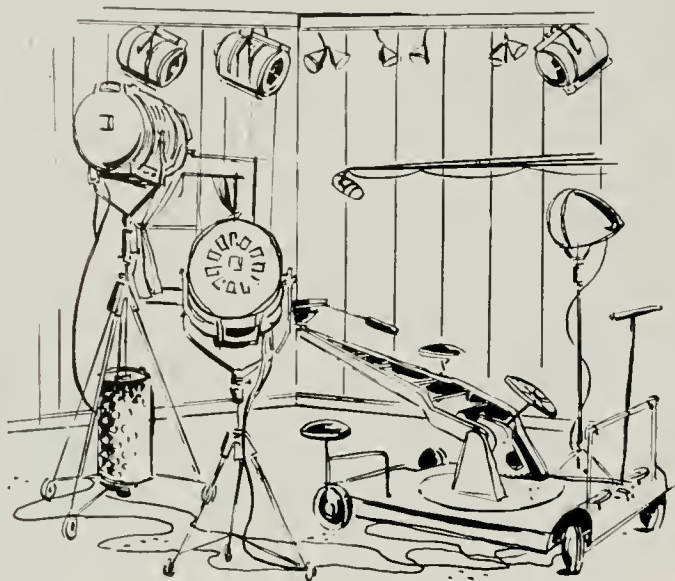
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Recent Events in Month's News Among Film Users and Industry

5th USDA Visual Workshop Scheduled for Jan. 28-Feb. 1

★ The Fifth Annual United States Department of Agriculture Visual Workshop will be held January 28-February 1, 1957. All general and selective sessions will be held in the Jefferson Memorial Auditorium of USDA's South Building in Washington, D. C.

Theme of the Workshop is Color—as used in various media. General sessions in art, graphics, exhibits, television, still photography and motion pictures will be attended by all participants. Any six of the 30 selective sessions may be attended. Sessions dealing with motion pictures will cover script writing, color photography and production, editing color motion pictures, animation and titling, sound recording and preparation of color reprint material for the laboratory.

The Annual Audio-Visual Trade Show held in the Patio of USDA's Administration Building in conjunction with the workshop will be open to participants Monday afternoon, January 28, and to the general public on Tuesday, January 29.

Persons planning to attend the Workshop are advised to register in advance. A registration form and a copy of the Workshop program may be obtained from James E. Gibson, Chief of the Motion Picture Service of the USDA, Washington, D. C.

Athletic Institute Announces Two Film Projects for 1957 Program

★ Thirty-thousand dollars have been ear-marked by The Athletic Institute for the production of two 16mm motion pictures in 1957. The allowance, to be shared equally by the two film projects, is included in a \$144,700 budget for 1957 recently approved by the Institute's board of directors.

Both films planned for the coming year will be part of a promotional program intended to improve the "scope and quality of U. S. sports and recreation."

The Athletic Institute will spend \$15,000 on the production of a recruitment film emphasizing the benefits of careers in physical education and recreation. This film is to figure in a campaign to remedy the shortage of trained personnel in these fields.

Rural recreation will be the subject of the Institute's other \$15,000

film production. This picture will be designed to holler "giddyap!" to farm and rural areas in regard to providing organized community recreation programs. To be used by 4-H and Grange groups, the rural audience film will stress the value of recreation in the farming community.

The Institute has announced that a total of 17,293,056 persons saw the Institute's three 16mm recreation motion pictures and 12 sports slidefilms in 1956. This total included audiences gained by group showings and telecasts.

Bell & Howell Company Builds Large Addition to Main Plant

★ Bell & Howell Company, Chicago audio-visual equipment manufacturer, has announced that a new 160,000 square-foot brick addition to the company's main plant at 7100 McCormick Rd. in suburban Lincolnwood is scheduled for completion in January, 1957.

According to Charles H. Percy, Bell & Howell president, the \$1,700,000 building permits expansion of manufacturing facilities and the consolidation of Chicago warehousing. The new building is located west of the present buildings, which consist of 560,000 square-feet on a 68-acre site.

A new parking lot with capacity for 200 additional cars also has been added along McCormick Rd., south of the present buildings. This addition brings parking areas up to 13 acres with capacity for 1700 cars.

Radiant Corp. Opens Plant in Suburb of Cologne, Germany

★ Radiant Manufacturing Corporation, subsidiary of United States Hoffman Machinery Corporation, has announced the opening of new manufacturing facilities in Bergish Gladbach—suburb of Cologne, Germany.

A complete line of Radiant table, portable tripod and wall screens will be manufactured for European consumption at the new German plant. Demand for Radiant products in foreign countries during the past two years made it necessary to build a separate sales organization overseas, according to Adolph Wertheimer, Radiant's executive vice-president.

Radiant's German plant opening follows the company's recent ground-breaking for a new \$1,300,000 factory and office building in suburban Chicago. The company's three present Chicago factories and main offices will be consolidated at the new building, planned for completion within six months.



AGE OF THE BRAIN

The future of our nation, of civilization itself, is dependent on the human mind — on our ability to cope with increasingly complex problems. Progress in human achievement from the beginning of time has been infinitesimal compared to what lies just ahead.

The key to future progress is education — education of our youth today so that they may be ready to think and to achieve for business and industry in the years to come. Here, if ever, is a golden opportunity for motion pictures to apply their tremendous force for the benefit of mankind . . . to transfer knowledge and inspire imagination quickly and effectively.

It is the responsibility of far-sighted business and industry to provide these modern tools of learning if our most precious resource, the human mind, is to be fully developed for the opportunities unlimited in serving to shape a better tomorrow.

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The Future for a Golden Screen

THESE FRUITFUL YEARS have brought us many miracles of technological progress in man's quest for better understanding through visual communication. The image on the screen is wider, its color more brilliant and finer in its fidelity, the picture is brighter . . .

As another new year impends, we extend the gratitude of all those who serve and who look to the screen as an unparalleled tool to inform . . . as a door to worlds of learning . . . as a sharper and incisive instrument for training. Their gratitude is due the designers and craftsmen, the engineers and scientists who have given a new potential to the screen through technology.

We salute the electronic scientist for his precise cameras and improved projectors in the fields of motion picture and slidefilm utilization.

We salute the chemical engineers for films that have conquered darkness and captured life itself with color processes that recreate our images with brilliant, life-like fidelity.

We salute the metallurgist for new lightness in production and projection equipment which promise to liberate their use in the field and in the classroom.

Truly, their contributions are a bright preface to still greater technical accomplishments. Electronics promise us even simpler means of pictorial transmission. Light metals can take us farther along the path of greater utility of apparatus in the field. Color television, already with us, remains but a few steps removed from universal popularity . . .

* * *

TODAY, millions of viewers already wait upon the lighted screen . . . the audience accessible to pictorial media via television, theatres and in the schools, churches, factories and in the community is our great challenge. Technology has emphasized the challenging present . . .

But who speaks for ideas?

Who speaks for this single *most vital* factor which concerns us all . . . viewer and sponsor and producer . . . ?

That future in which, as Charles Kettering says, *we all must live*, belongs to the *creative man*. The hope of visual media is beyond the contribution of science and



technology. *It belongs to the man with ideas.*

In simple English, it belongs *to the film writer* who has the first say in the picture. It belongs *to the producer* who lives up to the *high promise* of his art and stands up to those who unwittingly would make it anything less.

Call this way of putting ideas on the screen a *practical* art and it need not be less *creative*. Make room within this field for *more men with ideas* and the courage to make them stick and you enrich all that we strive to live for . . . for *each picture* is the *image of its creator* and his record of *achievement or failure*.

* * *

A handful of creative people have brought a small portion of this magic formula to television. When the tired images of Hollywood's yesterday have gone their way; when new ideas alone will hold the television audience . . . tv must turn to its creative people.

Our time is *today* and tomorrow is already at hand for the future of the sponsored film. For our audience is voluntary, yet eager to view and anxious to learn. For we hold the promise of the salesman's future, of the worker's understanding of his useful role in the complex system of production. We bring our youth real

knowledge of the future in trade and commerce, inspiration to share and grow.

More than this, we hold the hope of freedom through the universal language of the screen. For if it has demonstrated anything, the film has shown us that it alone speaks in many tongues with greater understanding throughout this troubled world. As the economic future depends on worldwide trade, so does man's existence on earth now depend on his appreciation of individual liberty and his willingness to hold it and to fight for it.

* * *

NOT FORM, THEREFORE but *content* is our key to this immediate future. What economy is there in saving a few dollars in the making of a picture that is intended to accomplish important *goals* within a company? Why do we persist in our concern with "technical" aspects when ideas alone can save the sale or the salesman? Or keep the production lines going and save the company? *What is the value of an idea* that can motivate a thousand dealers or a million consumers?

We have translated some of this need into a "campaign" calling for proof of film results. A first but very meaningful step in this direction is taken in this final issue of our current volume.

Another worthwhile step will be taken in February when we bring all sponsors, their trade groups and advertising agents and government . . . the seventh in our annual listings of qualified producers of business and television films. We reflect *experience* and *dependability* in these listing pages as companies worldwide put forth their records of accomplishment within the year.

* * *

WITHIN THESE COMPANIES, as sponsors or as producers of visual communications, rests the hope of a better tomorrow. Technology has given us all the best and the promise of still better. But we must rededicate this highly-skilled and specializing industry to a new, invigorated, progressive view of the future. This holds for each one of us who serves the lighted screen.

—OHC

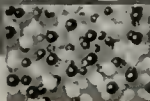


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United States Steel
...for a film on basic chemicals

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Energy efficiency and resource depletion

Teams with WILDING



1. What is the difference between a point and a line?
 A point is a single location in space, while a line is a continuous path that extends infinitely in two directions.



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1. *What is the main idea of the passage?*
 2. *What is the author's purpose in writing this passage?*
 3. *What is the author's attitude towards the subject?*
 4. *What is the author's tone in writing this passage?*
 5. *What is the author's main point of view?*
 6. *What is the author's main argument?*
 7. *What is the author's main conclusion?*
 8. *What is the author's main recommendation?*
 9. *What is the author's main warning?*
 10. *What is the author's main suggestion?*

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A RETURN TO SALESMANSHIP

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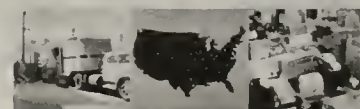
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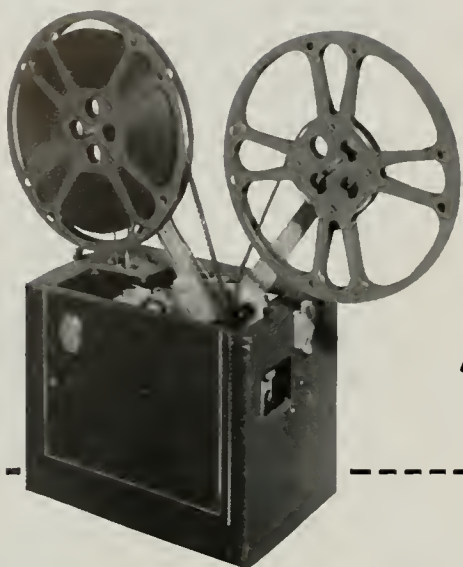
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How Victor Projectors **WON** in "side-by-side" test

... conducted by the Loyal Order of Moose

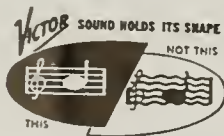
TEST RESULTS	VICTOR	PROJECTOR A	PROJECTOR B
BEST SOUND	1	3	2
BEST PICTURE	1	3	2
FILMS CHANGED	1	3	2
LAMPS CHANGED	1	3	2
LENSES CHANGED	1	3	2
COOLEST RUNNING	1	3	2
MECHANICAL RESONANCE	2	3	1

Victor 16mm projectors recently won a test that *really* was a test. No experts involved — no laboratory equipment, either. And Victor didn't pay to have the test made — didn't even *know* about it.

Here's what happened. A committee of executives of the Loyal Order of Moose wanted to select the best portable sound motion picture projector available for use by nearly 1800 lodges to show its new 35-minute sound and color motion picture, "A Picture of You," produced by Wilding Picture Productions, Inc.

A Victor Assembly "10" and the two other leading 16mm projectors* were in the test. The Victor showed up so well against the other projectors that members of the committee first thought the difference was in the print. The prints were changed. Still *Victor was far ahead* of the other projectors. Because the Victor picture was so much brighter, one of the committee thought there might be a difference in the lamp. Lamps were interchanged. Still *Victor came out way ahead*. Then lenses were changed. Again *Victor was on top*. And that's why officials of the Moose Fraternity — not experts, but typical users — selected the Victor projector for use by its lodges throughout North America.

Whatever your needs in 16mm motion picture projection, Victor has the equipment for you. Send for literature today.



*Names on request



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Animatograph Corporation

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NEW YORK, CHICAGO

Quality Motion Picture Equipment Since 1910

Practical Aid Ideas for Aged Detailed in "Proud Years"

♦ Practical steps that can be taken to help old people lead active, useful lives are depicted in detail in *Proud Years*, a new 16mm motion picture produced with a grant from Chas. Pfizer & Co. and being distributed by the Center for Mass Communication of Columbia University Press.

Proud Years was premiered November 15 in Hosack Hall, The New York Academy of Medicine. Visually providing a means by which the aged and their families can explore together the day-to-day problems of old age, the film is intended for educational institutions, church, social service and community groups concerned with care for the aged. The film has been cleared for local television use.

Proud Years was written and directed by George C. Stoney who has received recognition for such films as *All My Babies* and *The Invader*. Collaborating with Stoney were Dr. Frederic Zeman, chief of Medical Services, Dr. Leo Dobrin, director of Physical Medicine, and the staff and residents of the Home for Aged and Infirm Hebrews of New York.

For information on obtaining the film, contact: Center for Mass Communication of Columbia University Press, 1125 Amsterdam Ave., New York 25, N. Y.

Inspiring Story of Agriculture Told in New USDA Film

★ *The Agriculture Story*, a new 13½-minute motion picture explaining American agricultural production, has been announced by the United States Department of Agriculture, Motion Picture Service.

The picture shows how the forces of nature, the products of science and the efforts of farmers combine to fill the national breadbasket. Shown are the services of the U.S. Department of Agriculture and the assistance of the land grant colleges, universities, state agencies and industry.

The Agriculture Story will be distributed to cooperating libraries on request to: Motion Picture Service, Office of Information, U.S. Department of Agriculture, Washington, D.C. The film has been cleared for television. Inquire of the Motion Picture Service for distribution and purchase data.

ANA Sees "A-V" Light

♦ The Association of National Advertiser's Films Service Committee has officially changed its name to the Audio-Visual Committee.



Sound Masters director Jack Tobin checking a shot at Lake Maracaibo, Venezuela.

TIMELINESS

PETROLEUM hits the front page today as worldwide problems of supply become acute. "People and Petroleum" and "Assignment: Venezuela," its sequel in full color, are public relations motion pictures recently made in Venezuela

by Sound Masters, Inc. for Creole Petroleum Corporation. These films show what the United States and Venezuela, working together in friendly cooperation, are doing to meet oil demands, as people of many lands look for help.



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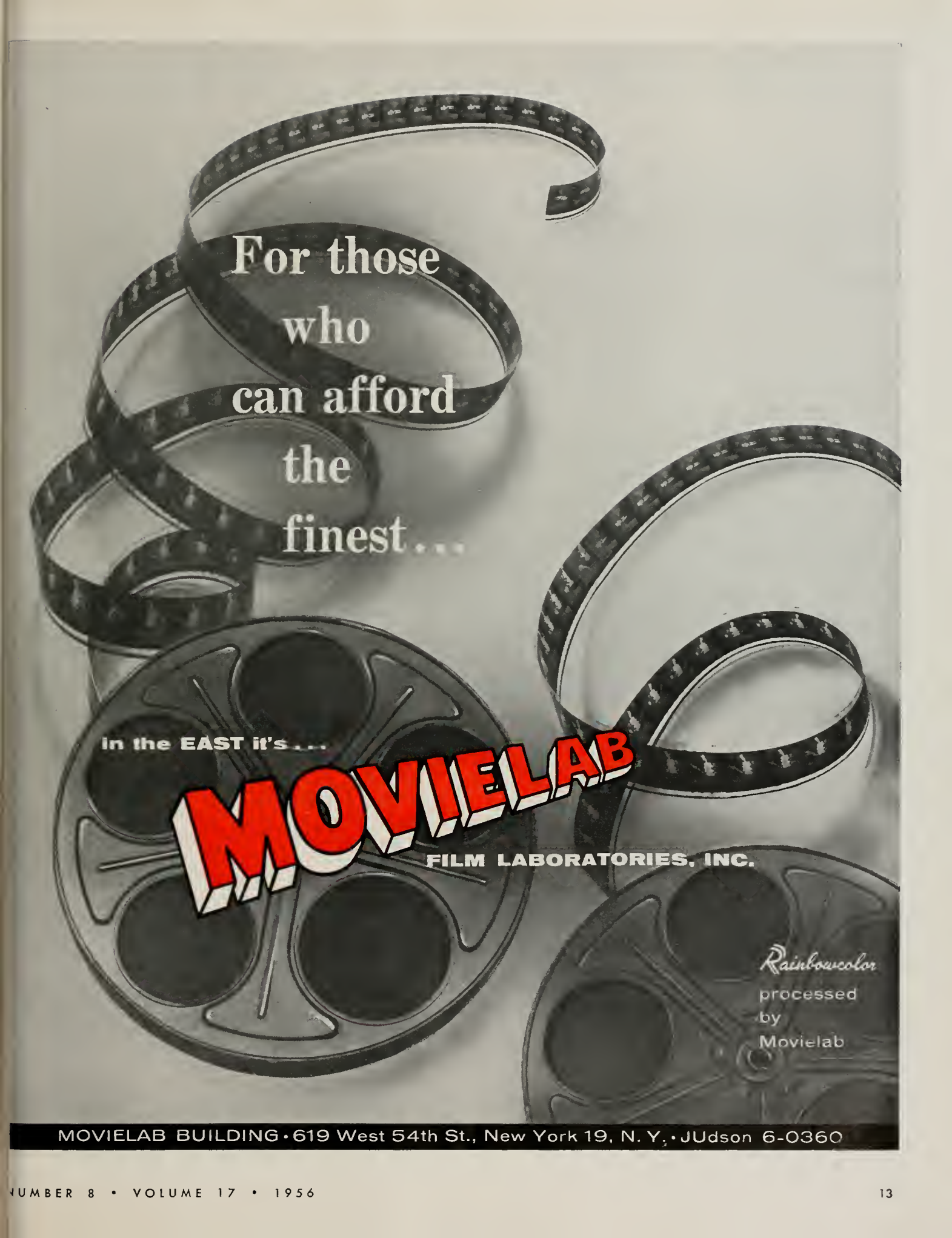
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Hollywood 38, 1016 N. Sycamore Ave.....OLDFIELD 4-1660
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In Canada, call Record Department, RCA Victor Company, Ltd., 1001 Lenoir St., Montreal, Quebec. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y. — JU 6-3800.



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PRODUCTION LINES

Wilding Picture Productions Acquires Henderson Associates

★ Wilding Picture Productions, Inc., Chicago, has acquired the capital stock of A. J. Henderson Associates, Inc., of Detroit, according to an announcement by C. H. Bradford, Jr., Wilding's president.

For many years, the Henderson organization has been prominent in the field of training, sales promotion and merchandising. The services that the Henderson organization has offered will be continued and supplemented by various Wilding services that are associated with this type of activity.

To be known as Wilding-Henderson, Inc., the merged organization will be located at 13535 Livernois, Detroit 38, Michigan, and will operate on a national basis.

Officers of Wilding-Henderson, Inc., are: Lang S. Thompson, president; A. J. Henderson, vice-president, and Norman B. Terry, vice-president. Thompson will also continue in his capacity as executive vice-president of Wilding Picture Productions, Inc., headquartered in Chicago. Henderson will serve the new organization as director of creative services.

Harry Lange Reappointed to Safety Council A-V- Committee

♦ Harry W. Lange, executive vice-president and general manager of Kling Film Enterprises, Inc., has been reappointed as a member of the Visual Aids Sub-Committee of the Wood Products Section Executive Committee of the National Safety Council.

Lange will participate in committee meetings at Safety Council headquarters in Chicago, January 17-18, at which time plans will be drawn for the Wood Products Section's safety program.

Seventh Production Review Issue Next!

♦ The 7th Annual Production Review issue of **BUSINESS SCREEN**, scheduled for February, '57 publication, is now in final advance design phase. Listing invitations to all eligible business and tv film producers will be in the mails shortly after Jan. 1 as this authoritative Buyer's Guide number gets under way.

F. B. Astley Nomed du Pont Photo Sales Service Manager

♦ Frederick B. Astley has been appointed manager of sales service for the Photo Products Department of E. I. du Pont de Nemours & Co., Wilmington, Delaware. Astley has been assistant manager of du Pont's Rochester, New York, photo products plant.

In his new job, Astley will head an expanded sales service organization designed to assist customers in the use of the company's various photo products.

Astley joined du Pont in 1934 as an operator at the Parlin, New Jersey, photo products plant where he advanced to shift supervisor. Three years later, he became x-ray technical sales representative in New York City.

Astley afterwards became Boston district sales manager and, from 1951 until his appointment in 1954 as assistant manager of the Rochester plant, he was manager of x-ray products in the Wilmington office.

Jack Kleene Elected as a Vice-President of Florez

♦ Jack Kleene has been elected as a vice-president of Florez Incorporated, Detroit, Michigan film producers, according to an announcement by Genaro A. Florez, president and chairman of the board.

Kleene has been with Florez for 10 years. Since 1951, he has headed the Editorial Department and has been copy chief on most of the firm's principal accounts, including Sinclair Refining, Norge, RCA, Whirlpool and Cadillac Motor.

Zoli Vidor to MPO TV

♦ Zoli Vidor, A.S.C., photographer of over a thousand television commercials, has joined the production staff of MPO Television Films, Inc., New York, as producer-director-cameraman.

Tempo Bold

Above line set in 42 point.

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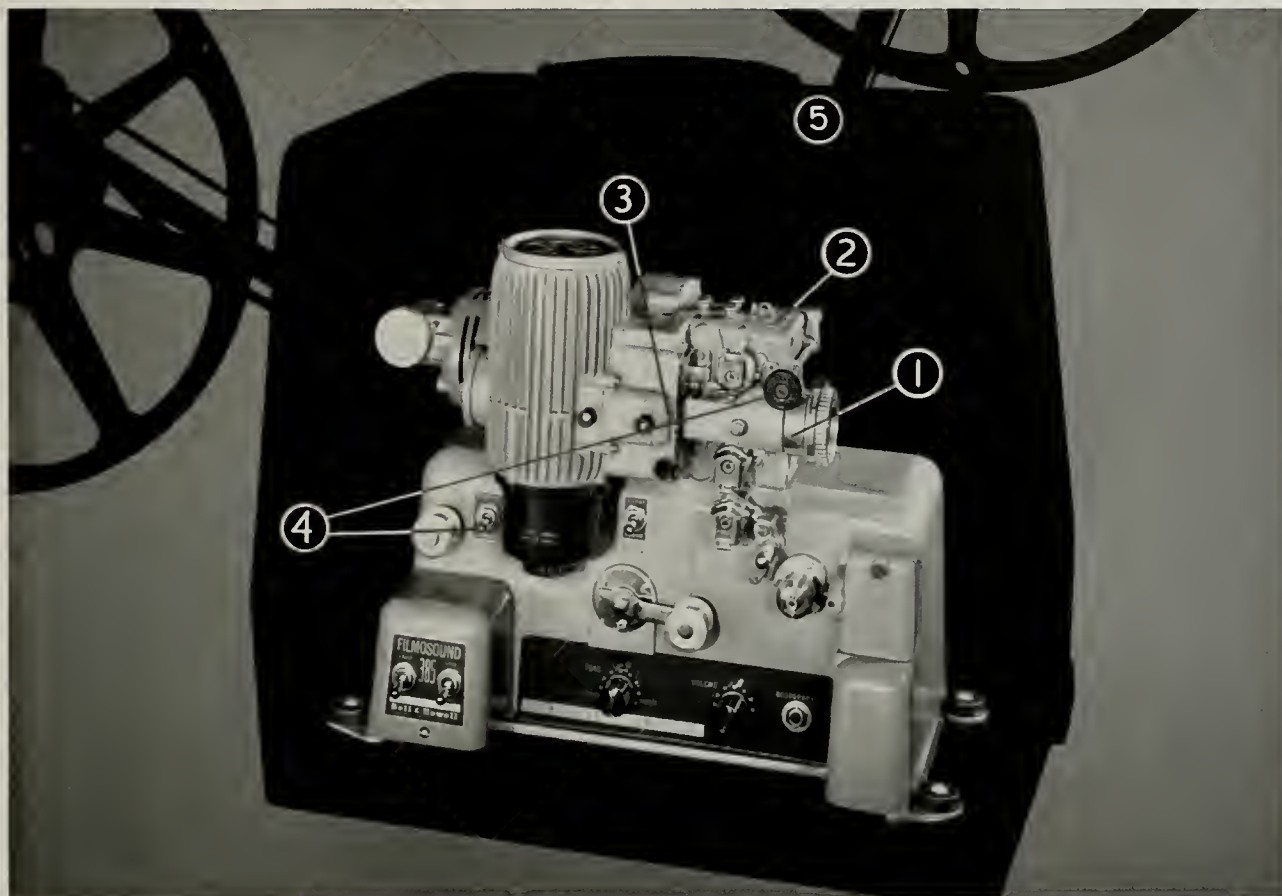
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Seattle Film Associates Set Festival for April 19, '57

♦ The second Film Festival of the Seattle Film Associates is being planned for Monday, April 22, 1957. This coming year, the event will be national in scope. The first festival was limited to entries from the Pacific Northwest.

The purpose of the festival is to acquaint the public in the Seattle area with the most recent 16mm films. No attempt will be made to judge the films; no awards will be given.

Films from national sources will be shown in the following categories: Human Relations and Community Problems (brotherhood, social problems, health); Arts and Crafts (music, literature, experimental); Science, Business and Industry; Lands and People (conservation).

Seattle Film Associates is an organization composed of representatives from schools and universities, film distributors, producers, libraries, business firms and industries who meet each month to discuss and view new films.

Additional information and instructions for submitting films for the festival may be obtained from Mrs. Jessie Wilson, program chairman, University of Washington Film Center, Seattle 5, Wash.

Monthly Previews in Manhattan

★ The first in a series of afternoon and evening preview screenings of new documentary, educational and special interest motion pictures will be held December 6th at the Carnegie Endowment for International Peace Building, 345 East 46th Street, New York, as an information service of the New York Film Council.

The series, which will be held on a monthly basis, is intended to keep Council members, and others interested in the film medium, in touch with new film productions in such fields as industry, education, religion, medicine, health, art and propaganda. Films shown in the first series were *U.S.A.*, *Opportunities Unlimited*, *Bow Bells*, and *Your Honor As You Like It*.

TECHNICAL ANIMATION ARTISTS WANTED

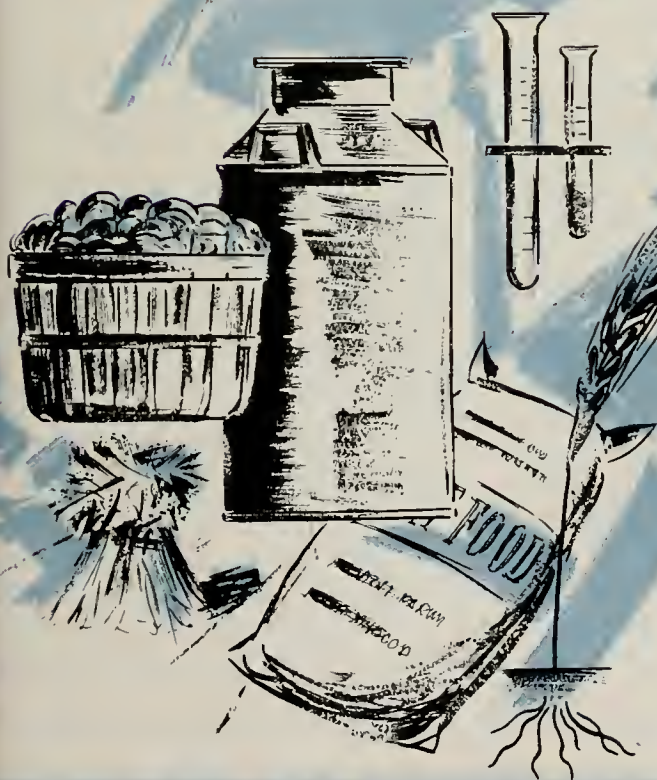
Technical Animation Artists are needed by an East coast producer. Please include in your answer a resume of your experience, age, etc.

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7th PRODUCTION REVIEW NEXT!

First of a New Film Series on Science —

The Bell System Premieres "Our Mr. Sun" on CBS Television; Also Released in 16mm for Group Use

IF OUR NATION is to keep its place in the sun, we must have more scientists. This conviction, repeatedly being voiced by scientists, industrialists and educators, is the message stated forcefully in a new hour-long motion picture, *Our Mr. Sun*, sponsored by The Bell System and introduced nationally over the CBS-TV network, November 19.

Our Mr. Sun is the first in a series of science films which Bell will sponsor on television and then distribute in 16mm to high schools, colleges, scientific organizations and other groups in a long-range public relations effort to interest young people in science careers and to impress upon the public the importance of science in our lives. The Bell series has been in preparation for four years, under the guidance of authorities in nine fields of science. *Our Mr. Sun* is the only film of the series to be released in 1956.

Preparing the way promotionally

for *Our Mr. Sun*, Illinois Bell Telephone Company presented the film at a dinner program for some 200 educators, publicists and Bell personnel, held in the spacious Assembly Room of Chicago's new Prudential Building, November 3. Preceding the film showing were brief, pointed commentaries by Dr. Paul E. Klopsteg, associate director, National Science Foundation; Dr. Walter Bartky, vice-president in charge of science programs, The University of Chicago, and Major Lenox R. Lohr, president of the Museum of Science and Industry, Chicago.

These speakers were introduced by William V. Kahler, Illinois Bell's president, who outlined the public-understanding and science-recruitment purposes of the Bell film series, noted that Bell had been invited by the government to play an important role in national defense, and said that Bell expects to announce three more science films next year



— on such subjects as cosmic rays and the weather.

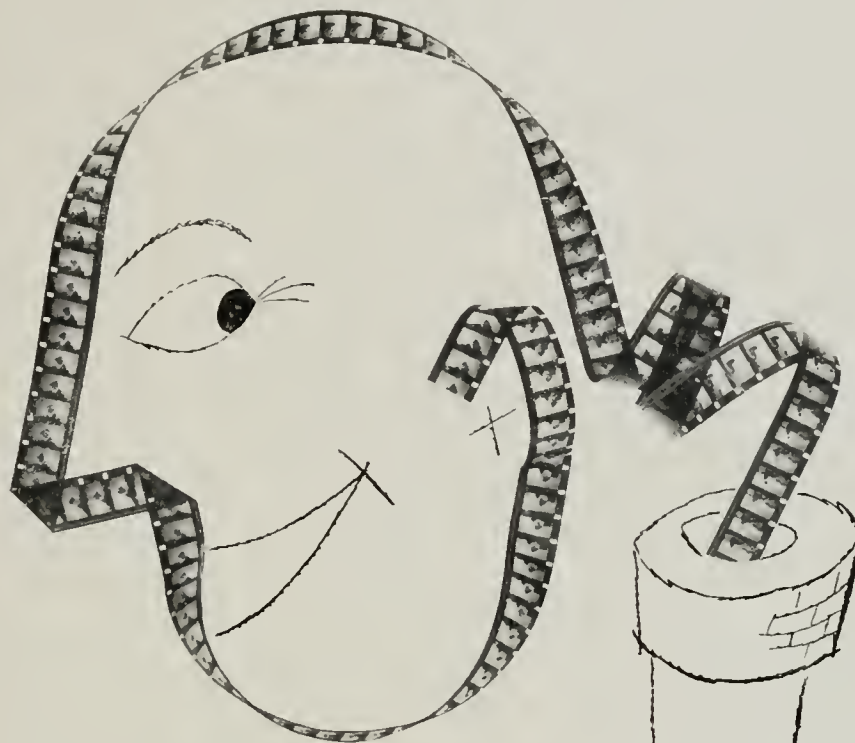
Dr. Klopsteg urged that education build a curriculum to meet the need for scientists. Dr. Bartky said *Our Mr. Sun* demonstrates that a film can be entertaining and scientifically accurate. Major Lohr reminded the audience that the nation's security may depend on our leadership in science. He cited the interest shown by children in displays at the Museum of Science and Industry as evidence of the value of dramatizing science. Major Lohr vivified his dramatization argument by activating a small motor-unit

(CONTINUED ON PAGE 64)

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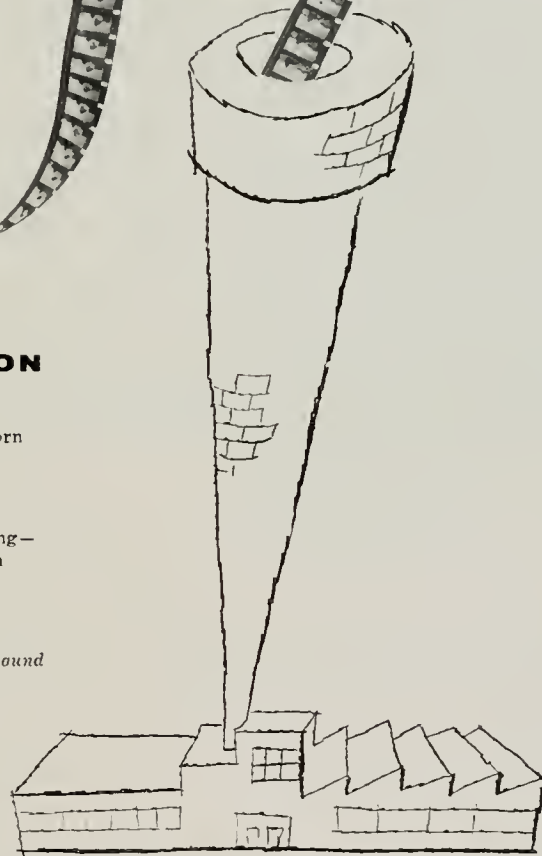
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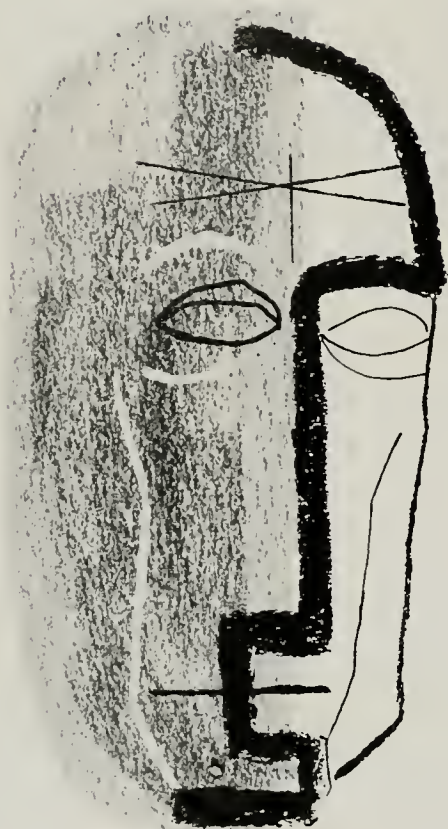
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Friends Honor Al Fredrick With Testimonial Banquet as Veteran Film Distributor Observes His 40th Year

TO FEW MEN comes the privilege of serving for forty years in the same field and continuously in the same organization. Beginning in 1916 with the newly created YMCA Motion Picture Bureau, Alfred L. Fredrick has seen the growth of the film from a very small industry to one of the most important means of effective communication ever devised.

Reminiscing a few weeks ago after a banquet in his honor given by his many friends at the Biltmore Hotel in New York, Al Fredrick recalled the many changes in the film medium since he joined it as a fledgling.

Began in 35mm "Silent" Era

Now Executive Treasurer of Association Films, Inc., one of the leading film distributors in this field, Mr. Fredrick has seen the medium change from 35mm silent films projected on a few hundred heavy, bulky projectors to the modern era of color and sound and half a million lightweight projectors.

He has seen the change from days when a few thousand people might see sponsored films each week, to today, when the weekly audience is more than twenty million.

When Al Fredrick joined the YMCA in 1916, the Y was then becoming very active in industrial work. This meant the forming of Y branches in industrial towns that could bring educational, social and sports facilities to young men working in the factories. Part of the educational opportunities the Y offered were information films about industry, provided by leading companies.

Bureau Encourages Production

It became the job of the Motion Picture Bureau to encourage the production of such films, and to distribute them throughout the Y system.

Later, when the advantages of these films became apparent among other groups, the Motion Picture Bureau was able to provide them as an extension of its service.

Mr. Fredrick remembers that during the Mexican Border troubles in 1917 the YMCA regularly showed sponsored films to huge crowds of soldiers. Pictures of these audiences were sent to prospective sponsors, showing the crowds of people attracted by industrial films.

Many of the leading companies whose films were distributed by the YMCA Motion Picture Bureau be-



Al Fredrick... film pioneer

fore 1920 are still distributing through Association Films today. Some of these are the Bell Telephone System, Armstrong Cork, DuPont, General Electric, Metropolitan Life, Reed & Barton, Armour, National Biscuit, United Fruit and Carborundum.

People didn't travel about as much in those days, and the outdoor showing of films was an important event in many small communities. Al Fredrick remembers a letter he got from a YMCA man in southern Illinois saying what a thrill they all got out of General Electric's epic film, *King of the Rails*—first time most of the children in the town had ever seen a railroad train.

Showings to Industrial Workers

Despite the bulkiness of the old-time projectors (some of them hand-cranked), inflammable film and strict fire laws, the YMCA people went far and wide to find good audiences for films. For instance, in Worcester, Mass., films were shown three nights a week in the public park, providing education and entertainment for industrial workers. At the Babcock & Wilcox plant in New Jersey, the Foremen's Club used to show films at lunch hours in one of the empty boxcars on the company railroad siding.

While the YMCA was the first distributor of sponsored films, others looked at the rapidly growing business and for many years the Hollywood companies would make sporadic entries in the field, only to find that dealing with teachers, ministers and service groups was a far cry from the hurly burly of theatrical mores. The Motion Picture Bureau always functioned as a public service, and its methods of dealing with film borrowers then have set a standard for all non-theatrical film distributors today.

As an example, during the early

(CONTINUED ON PAGE 70)



Winik camera crew films Parade of States.

New, High-Speed Du Pont "Superior" 4 Captures Miss America Pageant for TV

ATLANTIC CITY, N. J. — Filming the 1956 Miss America Pageant in the resort's huge convention hall was a tough assignment for Winik Film Corporation, New York City, since only available light was used. But cameraman Fred Fordham chose Du Pont's new high-speed "Superior" 4 Motion Picture Film and turned out top-quality pictures... with an illumination of about 40 foot-candles!

Thousands of TV viewers saw the filmed portion of the show on the ABC-TV Network, sponsored by Philco Corporation. The pictures were clear and sharp with

a full scale of middle tones (see table below for recommended exposures).

High-speed "Superior" 4 has an exposure index of 320, Daylight; 250, Tungsten, with a combination of medium-fine grain and extreme latitude. It's available in 35-mm and 16-mm sizes and is especially designed for theatrical and television work.

NEW Du Pont "Superior" 4, Type 928, Motion Picture Film is available now! Take advantage of its speed, latitude, fine grain and full panchromatic reproduction in your own motion-picture work.

FOR MORE INFORMATION, contact your nearest Du Pont Sales Office (listed below) or the Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Toronto.

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ILLUMINATION: For incident incandescent light; 24 frames per second — 1/50 second.	LENS APERTURE	f:1.4	f:2.0	f:2.8	f:4.0	f:5.6	f:8.0
	FOOT-CANDLES REQUIRED	10	20	40	80	160	320



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SCRIPTS BY *Oreste Granducci*

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Wonder Where All Those Christmas Cards Came From?

The Creation and Making of Greeting Cards Is Depicted As "Design for Sentiment" Tells the Rust Craft Story

★ In this month of "Season's Greetings," colorful cards appear as prevalent as evergreen needles and red ribbon. Greeting cards, of course, never are out of season since, in the flow of human events, there always is a reason for greeting.

The story of one outstanding success in the industry of manufacturing greeting cards is told in *Design for Sentiment*, a 27-minute color motion picture sponsored by Rust Craft Publishers, Dedham, Massachusetts. The Rust Craft story began, appropriately, in the Christmas season. During the Yuletide of 1906, in Kansas City, Fred Winslow Rust published his first greeting card. Simple in sentiment and design, the card introduced the French-fold and was the first to be enveloped. More than five-thousand cards were sold—a record for those days.

Headquarters Moved to Boston

By 1913, Fred Rust and his brother Donald had begun a national business with headquarters in Boston. Improved production, sales techniques and mergers enlarged the enterprise to accommodate the growing, greeting population. To-



Jimmy buys a birthday card for Mom and learns about the origin of greetings . . .

day, at the new plant in Dedham, which serves the entire United States, 700,000 cards are processed and boxed daily. Approximately three billion Rust Craft greeting cards are sent each year—some 5,700 cards a minute.

Rust Craft cards also are manufactured in Toronto, Canada; Leeds, England; Rio de Janeiro, Brazil; Melbourne, Australia; and Wellington, New Zealand. Card printing plants are being established in Sweden and France.

Design for Sentiment, produced



Rust Craft's new plant at Dedham, Mass.

by Bay State Film Productions, Inc., Agawam, Massachusetts, explains how the Rust Craft industry developed, what makes it go. Jimmy enters a store to buy a birthday card for Mom and learns about the origin of greeting cards, the 1500 Rust Craft people who produce billions of greeting cards annually.

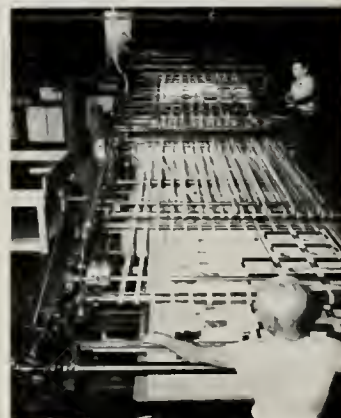
Analyze Trends in Preferences

Scenes at the Dedham plant illustrate how trends in public preference are analyzed, how writers and artists stimulate and respond to those trends; how many mechanical processes multiply the creative ideas into millions of cards. Production sequences feature four-color presses printing 4,000 sheets of cards an hour. Rust Craft presses use 10 tons of colored inks and 3½ million pounds of paper in one year.

Viewers see how cards are die-cut into various shapes and how ribbons, satin, crystals and other ornaments are applied in the decorating of cards. Research, original art work, lithographic preparation, printing, silk screening, leafing, cutting, inspection, folding, order filling and shipping, merchandising—from such toil come the stacks of attractive messages of friendship.

Design for Sentiment is being distributed as a public relations subject on free loan from the sponsor at Rust Craft Park, Dedham, Mass.

Below: high-speed die-cutting for the billions of cards annually at Rust Craft.



Success Minded TV and Film Pros

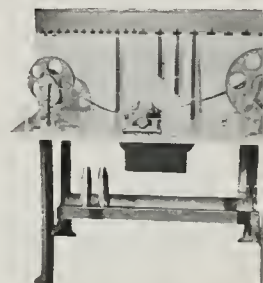
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As most Pros know, CECO is headquarters for the world's finest cameras, recording and editing equipment and photographic accessories. But CECO is more than that. It maintains the finest service department in the East—also an engineering and design department. CECO is always happy to consult with film makers—either beginners or Academy Award Winners—about their technical problems. May we help you?

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SR39-COLOTRAN GROVERLITE "5000" SENIOR KIT contains two Senior Lights with Senior Converter, 2 stands of chromed steel with aluminum supports, packed in 2 fibre cases. SR40—same, with Master Converter. We also handle the full line of Mole-Richardson & Bardwell McAllister lighting equipment.

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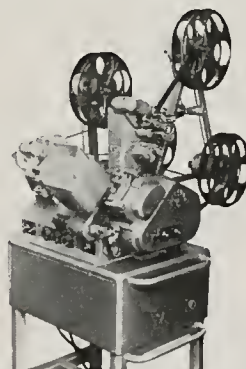
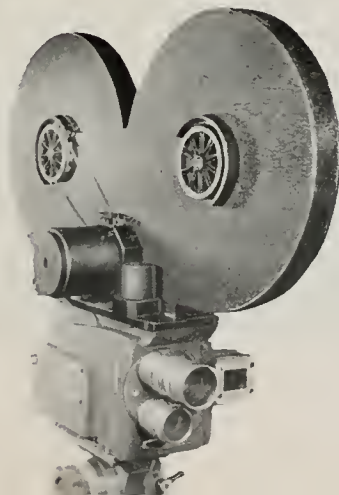


X1-ARRIFLEX 16mm Incorporates all advantages of Arriflex 35mm Camera, with mirror reflex system which permits viewing and focusing through taking lens while camera is in operation. Viewfinder shows clear, well-defined image correct parallax, uninverted and right—side-up; eyepiece has 10-power magnifier. 3-lens turret. Accepts 100-ft daylight loading spools; also accessory 400-ft magazines.

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Right Off the Reel

A COLUMN OF EDITORIAL COMMENT

CROSSING THE BRIDGE of the years into the adventurous months of 1957, there is the inevitable final, fleeting glance at the recent past. A highlight of late November was the Ninth Annual Conference of the Public Relations Society of America, held in Milwaukee. The election of Dan J. Forrestal, public relations manager for the Monsanto Chemical Company as the new PRSA president is a good omen for films. Dan has been identified with such fine pr films as *Decision for Chemistry* and *The World That Nature Forgot* at Monsanto and has a real appreciation of the potentialities of the screen medium.

It was our privilege to participate in a panel session on "The Public Relations Use of Audio-Visual Aids" at Milwaukee. Participating with us, under the chairmanship of Nicholas Papa, pr director of Byer and Bowman, were E. Dent Lackey, Carborundum Co. pr manager and Frank Arlinghaus, president of Modern Talking Picture Service, Inc.

A highlight of the evening film session for PRSA members was the showing of *The American Engineer*, a Supercope color film produced by The Jam Handy Organization for Chevrolet. Having played some 5,000 theatres by the year's end, this inspirational film is now scheduled to go into 16mm release.

★ In December we viewed the motion pictures and slide-films submitted by members of the National Council of Farmer Cooperatives, serving as one of the jury on information services for the National Project in Agricultural Communications.

★ The recent Trade Association A-V Survey in these pages was very warmly received. A request from the United States Chamber of Commerce for reprint distribution of the entire section was acknowledged and accepted.

★ The section devoted to "Educational Motion Pictures" in the 1957 Encyclopaedia Britannica "Book of the Year" was completed and accepted for publication. This includes an annual round-up of both educational (classroom) and sponsored film production, highlights of the year's award-winning films and other events.

Our Editorial "Quote of the Month"

★ We like these shining words by B. Brewster Jennings, chairman of the board, Socony Mobil Oil Company, Inc. (excerpted from his recent essay "A Richer Life in a Poorer World").

"Man's greatest discovery is not fire, or the wheel, or the internal combustion engine or atomic energy, or anything in the material world. It is in the world of ideas. Man's greatest discovery is teamwork by agreement."

Russia Leads U. S. in Engineer Grads

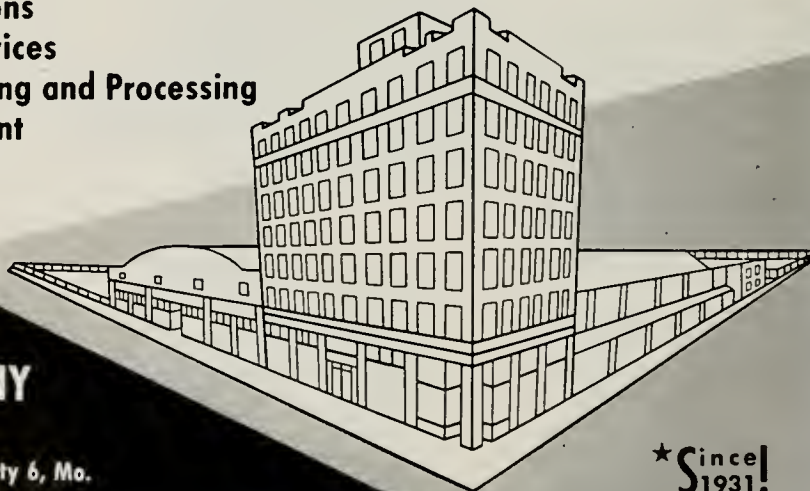
★ Last year, according to Science Service, the Russians graduated 63,000 engineers as compared to 45,000 in the U. S.

(CONTINUED ON PAGE FIFTY-TWO)

Sometimes We Overlook The Obvious!

The nationally recognized quality built into Calvin production work is available to you — as a Calvin services customer. Our standard of quality in 16mm film* is a PLUS value — a producer's understanding of other producers' needs. Just one reason why we are working in partnership with hundreds of other producers today!

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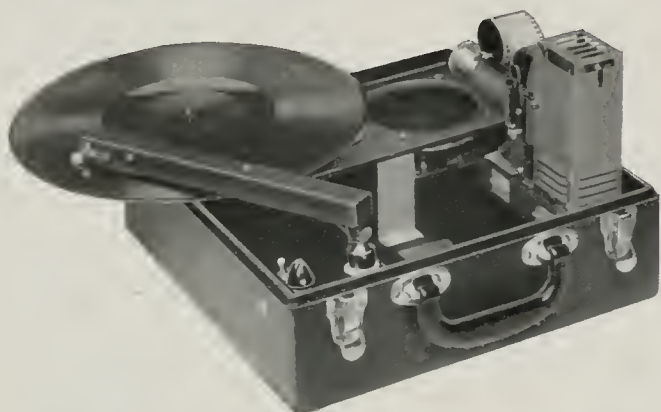


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Advancing the Cause of Medical Visual Education —

Speakers at Medical Motion Picture Workshop Are Announced; to be Held in Kansas City on February 4-6th

PREPARATIONS are being completed for the Medical Motion Picture Workshop to be held on the sound stages of The Calvin Company, Kansas City, Missouri, February 4, 5 and 6, 1957. An optional session will be held Thursday, February 7, at the University of Kansas Medical Center, in Kansas City, Kansas.

The workshop has been arranged for the benefit of medical film producers and medical audio-visual personnel by members of The Calvin Company in cooperation with C. Graham Eddy and L. Paul Flory, chief and assistant respectively of the Medical Illustration Division of the Veterans Administration—and with audio-visual directors of national medical societies.

Panel Discussions and Film Showings

Guest speakers, panel discussions and film screenings have been planned to assist producers and users; to illustrate the history; increasing use and broadening production of motion pictures in the various branches of medicine and health, and to stimulate the intelligent application of films in education.

Scheduled to speak at various workshop sessions are: Ralph Creer, director, Motion Pictures and Medical Television, American Medical Association; Dr. Edward Foster, director of Education, Medical Audio-Visual Institute of the Association of Medical Colleges; Mervin W. La Rue, Sr., president of Mervin W. La Rue, Inc.; Dr. Joseph Markee, Department of Anatomy,

Duke University School of Medicine; Dr. John L. Meyer, II, U. S. Public Health Service Hospital; Dr. David Rue of the University of Kansas Medical Center; Warren Sturgis, president of Sturgis-Grant Productions, Inc.; Sy Wexler, Churchill-Wexler Film Productions; Miss Bertha Landers, director of films, Public Library, Kansas City, Missouri, and Miss Helaine S. Levin, film librarian, Bureau of Library and Indexing Service, American Dental Association.

Register Via Medical, Science Groups

The workshop is open to anyone interested, though first consideration has been given to persons registering through leading medical, science and related groups. Since November 1, registration has been open to the general public. A tuition of \$60 covers all sessions including a workshop banquet and the optional session. All attending have been requested to arrange their own hotel reservations. Each person attending will be presented with a workshop notebook and other informational materials.

Registration forms are available from: Medical Motion Picture Workshop, The Calvin Company, 1105 Truman Rd., Kansas City 6, Missouri. Registration must be made and tuition paid before January 14, 1957.

7th Production Review Next!

★The 7th Annual Production Review Issue of BUSINESS SCREEN will be published in February, 1957. Listing invitations will be mailed on January 2 to eligible producers.



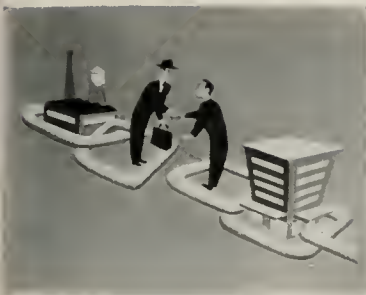
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International Films Program Stirs Interest in AMA Meeting

★An international medical film program—a new feature being prepared for the 1957 annual meeting of the American Medical Association—is stimulating much interest abroad, according to Ralph P. Creer, director of Motion Pictures and Medical Television, American Medical Association. The many applications arriving at AMA headquarters indicate the association will have an extensive program of medical films produced in other countries.

The international film program is designed to bring before doctors attending the AMA meeting outstanding motion pictures from overseas sources dealing with many aspects of medical science. The film program is in support of the People-to-People Program, launched by President Eisenhower this summer, in which the medical and health professions are cooperating under the chairmanship of Dr. Louis H. Bauer, secretary-general of the World Medical Association.

In connection with the film program, to be held at the Barbizon Plaza Hotel in New York City, June 3-7, 1957, a discussion is planned on the problems of a freer international medical film exchange. Representatives of all countries interested in dissemination of medical knowledge by the film medium are invited. Special social events will provide an opportunity for participants to meet and discuss problems of mutual interest.

The film program will be scheduled so as to permit participants to visit scientific exhibits and other programs, including color television, as guests of the American Medical Association. Although the film program is in no way competitive, a Certificate of Participation will be awarded to each film of distinction selected for showing.

Applications for the program and further information can be obtained from the American Medical Association, Motion Pictures and Medical Television, 535 N. Dearborn St., Chicago 10, Illinois. □

* * *

7th Production Review Listing Invitations Mail to Producers

★Listing invitations for the BIG 7th Annual Production Review issue of BUSINESS SCREEN will be mailed shortly after January 1, 1957. Producers are invited to submit complete details on services, facilities and experience for the most authoritative Buyer's Guide, now used year-round by more than 10,000 U.S. and Canadian companies, advertising agencies and trade groups.



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New England Film Fair Held in Boston, November 16-17

★ Showings of new informational motion pictures and addresses by authorities in the industrial and educational film fields formed the program of the New England Film Fair, held at the Museum of Science, Boston, Massachusetts, November 16-17.

The New England Fair, conducted under the auspices of the New England Film Guild, was sponsored by the Museum of Science, the Boston Public Library, and the School of Public Relations and Communications, Boston University.

Leading off the first day's program were John Flory, advisor to the Eastman Kodak Company on non-theatrical films, who spoke on "The Non-Theatrical Film in the Service of the Community Today," and Nathan Zucker, president of Dynamic Films, Inc., New York, who spoke on "Films in Business and Industry."

Reports on Film Cooperatives

Other talks presented on the November 16 program included: "Massachusetts Film Cooperatives," by Kelsey B. Sweatt, in charge of the Office of Audio-Visual Services, Massachusetts Department of Education; "Films in Education," by Glen Burch, director of Study and Discussion Development, Fund for Adult Education; and "Films in the International Geophysical Year," by Peter K. Hollander, film director, WGBH-TV.

Concluding the first day program was *The Hunters*, a film on African bushmen, produced by the Film Study Center of the Peabody Museum, Harvard University, and presented by John K. Marshall.

Screenings of medical and other science subject films were featured on the second day of programming. These films included: *Secrets of the Heart*, written and directed by George Stoney for the American Heart Association and presented by the Massachusetts Heart Association; *The Case of Charles Brown*, a new film on rheumatoid arthritis, produced for the Massachusetts



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Chapter of the National Arthritis and Rheumatism Foundation by Boston University, presented by Homer J. Dietmeier; *Atomic Achievement*, a film presented in this country for the first time by Allon Barker, information officer, British Consulate General.

Elliott on Classroom Films

Other presentations were "Films in Physiology," presented by the Department of Physiology, Harvard Medical School; "Wildlife Film Techniques," presented by Dick Borden, demonstrating the "sneak boat," camera gun and other equipment; "Films in the Classroom," presented by Godfrey Elliott, president of Young America Films, Inc.; "Learning through Films," presented by Nathan Maccoby, Ph.D., chairman of the Division of Research, School of Public Relations and Communications, Boston University.

Bell & Howell Sponsors A-V Demonstration Day in Chicago

★ The latest developments and methods of audio-visual teaching and training were demonstrated to industrial, educational and church leaders at the Sheraton-Blackstone hotel in Chicago throughout the day of December 6th.

Called "Teaching and Training with Sight and Sound," the day of demonstration was sponsored by Bell & Howell Company, Chicago, and four Chicago-area audio-visual dealers: Austin Camera Co., 6021 W. North Ave.; Midwest Visual Equipment Co., 3518 W. Devon; Photo-Sound Equipment Company, 6544 S. Halsted; and Photo Service, Des Plaines—a Chicago suburb.

The event, which attracted over a thousand visitors, was a most successful prelude to what the company hopes will be similar programs in other large U.S. metropolitan centers in '57.

U. S. GOLF ASSOCIATION FILMS

"Rules of Golf Etiquette"

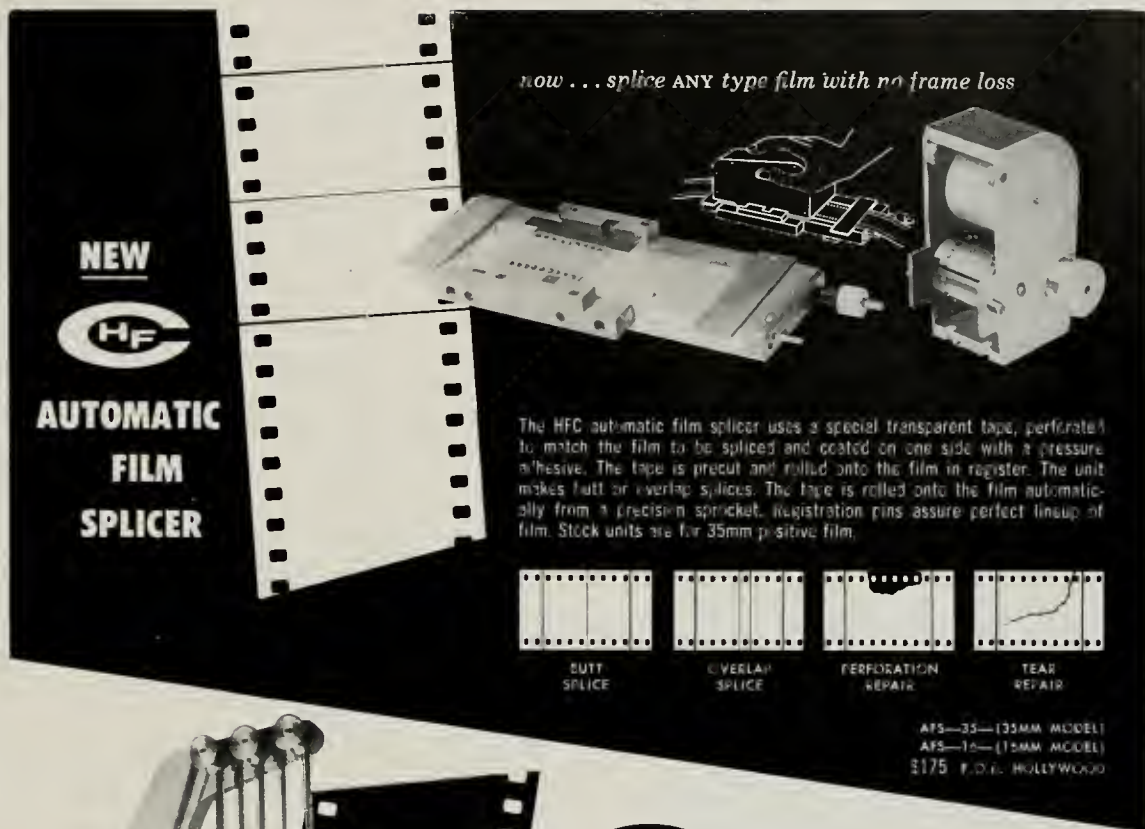
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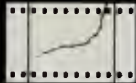
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New York 36, N. Y.



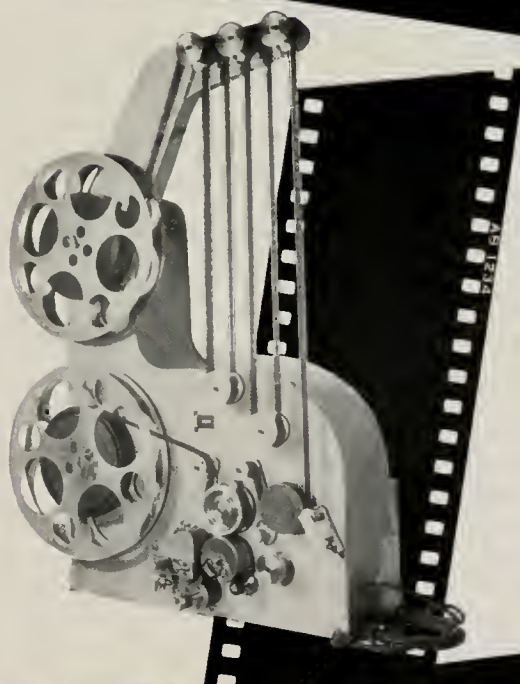
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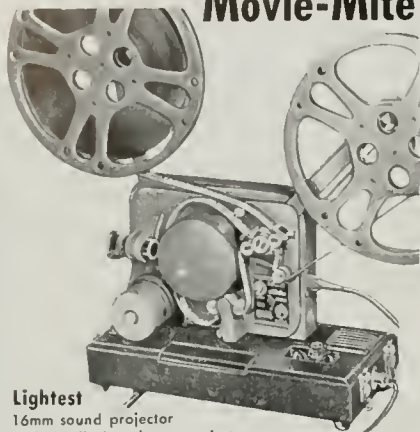
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STORIES OF THE MEN BEHIND THE SCREEN:

Sid Solow: a Practical Visionary Who Took Horace Greeley's Advice

TEN MINUTES BEFORE the start of a recent Western Division meeting of the Society of Motion Picture and Television Engineers, Sid Solow was asked to address the group on the latest developments in the field of magnetic tape video recording. That last-minute request, an unusual departure from the Society's planned format, was significant testimony to the excellence of Mr. Solow's talk on magnetic tape the preceding evening before Hollywood members of the American Society of Cinematographers. Naturally, Mr. Solow accepted the SMPTE's hasty invitation. And as he stood at the lectern and once again faced his many friends and associates, his mind may have drifted back to that memorable day in December, 1936, when he initially arrived on the West Coast. That was long ago. The passing years must have brought many changes—and much satisfaction—to Sidney Paul Solow, Vice-President and General Manager of Consolidated Film Industries.

Fort Lee's Chief Chemist Meets a Challenge

Today, after twenty years, Sid still recalls his excitement on arriving in Los Angeles. He was twenty-six years old, with a degree from New York University and five years experience as Chief Chemist at CFI's Fort Lee plant behind him. Now he would be living and working in the "Capital" of the world's film industry. It was a challenging opportunity and he was anxious to get started.

Chemical Department operations were a major problem when Solow took over. Many were the days he worked 'round-the-clock to analyze solutions, test formulae and conduct endless experiments in a determined effort to maintain chemical consistency. Before long, things began to hum. With a great amount of technical know-how and an amazing display of organizational ability, young Solow soon had his department functioning with unprecedented efficiency.

Becomes Plant Superintendent a Year Later

Now that he could afford to turn his attention elsewhere, Solow devoted every spare moment to examining other laboratory procedures. Time after time, he would study operations in other departments and make suggestions for improvement. A good many of his ideas were adopted. Top management began to watch this fellow carefully. His work was beyond reproach: he was creative; he knew how to get along with people. Previously he had been highly esteemed by co-workers at CFI's Fort Lee, New Jersey laboratory during his initial years with the company. No one who really knew Sid Solow was surprised, therefore, when he was appointed Plant Superintendent in 1937, just one year after arriving in Hollywood.

From then on, Solow's advancement was a matter of time. He assumed more and more responsibility as laboratory operations became increasingly complex. In 1939, Sid Solow pioneered the installation of 16mm processing equipment at the Hollywood plant. He was one of the

first to foresee the tremendous impact of TV on the film industry and he diligently studied every aspect of the subject, including electronics, long before most people were even aware of television's existence. In 1942, with the war on and the laboratory bustling with vital government work, Sid was named General Manager of Consolidated Film Industries.

Consolidated Begins a Decade of Expansion

Under Solow's guidance, and in association with Ted Hirsch, Laboratory Superintendent and Edward H. Reichard, Chief Engineer, Consolidated Film Industries began to expand its operations. In 1947 CFI processed the first Hollywood produced TV film series. By the following year, the lab was also technologically prepared to process the very first Hollywood kinescopes. The plant was stirring with excitement. To Sid and his staff, TV seemed just around the corner.

Today, in retrospect, it appears as though the advent of network television surely must have been obvious to everyone. But back in 1948 many of the film industry's top leaders were not so certain. It was the vogue, then, to belittle TV. Indeed, quite a few of filmdom's upper echelon honestly believed that television was no more than a passing fad. At a time when so much anti-TV sentiment was rampant, Solow risked his career on a decision that to many must have seemed like professional suicide. He decided to erect an entire laboratory building to process TV film exclusively! With lab income from TV virtually non-existent, Solow's dream plant and equipment would cost more than a million dollars!

Complete New 16mm Facilities Ready in '53!

Fortunately, the president of Republic Pictures Corporation, of which CFI is a wholly owned subsidiary, is himself a man of vision. Herbert J. Yates realized the vast potential of television from the onset. He told his General Manager to proceed. In 1953, simultaneously with the big TV rush, the first complete laboratory constructed from the ground up to handle 16mm film opened its doors in Hollywood. From that moment on, CFI has been one of the leading TV film laboratories in the world!

The new 16mm plant was ready in the nick of time, for by 1953 the television industry, with its insatiable demand for new program material, was screaming for more filmed shows. CFI was ready to fulfill the needs of all Hollywood TV producers at almost the exact moment of greatest urgency.

Named Vice-President of Republic Pictures

On June 23, 1954, Sidney P. Solow was named to his present position as Vice-President of Republic Pictures Corporation and retained to continue his outstanding leadership as General Manager of Consolidated Film Industries.

Sid is a happily married man and devoted to his family. In 1937 he married lovely Davida Jackson, a professional concert violinist and daughter of the late Martin Jackson, well-known landscape artist. The Solows have three children: Gregory, 11; Benida, 8; and Jeffrey, 7. Mrs. Solow has retained her interest in the violin and she is still engaged as a musician with many

(CONCLUDED ON PAGE SIXTY-NINE)



Sid Solow . . . his "life story" introduces a new series . . .

7th Publicity Film Display Set for Milan, April 12-27

★ The Seventh International Display of Cinematography for Publicity, Industry and Technics Use will be held as part of the International Milan Samples Fair, April 12-27.

To be accepted for the Display competition, films must be publicity vehicles — "exclusively devoted to the advertising of the products of industry, handicraft, consumer goods, services or whatever else is the object of commercial activity; as well as to the description of the industrial and technical processes."

Two Categories for Entries

In consideration of the entrant's choice, the Display's ordering committee will screen the accepted films in two categories: Publicity films and Industrial and technique documentary films.

Films are to be submitted in their original editions, size 35mm or 16mm. Films which are not Italian or French spoken should preferably be provided with subtitles in these two languages.

The jury which will award various prizes to the films admitted in the Display will consist of a film producer, two publicity technicians, a cinematography critic, one of the Milan Fair exhibitors, a private citizen, representing the public. No member of the ordering committee or person connected with the films entered in the competition may act as a judge.

Where to Get the Details

Details of entry may be obtained from: Ente Autonomo Fiera Milano, Via Domodossola, Milano, Italy. (Cable: Fiera Milano); applications for entry into the Display must reach Display headquarters not later than February 25, 1957.

QUALIFIED PRODUCERS ARE LISTED IN THE 7TH PRODUCTION REVIEW



with

RADIANT SCREENS

In just five seconds—yes, only five fleeting seconds—you can set up a portable Radiant Tripod Screen. This amazingly easy quick set-up is made possible by Radiant's convenient, no-stoop "touch of the toe" automatic leg lock and other Radiant design features. *AND, this is only one of many Radiant advantages that have made Radiant the world's largest selling screens.*

From the compact Jiffy to the NEW WIDE screens



There is a Radiant Screen for every projection need, from the Jiffy measuring only 30" x 30" to huge CinemaScope-type screens measuring up to 30 feet. This includes table, tripod, wall and wall-ceiling screens in a wide range of sizes. Send today for the new Radiant Screen Guide, which tells you how to select the type of screens that best fills your needs.



RADIANT

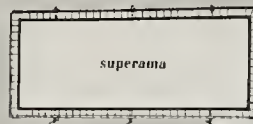
RADIANT MANUFACTURING CORPORATION, 1225 South Talman Ave., Chicago 8, Ill.



TABLE-DESK MODEL SCREEN



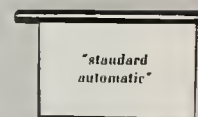
GLASS-BEADED TRIPOD SCREEN



LACE & GROMMET



WALL MODEL SCREEN



"AUTOMATIC" WALL & CEILING

there is a Radiant Screen for Every need

Available only from authorized Radiant audio-visual dealers





Multiple Mitchell Cameras on Mobile Turret at U. S. Naval Air Missile Test Center, Point Mugu, Calif. Seventeen 35mm and five 16mm Mitchells are used here.

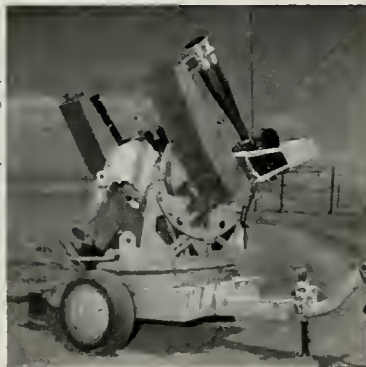
CAMERA BECOMES BASIC RESEARCH TOOL

Official U. S. Army Photograph



200 Mitchell Cameras, mostly high-speed models, are in use here at White Sands Proving Ground, New Mexico.

Official U. S. Navy Photograph



Powered Tracking Mount has Mitchell Cameras; over 50 Mitchells are used at U.S. Naval Ordnance Test Station, Inyokern, Calif.

Vital Projects Now Heavy Users of Motion Picture Cameras With Flexible Performance Range

Accelerated project work has today put increased demands upon motion picture equipment. Because of the need for a camera which can perform under a broad range of research and development requirements, the Mitchell Camera has today become the standard *basic* motion picture camera used in projects in this country and abroad.

No other single camera can be used so flexibly, under such extreme filming conditions, and for such a broad range of cinematography as can a Mitchell Camera. In one location, alone, 200 Mitchell 35mm and 16mm cameras are now in use at White Sands Proving Ground.

Write today on your letterhead for information on the Mitchell Camera line.

Official U. S. Air Force Photograph



Mitchell Telephoto Tracking Camera in use at Air Force Missile Test Center, Cape Canaveral, Florida.

Official U. S. Air Force Photograph



One of 12 Mitchell cameras used to track missiles at Holloman Air Development Center, Alamogordo, New Mexico.

Mitchell Camera
CORPORATION

666 WEST HARVARD STREET
GLENDALE 4, CALIFORNIA

Cable Address: "MITCAMCO"

PREVIEW SELECTIONS OF THE MONTH

Industrial Design: the Liveliest Art

THE INDUSTRIAL DESIGNER has fulfilled many roles in these recent years of progress in both function and beauty of home furnishings, automobiles and appliances of every kind. To the home, as in industry, the designer has brought greater efficiency and eye-pleasing appeal, while lowering costs through better use of materials and machines.

Beyond the arts of painting, drama, sculpture, music, literature, architecture and dancing, those seven lively arts which enrich our lives "by giving us new insight into life and into ourselves," is the eighth . . . the newest art and perhaps the liveliest of all . . . industrial design. The General Electric Company's Appliance & Television Receiver Division pays an appropriate tribute to its contributions in a new and very handsome color picture. *The Eighth Lively Art*.

Destined for early 1957 release, this 23-minute film was produced by Kent Lane Films, Inc. from a script by Bruce Henry. In the familiar

idiom of television's *Omnibus* program, it introduces the talented Roy Dean as host commentator. Its primary, intended audience includes women's groups, clubs and schools. Prints will also be made available for public service tv release.

Although GE is never mentioned on the sound track, the film travels an eye-filling path through visual interpretations of the familiar seven lively arts to a skillful delineation of the steps required in designing modern electrical appliances. Making full use of stage-sets as a means of combining illusion and reality, the creation of appliances that both please and serve the housewife is a study in contrasts . . . the archaic models of yesterday and the latest creations for modern living.

Early in its well-spoken track, the film establishes its theme idea: "virtually all of the comfort-bringing devices we have are influenced in some small way by this art. Engineering sees to it that they work efficiently, but it is the task



"The Eighth Lively Art" introduces a talented young English actor, Roy Dean, in this creative exposition of industrial design in modern living.

of the designer to fit them to our environment and surroundings."

Setting the stage for the evolution of industrial design are a series of episodes which delineate the familiar arts and for the sheer beauty of these, in color, lighting and staging, credit must be given the producer, director Charles

Blake, photographer Phil Harnden and color consultant Henry Ushijima. *The Eighth Lively Art* is clearly destined to be one of the most widely-sought films of the new year. Distribution details will be forthcoming sometime in January from GE's Appliance & Television Receiver Division, Louisville, Ky. ☐

"The Most" in Rural Sales Appeal

FILMS HAVE ENJOYED long and merited favor among marketers of farm implements and the other necessities of Rural America and among the untold thousands of farm groups who view them in grange halls, farm bureau meetings and other gathering places. Bringing "something different" to the farm film audience is a big order; there's a tradition of some 45 years in this field since International Harvester and other pioneer sponsors first plowed these fertile acres.

The first of a new film "series" sponsored by Monsanto Chemical Company's Organic Chemical Division, *The Most in Posts* does bring something different—a duo of farm film characters named Ollie Gruber, a progressive farmer type, and his hired man, Humphrey Pottle. *The Most* also wins its way into farm audience popularity with a deft handling of situations in true rural idiom while it sells Penta-treated fence posts with unusual but inoffensive vigor.

Fence mending is one of most-neglected farm chores (with nature

and termites doing constant battle) but Penta-treated posts and lumber minimize both labor and, in the long run, the cost of that problem. Farmer Ollie Gruber is the type who looks for better answers and he finds the problem of keeping Gertrude the cow out of the corn can be solved by Penta. The dealer gets a chance to show how Penta treatment is processed, to detail the sales points of "clean, dry, ooze-free and easy to handle, termite-resistant wood."

"George," says Gruber to the dealer, "you've talked me into it" and he proceeds to sell the doubting Humphrey. To the hired man, Penta "sounds like a fancy name for a skinnin'" —but the lure of less fence-post digging and a durable barrier against Gertrude and her bovine offspring in the years to come finally carry the day.

The Most in Posts features Art Ellison as Ollie Gruber and Dan Palmquist as Humphrey in one of the best casting results in many a farm film. Monsanto will follow with this duo in *The Last of Grass*.

★ To Centron Corporation of Lawrence, Kansas, a big gold star for this excellent rural sales film program. Distribution of *The Most in Posts* is being handled by Modern

Talking Picture Service, Inc. Monsanto's sales staff is also utilizing prints in their field work as are some of their larger lumber dealers in the Midwest. ☐

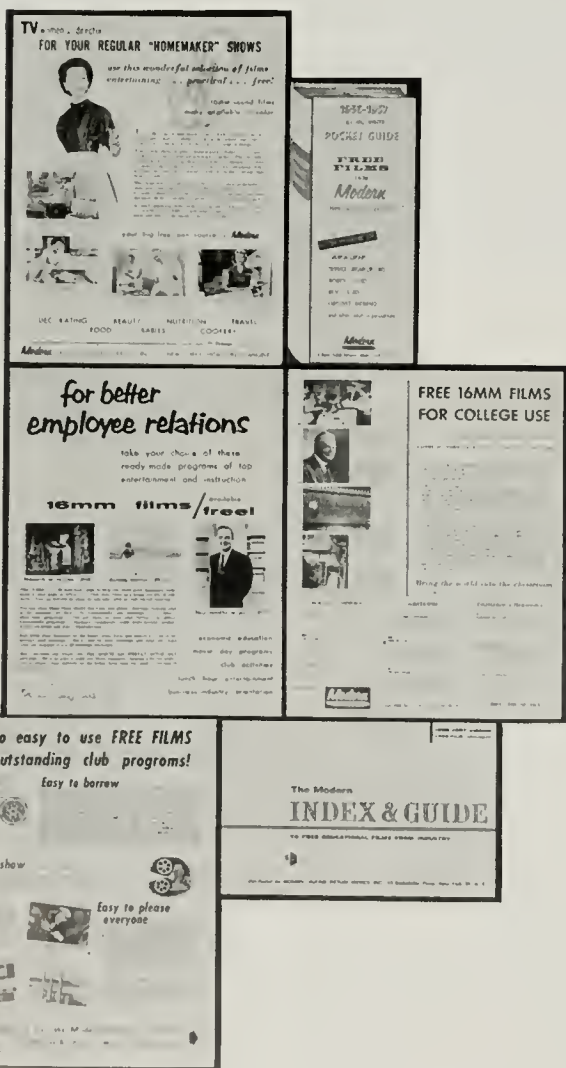
Humphrey Pottle, the hired man (right) grudgingly concedes that his progress-minded boss, Ollie Gruber, may have stumbled onto something pretty good when he "discovered" Penta-treated fence posts.



Modern

DISTRIBUTION OF SPONSORED FILMS IS BASED ON SOUND MARKETING CONCEPTS

SUCCESSFUL DISTRIBUTION requires the application of sound marketing concepts — planned advertising and promotion to the right audiences, efficiently located distribution points to get your film out to the audiences (and back) with a minimum of waste shipping time, meaningful reports that give you accurate management facts.



CONSIDER the promotion advantages that Modern offers. Promotion is planned for the film subject based on the sponsors objectives. Catalogue promotions (different for schools and adults) are backed up by continuous releases of special promotions aimed and written directly at the audiences you want to reach. For example, farm films are promoted only to those rural audiences that meet the sponsors specifications. Similar special-ized promotions are made regularly for other films to other groups. All Modern promotion is done for sponsored films exclu-sively — your film will not be competing for attention with Hollywood entertainment.

Promotions are made to over 150,000 organizations from a mailing list that is maintained and owned by Modern. This planned direct mail is backed up by the personal promotion efforts of capable managerial people in 28 general 16mm film libraries and 3 special TV exchanges.

Effective promotion effort is but one of the reasons why Modern is the leading distributor of sponsored films through all four channels of circulation — television, motion picture theatres, rural roadshow, and general 16mm audiences. To learn how you can benefit from this opportunity, contact the nearest Modern regional service office at the address listed below. Write or phone collect.

NEW YORK	
3 East 54th Street, New York 22, N. Y.	PLaza 8-2900
CHICAGO	
1 Prudential Plaza, Chicago 1, Ill.	DElaware 7-3252
DETROIT	
1224 Maccabees Building, Detroit 2, Mich.	TEmples 2-4211
LOS ANGELES	
612 S. Flower Street, Los Angeles 17, Cal.	MAdison 9-2121
PITTSBURGH	
210 Grant Street, Pittsburgh 19, Pa.	GRant 1-9118

*-and 37 Modern
16mm and TV
FILM LIBRARIES
throughout the
U.S. and Canada*



You Asked for Film Results

Field Reports from Producers and Sponsors Furnish Tangible Evidence of Public Relations Value, Sales Influence of Well-Planned Pictures

AUDIENCE INTEREST is the primary sign of results in the use of audio-visual tools. Ultimate results are those actions or attitudes taken by persons who have been interested by a-v media. When audiences register pronounced interest in an a-v presentation, the sponsor knows that the medium is doing its initial share of the communications job.

The intrinsic worth or compelling quality of the message itself—as separate from the media technique—and the previous or future disposition and orientation of the viewers are factors which decisively influence the results from the use of any medium whatever its interest power.

Evidence of audience interest is manifested in the demand for a presentation, its longevity, audience reaction tests and the interest in supplementary media to which the a-v presentation calls attention.

Solid evidence of results in actual sales, volume business traceable to film influence and impact within sales motivating programs of many companies is being compiled by the Editors of BUSINESS SCREEN. Examples of these reports are abstracted as evidence of the importance of focus on tangible results. These are, after all, the basic reasons for most business films.

Both motion picture and slidefilm effectiveness are under surveillance in this nationwide campaign. Each serves its specific useful purpose in the range of visual media. A motion picture program motivated better understanding of new telephone equipment; a sound slidefilm developed the full potential of a new product for the company sales force. From the public relations of a fire department to the increased sale of power mowers, films did a job for a variety of sponsors.

* * *

City Fire Departments Improve PR With Hundreds of Film Prints in Use

★ Except when several firemen lie dead after a spectacular fire, firemen are widely and somewhat grudgingly regarded as necessary but enviably inactive public payrollers. They just sit around playing checkers until somebody's cat gets trapped in a tree, according to the casual but derogatory tradition. Cities and fire departments have attempted to correct this impression which can have bad public effect.

After a survey had determined the need for information on the subject, Riviera Productions produced a public relations motion picture, *Your Fireman*, which shows that firemen do other specific duties besides putting out fires. No smoke or fire is shown in the film, designed for adult groups and school children.

* * *

RESULTS: Hundreds of copies of the film have been sold to fire departments and schools in all the states, Canada, Hawaii and Alaska. One fire department in New Jersey purchased the film to show to the local citizens at a time when there was a special proposition on the ballot to in-

crease the fireman's pay scale. The pay raise was voted and the film was credited with helping to sway the taxpayers.

* * *

A Conference Picture Develops 6,000 Requests for Literature

★ The executive conference, meant to be a meeting of corporate minds, often is obstructed by personality differences, negative traits and complexes. Realizing that many conference leaders could use guidance on conducting their meetings, Henry Strauss & Co., Inc., produced a training film, *All I Need Is A Conference*, for syndication.

All I Need Is A Conference employs vivid characterizations of several personalities in a conference situation to show how various individuals can deadlock a conference with antagonism, misunderstanding, preoccupation. It shows how a leader, alert to psychology and personal interests, can draw the reluctant individuals into cooperative effort.

* * *

RESULTS: Since its release about two years ago, 533 prints of *All I Need Is A Conference* have been purchased for use in business and industry. In addition, 6,017 primers, "Meetings Are What You Make Them," and 984 training manuals integrated with the film have been sold—beyond the copies of these training items included in the film package.

* * *

Increasing Dealer Orders for Aqua Lungs Via Buyer Education

★ Skin diving is being dramatized as an exciting, fascinating and sometimes dangerous sport by a number of recent entertainment and documentary films. In such films, skin divers hunt for sunken treasure in crumbling hulls, fight off sharks. United States Divers Corporation, manufacturer of the Aqua Lung, is interested in promoting skin diving as a popular and safe sport. The corporation also is interested in demonstrating the Aqua Lung to as many people as possible—before they go near the water.

Via a motion picture, *Your Passport to the Blue Continent*, produced by Riviera Productions and utilized by dealers, U. S. Divers brought its skin diving and product story to local clubs and other groups.

* * *

RESULTS: Dealers have been turning in orders for Aqua Lungs since their prospects have become more familiar with the sport and have been convinced by the film that the Aqua Lung is the unit to purchase in contrast to the half-dozen other types on the market.

* * *

A T & T Explains Modern Billing Equipment to Win User Approval

★ As the American Telephone and Telegraph Company introduced its new electronic message-unit billing system, the company became aware

that subscribers were mystified by the device and lacked confidence in its accuracy.

Behind Your Telephone Bill, a 17-minute color motion picture was produced for AT&T by John Sutherland Productions, Inc. In animation and live action, the film shows the growth of population and the complexity of telephonic communication and explains that the new billing system results in better service at the lowest possible cost to the subscriber. Each of the 13 companies in the Bell system handles its own publicity and distribution of the film to fraternal, civic, PTA and other community groups in areas where the new billing system is in use.

* * *

RESULTS: As of May 17, 1956, AT&T reported 198 prints of the public relations film in distribution, with 87 prints in circulation in the New York area. AT&T considers it indicative of the effectiveness of the film that so many prints are required in the field.

Schwerin Research Corporation conducted two tests on *Behind Your Telephone Bill*. A pre-test on reaction to a story board and script presentation of the film received an audience average interest score of 79.9. A test of the audience interest reaction to the film itself scored 6.5 points higher: 86.4.

* * *

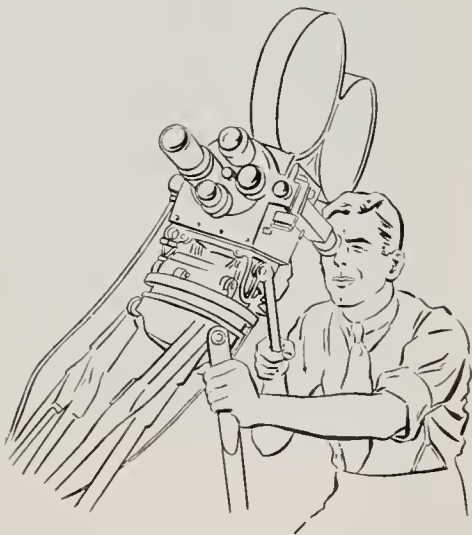
A Sound Slidefilm Helps to Show Sales Appeals of New Products

★ Penetrol, manufactured by the Flood Company, Hudson, Ohio, is a specialty product in the highly competitive paint field. It is not an "impulse" item: it must be demonstrated to be sold. The Flood Company figures its biggest sales job is to interest the prospect to the point where he will try Penetrol.

To help its factory representatives "sell" distributors and educate the distributors' salesmen on the merits of Penetrol and fortify them with the interest factor in selling the product, the Flood Company sponsored a sound slidefilm, *Penetrol—There's Nothing Like It*, produced by Wilding Picture Productions, Inc. As an interest-builder, this film highlighted the need for rust prevention and the company's product-solution of painting problems.

In its sales effort, the Flood Company faced a common functional hazard: When sales meetings are poorly planned they bore salesmen and waste the salesman's selling or leisure time. To

(CONTINUED ON THE FOLLOWING PAGE)





You Asked for Film Results:

(CONTINUED FROM THE PRECEDING PAGE)

teach product interest, the sales meetings had to hold interest.

RESULTS: With the 15-minute slidefilm, the Flood Company is able to illustrate its sales story clearly and completely and guarantee that meetings will be held to 20 minutes "plus questions"

all productive time. This has enabled the company to hold many more meetings and gain the respect of distributors. Many distributors have said the film presentation was the best meeting they have had. In all cases, audiences have been very attentive.

The film was shown overseas to eight foreign distributors in Europe and Scandinavia. In each case, business increased rapidly. One distributor ordered as much Penetrol after seeing the film as the distributor had sold over the previous three years. Before, the whole scope of the product was not clear, but watching the film this sales force evidently saw the full potential.

As a direct sales promotion tool, the film has been shown at several painter meetings and in each case sales have been made. In one case, 24 gallons of Penetrol were sold to 26 painters in attendance.

The Flood Company points out that the film is one important part of the total sales program. Full credit for results is shared by the whole program. Even in this context, the company is convinced of the film's particular value and observes that a film adds prestige, especially to a company that does not advertise widely in consumer publications or a company trying to penetrate new areas.

A Retail Drug Sales Training Film Influences 70% of Viewers

★ "In serving those who sell our products . . . We serve ourselves" is a slogan of Johnson & Johnson, pharmaceutical manufacturers. Johnson & Johnson puts the slogan to work with an ambitious informational program aimed at improving the company's retail outlets, thousands of drug stores over the country.

First in a continuing series of services, this program, *Design for Selling*, offered the druggist a plan for meeting present day competition with advertising, sales personnel training and store modernization—the installation of self-service areas. Motivating forces for the printed material in the *Design for Selling* package were a motion picture and flannel board summary produced for Johnson & Johnson by Henry Strauss & Co., Inc.

RESULTS: A recent survey of about one thousand retailers indicates that the *Design for Selling* program influenced 70% of the retailers' methods of advertising and other means of out-

of-store promotion. Ninety per cent of the retailers who requested this program have reorganized their stores and modernized their store fixtures for self-service during the past 18 months.

In one state some 30% of the retailers attending association meetings held to present the *Design for Selling* program were in the process of modernizing their stores within 90 days. Eighty-three per cent have enlarged their store-wide merchandising promotion during the first 18 months in which they have had the *Design for Selling* material. As a result of the program, 60% of the retailers have requested an additional service on store-front modernization. Individual druggists have reported marked increases in business resulting from ideas imparted by the program.

Editors of regional and national drug journals credit the *Design for Selling* program with stimulating programs by other manufacturers and wholesalers which, in total, have influenced a greater expansion of open selling areas (self-selection) during the past year than in the previous five years combined.

Over a dozen universities have made the sales training program obligatory to all seniors. Several present the course diploma during presentation of the college degrees.

95% of National Biscuit Co. Employees Accept Benefit Plan

★ When the National Biscuit Company decided to inaugurate a new employee benefit plan, the company sought the most effective way to explain the program to some 3,000 employees in some 300 locations across the United States. The company was confident that the new benefit plan had greater advantages than the plan already in use, but it was new to the employees, fairly technical in detail and on a contributory basis.

Nabisco distributed to its many outlets a sound slidefilm, produced by Depicto Films Corporation, which simply and graphically explained the new employee benefit program.

RESULTS: As reported by The National Biscuit Company and The Travelers Insurance Company, underwriters for the plan, approximately 95% of the employees accepted the new plan—with approximately three-quarters of the Nabisco locations reporting in less than two months after the film was distributed.

Sales of Power Lawn Mowers Stimulated by Film Showings

★ Although the power lawn mowers and other lawn equipment manufactured by Western Tool and Stamping Co. are "seasonal" products, developed primarily for home owners, the equipment is promoted to Western's direct customers—the distributors—over a 12-month period. Western offers many models, beginning its sales presentations August 1, each year. Sales meet-

ings with the distributors and for their dealers continue through the winter months. When snow is on the ground Western has to keep right on talking and demonstrating lawn mowers. When the grass is green, Western still has the problem of presenting a great many models of power equipment.

With General Pictures Productions, Western developed a 15-minute 16mm motion picture which sold the basic principles of the Western lawn equipment. Western supplied its sales organization with prints of the film and Cine-salesman continuous projectors and instructed the sales force on use of the projectors.

RESULTS: The lawn equipment film was well received by the trade, proving of interest to potential customers and of educational value to established customers. Reported Western: "Our men were rather dubious at first about the use of a so-called canned sales message but as the weeks went into months, they found this is a very helpful sales tool."

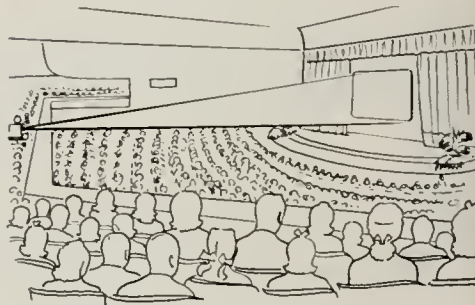
"The use of our film has been so successful that the distributors are now asking we make film available for use by their salesmen to present our HOMKO story on how to sell our power lawn mowers. We are very enthusiastic about our film and are now planning a new film to be used next season."

Sixth Month's Use in the Field "Paid" for This Sales Picture

★ Crown Zellerbach Corporation had what it considered a unique bacon package, the Mullinix package. Crown-Z's problem was: how to make meat packers appreciate the design's quality, how to make them switch to the Mullinix method.

Bacon Sales Increased Through Proper Merchandising, a color and sound motion picture depicting the new package, produced by Riviera Productions, was sponsored by Crown-Z. The film was shown by corporation personnel to meat packers nationally. Among those using the film was C. D. Mullinix, inventor of the package. Mullinix built a sales campaign around the message in the film. Setting up large meetings in the home offices of meat packers, he would show the film to company executives.

RESULTS: Mr. Mullinix and the other Crown-Z sales campaigners won new package converts rapidly; in six months of the film's use, enough bacon package orders had been taken to virtually "pay" for the film. Mr. Mullinix said that the sales were "directly attributable to the nationwide showings we held for our prospects."





Voice Beneath the Sea

A Documentary Story of the Two-Way Atlantic Cable

Sponsor: American Telephone & Telegraph Company.

Title: *Voice Beneath the Sea*. 27 min., color, produced by John Sutherland Productions, Inc.

★ This film tells the story of a remarkable event which has been called the greatest peacetime communications operation in history: the laying of the first two-way cable for telephone use across the Atlantic.

The project developed out of an extraordinary contract entered into by AT&T, the Canadian company, Eastern Telephone & Telegraph, and the General Post Office department of the British government. The three parties agreed to share all research, facilities and personnel to accomplish the completion of two deep-water cables from Clarenville, Newfoundland, to Oban, Scotland.

Voice Beneath the Sea is a documentary record of the operation photographed over a period of several years. While telegraph cables across the Atlantic have been in existence for a hundred years, the problems of transmitting voice with

its necessity for repeated amplification every 200 miles or so had prevented any attempts to lay down a telephone cable.

One of the most interesting parts of the film shows how the amplification problem was solved by splicing in incredibly thin, flexible amplifiers, called "repeaters" at 102 places in the cable. Any malfunction in any of these repeaters would deaden the connection, so they were made under the most exact conditions by the Western Electric Company, tested scrupulously (with atomic isotopes) and then spliced into the continuous cable by its manufacturer, the Simplex Wire and Cable Company.

Voice Beneath the Sea refrains from indulging itself in contrived theatrics ("Will they make it?"), for, with all the care and research that went into the planning of the cable, it was an assured success: nevertheless there is suspense constantly building until the completion of the monumental task.

Voice Beneath the Sea will join the film libraries of the Bell System Telephone Companies. It was made as an activity of AT&T's Long Lines Department.

7th Annual Production Review

★ The Editors of BUSINESS SCREEN have announced the publication in February, 1957 of the 7th Annual Production Review, a complete listing and index of all leading producers of business and television films in the U.S., Canada and overseas. Only companies supplying complete listing data are eligible for this authoritative Buyer's Guide number. Write for listing invitation forms today: address BUSINESS SCREEN PRODUCTION REVIEW, 7064 Sheridan Road, Chicago 26, Ill.



The Scenes from "Voice Beneath the Sea" Were Made During the Historic Journey with the Atlantic Cable





Gleaming aluminum highlights this modern automobile grill design.

Aluminum in the Product Parade

Multitude of Metals Application March in Reynolds' Film

Sponsor: Reynolds Metals Co.

Title: *Aluminum on the March*, 23 min., color, produced by The Jam Handy Organization.

★ Several cinematic techniques are used to dramatize the story of the aluminum industry in *Aluminum on the March*, a new 23-minute color motion picture sponsored by Reynolds Metals Company.

Live location photography, stop-motion and special effects chronicle an industry that contributes to everyday living and national defense. The documentary opens in the mile-high bauxite mines of Jamaica,



Above: refrigerators with lighter, stain-proof and durable aluminum are shown by Reynolds film.

from which the bauxite ore is conveyed over an aerial tramway to waiting ships, then carried to a factory.

At the factory, the ore is digested, settled, washed and "unlocked" from the earth. Emerging as a snow-white powder, the "alumina" is used for soil conditioning, as an abrasive and for conversion to solid alumi-

num at reduction plants through the electrolytic process. To vivify the versatility and flexibility of the metal, the film employs "marching" ingots, blooms, billets and extruded shapes.

Car Styling to Package Wraps

Rapidly, the film pictures aluminum applications in car styling, home appliances, packaging. "Reynolds Wrap" for cooking and preserving, as a "do-it-yourself" material, and as the key metal in jet planes, Diesel engines, buses and heavy industries. The ease with which aluminum can be handled is demonstrated in a sequence showing a farmer using it for siding and insulation and to irrigate a field. The piping in this scene is shown to be highly portable, being moved in sections by one person.

In a "pageant of packaging" the film presents row on row of familiar brands parading in step to stirring martial music, against a background of brilliant colors. *Aluminum on the March* concludes that more products will join the parade, that this definitely is not "The End." The film was produced in Eastman color by The Jam Handy Organization, Inc.

Distributed by Association Films

Aluminum on the March is being distributed to community groups and television stations across the nation on a free loan basis through Association Films, Inc. regional film exchanges.

Stirring Film Fare for Sportsmen's Group Showings—

Sports Champions on the Screen

Big Game Fishing Experts and a Waterfowl Siren in Featured Roles

Sponsor: McLouth Steel Corporation.

Title: *Broadbill Safari*, 23 min., color, produced by Sound Masters, Inc.

★ Off the coast from the North Chilean town of Iquique lies one of the most famous fishing grounds in the world. Here, the cold Humboldt Current sweeps up from the Antarctic close to shore bringing enormous quantities of baitfish to attract record-sized marlin and swordfish.

Last year, when big game fisherman Lou Marron and his wife, Eugenie, headed an expedition to Iquique, camera crews from Sound Masters, Inc. joined the party to record the fishing thrills for the third in a series of sports films sponsored by McLouth Steel Corp. The filming was directed by SM's Francis Carter Wood, Jr. from the script by Harold McCracken, Heddy Doty and Ebb Warren were behind the cameras.

McLouth, which makes high-grade steels used extensively in automobile manufacture, presents the films in the interest of good sportsmanship, and they are shown (CONTINUED ON PAGE 61)

Sponsor: Winchester-Western Division, Olin Mathieson Chemical Corp.

Title: *Calling All Ducks*, 23 min., color, produced by Sound Masters, Inc.

★ Two years ago, Winchester-Western came out with a film about rifle marksmanship called *Showman Shooter*. Recently, adding up the score, the company found that some 23,000,000 people had come to their show, either on "live" film or TV. To add to its credits as an audience getter, the picture had picked up awards, not only around the U. S. award circuit, but abroad, as well. Well gratified with these results, Winchester-Western is back again in the movie business with a new film called *Calling All Ducks* that should do as well or better than its predecessor.

A prime candidate for *What's My Line* is the leading character of this film. He is Art Beauchamp, and his profession is duck caller. Matter of fact, he's the world champion of this unusual trade.

Beauchamp, the waterfowl siren, is not the whole show by any means, however, for some 27 species of (CONTINUED ON PAGE 61)

Right: Lou and Eugenie Marron are the "stars" in Sound Masters' "Broadbill Safari" sponsored by McLouth Steel and ideal fare for sports audiences.



Left: meet champ duck caller Art Beauchamp in the new Olin-Mathieson color film "Calling all Ducks" now available for 16mm group showings...

Field Report on Media Research

"A Study of Seven Publications" Shows Politz Methods

Sponsor: The Reader's Digest Association, Inc.

Title: *A Study of Seven Publications*, 20 min., b/w, produced by Science Pictures, Inc.

★ **READER'S DIGEST**, this year, footed the bill for the massive media research undertaking conducted from time to time by Alfred Politz Research, Inc. Although the Digest's tremendous circulation strength dominated the results of the survey, there seemed to be goodies enough to go around for all.

Both McCall's and Look quickly came out with full page ads in the New York papers boasting "Mc-



On countless door steps, Politz researchers checked magazine reading habits and preferences in Reader's Digest study.

Call's leads all magazines except Reader's Digest in "A Study of Seven Publications"; and Look took occasion of the study to document its claim that it reaches more people, per ad dollar, than any other major national publication.

But the Digest, sure of its ground, came out ahead in almost every aspect of the survey. While "surveys" are really a dime a dozen in the publication business (what magazine or newspaper hasn't one?) Politz has always been reputed to

Below: marketing consultant Clarence Eldridge (left) confers with Alfred Politz, head of the Politz Research Institute.



be something special. As one Madison Avenue wag put it—"It's honest."

Most advertising alley denizens are well versed in Politz lore, but the Digest has left nothing to chance. This new film, documentary to the nth degree, will be seen far and wide by herds of space buyers corralled by Digest advertising sales executives. It demonstrates how Politz interviewers work—controls which prevent a psychologically induced response, and the ways that research people must make it difficult for themselves by not trying for the "easy" answer to their questions but the "honest" one—the one that actually represents the facts.

A Study of Seven Publications purposely eschews theatricality. While it would have been impossible to move a camera and production crew into an "actual" situation, the way this film was done was as close as possible to actuality. People interviewed knew a camera was there, but knew nothing of what they would be asked. Their natural response—hems and haws and wells—serve as the best possible illustration of the Politz methods.

Fireside interviews disclosed feminine reading habits in this extensive study of media interests pictured in a 20-minute film.



Careers in Railroading

★ The Railway Progress Institute has released a new 20-minute color film, *June Decision*, to be shown to graduating engineers in schools and universities. The film explains the opportunities for careers in railroad operating and research.

Olympia Film Productions, Inc. produced the film for the Institute—an organization of the major railroad suppliers, such as General Motors, Westinghouse Air Brake, American Car & Foundry and General Electric.



A surface geology crew at work in Sahara's "Egypt Reborn"

Oil and Egypt's Future

Sponsor: Sahara Petroleum Company.

Title: *Egypt Reborn*, 20 min., color, produced by John Sutherland Productions, Inc.

★ *Egypt Reborn* was produced before the present ruckus in Suez but its story is nevertheless apt. It is concerned entirely with the problem of a free enterprise company investing large sums of money in an oil-poor land in the hope of making a strike. It tells its story completely from an Egyptian standpoint, seeking to make its aspirations clear, and to show what its success could mean for the people of Egypt. There are two versions—in Arabic, and in English, but the principal mission of the film is to be shown in the Middle East.

Sahara Petroleum, which is exploring 87,500 square miles of Western Egypt on a grant of oil rights from the government, is a company formed by four middle-sized American oil companies: Cities Service, Continental, Ohio Oil and Richfield.

The film compliments the present government on its success in improving the country's social and economic progress, points out that locally produced oil would save the 13 million pounds now expended annually to import petroleum products.

Egypt Reborn holds out no false hopes, explains that oil is hard to find, as indeed, Sahara is finding it so. But the exploration goes on with helicopters, gravity meters, seismograph crews and thousands of technicians—Egyptian and American—joining in the search.

One peculiar problem facing these prospectors is that one of the most promising locations they have found lies along the Mediterranean west of Alexandria where the battling armies in World War II laid some nine million explosive mines, which must be deactivated before drilling sites can be located.

Arabs watch as drilling operations begin for a seismograph survey. About 35 holes are drilled for each separate operation.





Both filmed and printed materials are coordinated with flannel board to add to the impact of second J & J drug store modernization program.

Design for Better Selling

A Visualized Program for Drug Store Modernization Joins the Johnson & Johnson Campaign to Aid Retail Drug Sales

A Druggist in Toledo, Ohio, said: "Followed your suggestions in 'Design for Selling' . . . increased our business over \$100 per day."

A second in Brooklyn, New York: "Our poorest day now is better than our best day before."

A third in Bremerton, Washington: "Drug volume alone is up about 98%."

And a fourth in Hampton, Virginia: "Increase of 26% in dental items . . . 21% in hair preparations . . . 33% in baby products."

FOUR BUSINESS SUCCESS STORIES culled from thousands of similar reports point up a dramatic note on a spectacular and continuing program sponsored by Johnson & Johnson as part of its long range customer service plan. They report the results of *Design for Selling*, a motion picture that was the backbone of a coordinated package designed to motivate and help retail druggists to modernize their store interiors and their selling practices. In the industrial film field where results are often intangible, they offer refreshing proof of the effectiveness of the medium when properly supplemented and used.

The more than twenty thousand independent druggists . . . 40% of the national total . . . who benefited from *Design for Selling* are now being brought up-to-date on how it

paid off . . . and at the same time being offered the incentive and materials for a new forward step . . . in *Success Story*, a film recently released by Johnson & Johnson together with its complement of printed reference material.

Build on First Success Story

According to William E. Sawyer, Johnson & Johnson wanted to present facts on the success of their first program in an emotionally convincing way that would lead to favorable consideration of the second.

Like its predecessor, *Success Story* was developed and produced by

This J & J flannel board presentation is one of the key visual tools in retail store modernization program. Discussing it ore (l to r) cameraman Julie Townsend, director Bob Wilmat, producer Henry Strauss and production coordinator, Morvin Dreyer.



Henry Strauss & Co., Inc., Communicators of Ideas, with whom Johnson & Johnson has worked closely for a number of years in implementing its philosophy of sales promotion through assistance to its retail distributive outlets.

Success Story also highlights the problems of store-front modernization, a subject selected by druggists themselves according to a study analyzed by Michigan State University, as the next area in which they were eager for a helping hand.

By way of motivating its audience to the importance of what they're



Druggist Charley Higgins, principal character in "Design for Selling," reappears in "Success Story."

going to see, the film opens with a recap of portions of *Design for Selling* and a report on some of the phenomenal sales increases reaped by those who participated in the interior modernization plan.

Using a documentary approach, the picture then goes on to explain that such a success story can have no real ending either for Johnson & Johnson or its retail drug customers.

It points out that the next chapter must deal with the drug store's first

point of impact on the public . . . its exterior; and, using the graphic illustration of a diamond wrapped in a plain brown shopping bag, dramatizes the need for "packaging" the whole store with as much attention to attractiveness as is lavished on packaging the goods inside. This theme is developed at some length and documented by the findings of modern industrial design research.

Shows Practical Aid Available

After restating Johnson & Johnson's belief that it best serves itself when it serves those who sell its products, *Success Story* outlines the kind of down-to-earth, factual help the company is ready to make available in this new area.

"We went to the experts," says the narrator, "to specialists in engineering . . . banking . . . drug merchandising. We got them all together at our research center . . . dug in . . . asked a million questions . . . checked every angle on how to give your old store front a new look."

He analyzes the materials a druggist may get without charge . . . a 36-page "how-to" manual, "Your Front Forecasts Your Future" . . . covering such matters of vital interest as financing, help from public utilities, lighting problems, floor covering, store-front supplies, architecture, and contracting.

He shows them step-by-step checklists for turning their ideas into reality . . . and diagrams and samples to help them plan.

Star of First Film Reappears

The film concludes with the surprise appearance of Charley Higgins, the "hero" of the previous motion picture, *Design for Selling*, who urges his fellow retail-druggists to take advantage of this new Johnson & Johnson program.

The *Success Story* package . . . in addition to the supplementary items shown in the film . . . includes two other booklets that help round out its message. The first recaps the achievements of the Johnson & Johnson retail drug program to date and provides a card to help store owners get the new program's materials. The second is a motivational piece on the importance of exterior modernization.

Scheduled for Nationwide Use

Success Story is slated for industry-wide presentation through drug association meetings and trade groups. There is every reason to believe that this new "power play" . . . with the motivational film opening up a clear field of acceptance for the informational printed material . . . will rack up the same gains for Johnson & Johnson and the nation's druggists as did its predecessor.

Pacific Mutual Slidefilms Prove Value in Field Test

Agents Response to Slidefilm Series Gives Facts, Figures on Results

EIGHTY-SIX YEARS AGO, Leland Stanford initiated camera studies of motion—with prophetic visual results. Today, Pacific Mutual Life Insurance Company, which Stanford helped to found, is pioneering in the film medium—with profitable sales results.

Sportsman Stanford's determination in proving the true action of a horse's gait helped to prove the film's value in scientific demonstration. Pacific Mutual's determination to extend group insurance is demonstrating the power of the film medium in motivating a resultful sales program.

Extend Group Insurance Benefits

In 1949, Pacific Mutual executives recognized the inadequacies of benefits offered by existing group plans for employers with less than 25 employees. Large companies and their employees had, for years, enjoyed the benefits of group insurance. The smaller companies were more or less excluded. Why couldn't the same protection offered large companies be extended to the smaller companies? Pacific Mutual's chiefs decided this could and should be done.

Subsequently, Pacific Mutual's "Selected Plans" came into being. This new program of group insurance offered group benefits to the small employer with 10 to 24 employees. As the small-company coverage set-up was developed, Pacific

Mutual kept pondering promotional questions:

1. How to tell the story effectively—how to give the small employer a clear understanding of this new



Pacific Mutual agents find their sales potential increased through effective slidefilm visualization.

concept in group insurance and yet present the material simply, dramatically?

2. How to add to the prestige of the company agents and give them an advantage over other agents in obtaining interviews?

All the usual insurance-communication media were used, with varying effectiveness. But the company sought a medium that could fully capitalize on the new-opportunity excitement of the "Selected Plans" program, a medium that could visualize for the salesman and client alike the potential of the new coverage.

Two years ago, Pacific Mutual commissioned Rocket Pictures, Inc.,

to produce four sound slidefilms. One film, *It's Up to You*, would be used by the agent as a direct selling tool—to be shown to the prospect in his own office, to give him an understanding of group insurance and what it would mean to him and his employees in terms of protection and other benefits. The other films, *Exclusively Yours* and *Reaping the Harvest* (parts one and two) were designed to train the agent in better methods of presenting his material and to help him increase his group insurance sales.

Would the Films Do the Job?

In January, 1955, before distributing the films for general use, Pacific Mutual conducted a planned field-testing program to try the audio-visual sales program under actual working conditions. The experiment gave the participating agents approximately three months in which to test the effectiveness of audio-visual aid in their group insurance presentation. Questionnaires were used to get the judgment of agents and prospects on the new audio-visual approach.

The reaction of agents was overwhelmingly in favor of audio-visual aid. Some of the agents had doubted the actual sales value of a-y technique before making the slidefilm presentation. Afterwards, all were in favor of its continued use. The agents were particularly impressed by the film's ability to cover the major points of the group insurance plan clearly and concisely. They were able to make the entire presentation in far less time than it had taken them previously.

Tells Better Story in Less Time

Said one agent: "The film tells a true-to-life story in 15 minutes that would take me two hours—and I couldn't possibly say it as well."

The agents found the filmed presentation well suited to group selling because of its ease of operation. Carried in a small portable projector case, the film could be shown at the prospect's desk. Minutes later, the showings could be repeated for the prospect's associates or department heads. In this way, the agent could make one trip do the job of several. Many agents discovered (CONTINUED ON PAGE 66)

Six key steps in the sale of group insurance are pictured in the slidefilm titles at right. After securing basic information, the agent proceeds through logical steps of analysis, presentation (utilizing a flip-chart) and the sales close. Followup includes installing the plan and then "reaping the harvest" of enlarged sales contact opportunities for life, retirement and other insurance.

Agents can make presentation to several prospects at once via slidefilms.



STEP 1
1
SECURE THE
BASIC INFORMATION



STEP 2
2



ANALYZE INFORMATION
MAKE UP PROPOSAL

STEP 3
3



PRESENT PROPOSAL

STEP 4
4



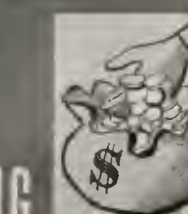
CLOSE SALE TO EMPLOYEES
SIGNED APPLICATION
AND BINDER CHECK

STEP 5
5



INSTALL PLAN
ENROLL EMPLOYEES
ARRANGE ADMINISTRATIVE

STEP 6
6



REAPING
FINANCIAL HARVEST



Filming long shots in the converter aisle presents one of the most difficult challenges in the Inco film. The aisle contains 19 Bessemer converters standing in a row a fifth of a mile long, to be photographed in Eastman color.

CAPTURING THE DRAMA, action and blinding heat of metal being processed in the world's largest converter aisle: condensing the intricate reduction processes to an understandable form yet keeping the picture interesting and spectacular was a challenging motion picture assignment for the camera crew which made the new International Nickel Company film, *Milling and Smelting the Sudbury Nickel Ores*.

The film was produced in Eastman Color. The crew was on location for six weeks of intensive shooting at Copper Cliff and the other Inco plants in the Sudbury area of Ontario, Canada, where the greatest portion of the world's nickel ores are mined, and processed.

One of Industry's Vital Metals

Nickel is among the metals most vital to industry, and the story of how the Sudbury ores originated and how the metals are extracted is one of the most interesting in modern metallurgy. The Sudbury ores are highly complex, and stubborn in yielding up their metals. In addition to nickel, they contain copper, iron, and precious metals. In all, the extractive processes which Inco has developed now succeed in recovering 14 different elements from these ores.

The milling and smelting operations accordingly involve many steps. The metallurgy is complicated covering a wide variety of processes which include mechanical, pyrometallurgical, and chemical treatments. Some are unique, and a large research staff is constantly engaged in seeking improved pro-

cedures. The operations themselves, even though semi-automatic, are so big as to require the services of thousands of men around the clock, seven days a week, through the year.

Produced for Critical Audience

The film depicting these operations was sponsored by International Nickel expressly to serve educational purposes. It was made for a critical audience—members of technical societies and industrial groups, university engineering professors and students, who would insist on technical accuracy, yet who are as amenable to interest-sustaining film techniques as less technical minded audiences would be.

An important secondary purpose of the film is to show the exciting career opportunities in the field of metallurgy, and so to encourage both high school and college students to consider preparing themselves for work in that field.

These Were the Film's Goals

Thus the task in making this film was to encompass a tremendous enterprise within 50 minutes of motion picture—to tell the story adequately, make the processes understandable, keep the treatment interesting, and dramatize the vast size and scope of the operations.

The task was tackled at the outset by Joseph Boldt, the script writer, and Lee Blair, who prepared the storyboard. Initially they spent a full week observing the operations and being indoctrinated in the metallurgical principles by Inco production engineers and scientists.

A Production Crew Meets Challenging Film Assignment—

Lighting and Color Dramatize Milling and Smelting of Nickel

A New International Nickel Film on Canadian Operations

Then, working closely as a team with a group of technicians from Inco, a detailed survey of the locale and a comprehensive analysis of the Inco operations in Ontario in developing the film plan was made.

With basic agreement thus obtained on the material the film was to cover, and the proposed scheme for treating it, work started on the shooting script and storyboard.

Lighting requirements, always a

major problem in the making of industrial motion pictures where big shots are called for, were especially taxing on this production. Several of the milling and smelting plants are more than one thousand feet in length, and in some instances it was desirable to show the great areas over which the operations extended.

Inco Equipment Helped on Job

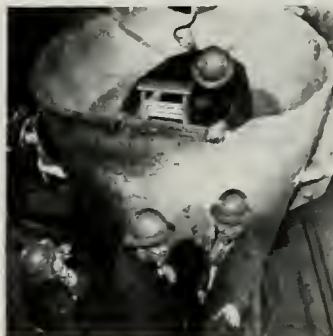
To a considerable extent, the problems of how to light and shoot many of the big scenes were solved by making use of Inco production equipment. A special camera platform rig was constructed by Inco millwrights and carpenters for attaching to the giant overhead cranes which serviced many of the operations to be depicted. This platform, strong enough to support safely half a dozen men and a 35mm camera, was suspended from the crane hoist and braced rigidly to the crane itself. It gave Directors Joseph Kohn and Charles Wasserman and Head Camera Man David Quaid a great deal of flexibility with the camera and enabled them to use the crane as an overhead dolly.

A similar crane rig was devised to provide a platform for lights in locations where the overhead air space provided the only feasible area for some of the needed lights. This light rig carried two 10,000-watt spots and four 5,000-watt "skypan" floodlights. A heavy cable nearly 300 feet long conducted the needed 40,000 watts from a transformer to the overhead rig.

Filming 19 Converters In Aisle

The long shots in the converter aisle presented some of the biggest challenges. This aisle contains 19 Bessemer converters extending in a row one-fifth of a mile long. One shot alone, calling for the camera to start close to one converter and then pull back to a long shot of the entire aisle, taxed to the limit both the ingenuity of the production crews and the physical resources available for obtaining the shot.

The traveling camera was achieved by means of the crane platform rig. A special platform built alongside it under the crane supported five 10,000-watt spots. A special telephone hook-up enabled Director Kohn on the camera plat-



Above: camera crew and Inco technicians set up special effects in ladle prior to shooting a sequence.



Close-up view of special lighting rig for photographing classifier equipment in processing operations.



Another special lighting setup was required to photograph these flotation cells for the Inco color film.

form. Production Manager Anthony LaMarca on the converter aisle floor, and the crane operator in his cab, to maintain continuous three-way communication.

In addition to the lights on the platform suspended beneath the crane, every other piece of lighting equipment was set up on the balcony which ran along the aisle opposite the converters. These included seven "brute" 225-ampere arc lamps, 15 more of the 10,000-watt spots, ten 5,000-watt "skypans," ten 2,000-watt lamps, ten "quads," four 750's, and flares.

3,000 Amps Plus Good Timing

Altogether 3,000 amperes were pulled in the all-out effort to illuminate this scene for color photography, but even all that power and equipment were insufficient to light the full length of the aisle. Full photographic depth was achieved by carefully timing the operations so that the converters at the far end were in the blow position and throwing off great showers of sparks—in effect, lighting themselves—during the time the camera was making its longest "reach."

The close coordination of camera, cranes and converter operations was achieved by careful pre-planning and a system of signals. At the start of the shift on the morning the big converter aisle shots were to be made, mimeographed instructions were distributed to the men

working there, detailing what each crane and converter should do on signal.

Crew Keeps Pace With Crane

Since the crane carrying the camera and light platforms was in constant motion during these shots, a special floor crew of 15 men manning the cable supplying the lights on the crane had to move and finally run with the crane as it accelerated, to keep the cable from fouling.

Problems of comparable scope were encountered in photographing the big mill aisle which contains a long row of rod mill and ball mill machines which grind the ore to a fine powder. This mill aisle is also one-fifth of a mile long. It was desired that the camera should give a proper concept of the great scope of the milling operations but it was impossible to light the entire aisle at one time.

Lighting the Big Mill Aisle

The difficulty was surmounted by first lighting the foreground part of the aisle and shooting it with the lower half of the camera lens masked off. Then the seven tons of transformers, lights, and cable were moved by crane, and the lights set up to illuminate the further part of the long aisle. With the camera scrupulously guarded against the slightest movement, the film was

(CONTINUED ON PAGE 71)

Unique lighting procedures made it possible to photograph this difficult grinding aisle sequence for Inco. Foreground of aisle was lighted as shown and shot with upper half of camera lens masked off, then equipment was moved to far half of one-fifth mile-long aisle, the film rewound, the upper half of lens uncovered and the scene reshot.



MEN Behind the STEEL

Going Beyond the Facts on Production Methods, "Big Ideas" Deals With the Men Who Design and Build Railroad Equipment

BEHIND EVERY progressive company are the modern production methods and machines. But even more vital to success are the *key men* whose ideas and craftsmanship fashion the raw material into finished goods. This is the essence of *Big Ideas*, a new color film sponsored by General Steel Castings Corporation and produced by Premier Film & Recording Corporation of St. Louis.

To tell the story of his company on film, General Steel's president, Charles P. Whitehead, called for something different from the ordinary industrial documentary. He wanted a picture dramatic enough to stop and hold people passing General Steel's booth in the Mid-America Jubilee, held on the St. Louis Riverfront during September, 1956. (Attendance at the Jubilee exceeded 400,000. During the 30 day period the General Steel film was shown 1170 times.)

Creative Philosophy As a Guide

Instead of praising his company, he wanted to praise his customers—the American railroads.

Instead of a technical description of *what* General Steel does, he wanted an explanation of *why* it's done that way—a forceful expression of the highly creative philosophy that guides his firm (and, he believes, guides most successful American industry).

Beyond this concept, he specified only that he wanted a good motion picture, and left the creative and technical details almost entirely in Premier's hands.

So, from its original conception, the story of General Steel Castings Corporation promised to be a challenging assignment. In the initial research, Premier discovered something else that made it still more

challenging. The central subject could not be the fiery spectacle of the open-hearth furnaces and other steel casting processes; nor could it be the immense size and almost unbelievable accuracy of the castings produced at General Steel. These things would be *in* the picture, but the "star" of the show had to be *ideas*.

Story of Creative Effort

For the story of General Steel is essentially this: Their designers conceive steel castings that no one else in the world thinks of; their production men develop ways to make steel castings that no foundry in the world can duplicate. These ideas are General Steel, and they're exciting. But how do you take a picture of an idea?

That was the challenge. To meet it, the crew began by taking pictures of the men who conceive the ideas and carry them out, and taking pictures of the results of these ideas. They got action shots of freight and passenger trains on one-piece frames and wheel-trucks cast by General Steel, in train yards, passing cities, hi-balling across the countryside. They filmed the painstaking detail, the immense size, flaming beauty of General Steel's casting and machining processes.

Problems of Color Production

As in the making of any good motion picture, the photography presented problems. Taking color shots in the cavernous gloom of the world's longest foundry building required great batteries of lights, generators and auxiliary equipment, besides two cameras and a full camera crew. All this had to be moved around acres of foundry and machine shops, on a tight shooting schedule that had to match the com-

(CONTINUED ON THE NEXT PAGE)

MEN Behind STEEL:

(CONTINUED FROM PRECEDING PAGE)
plex and inflexible production schedule. Railroad action shots necessitated meeting train schedules at points all over the map, ranging as far afield as a pulpwood center in Mississippi. One brief close-up of a General Steel passenger car wheel truck, rolling along the tracks, involved a full day's work with a hand car and a specially-provided train.

But, as in the making of any good motion picture, these technical problems were solved, as were the problems of narration and music that turned colorful photography of trains and machinery and blazing steel into a film about *ideas*. The narration avoided technical terminology and descriptions, yet dealt as fully as possible with the important aspects of General Steel, to make the film interesting to the widest range of audiences. Music was used extensively, in one instance supplanting narration entirely for

one of the longest single scenes in the film.

The finished film, *Big Ideas*, for which the sponsor originated an above-the-ordinary concept, and allowed the producer full opportunity to apply his creative and technical ability, proves the desirability of this relationship. *Big Ideas* not only made an extremely effective exhibit at the Mid-America Jubilee, but has since received an enthusiastic reception when shown at the Advertising Club of St. Louis, and the Newcomen Society of North America.

And what is the final reaction of the sponsor to the film? Mr. Charles P. Whitehead, President of General Steel, has stated, "We are very pleased with the film. I think that all those who have seen it have come away with a better idea of what General Steel does, what it is and how it got that way. That was our purpose in commissioning the film, and it has been well accomplished. Response to the film has been very good."

Premier crew stands by to film crucial casting operation at General Steel.



Iron & Steel Institute Promotes Yule Gift Ideas

Sponsor: American Iron & Steel Institute.

Title: *The Etiquette of Giving*, 5 min., color, produced by Ted Eshbaugh Studios, Inc.

★ The American Iron & Steel Institute, which has usually concerned itself with "big ticket" items in the steel business, is now out plumping for steel items as grand Christmas gifts.

Some hundred or so television stations across the country are showing this new film which deals with the various aspects of gift-giving from the beginning of time, and pointing out the importance of gifts that are suitable, as well as

thoughtful gestures by their givers.

Simple, gracious stainless steel flatware is the Institute's suggestion to the up-to-date Christmastime giver. And to prove it, the film shows the "good old days" of the crank gramophone, the fringed lamp shade and the stereopticon, which, they hope, is no one's idea of modern living.

The problems attached to photographing such highly polished materials as stainless steel were overcome by an ingenious method of shooting the hundred or more items of shiny steel in a nylon tent with diffused lighting. Turned out good.



Mr. Freeble, the fabulous paper salesman . . .

Freeble's Complicated Fable

Amusing Antidote for Tired Sales Meetings Wins Merit
Bodge for Whiting-Plover Paper Co. Promotion Package

MOTION PICTURES, with their stockpile of techniques, offer the sales manager many possibilities for making the familiar appeals appear new.

Evidently when the Whiting-Plover Paper Company, the Brady (advertising) Company and Rudy Swanson Productions, Appleton, Wisconsin, put their heads together to create a new sales training vehicle for Whiting's 125 distributors and their salesmen, they were determined to make the message seem new. The result, *Freeble's Fable*, which clocks in at something like 35 minutes, is an example of the dilemma of technique.

What About New Salesmen?

To a new salesman—not very familiar with the paper industry, or

Whiting-Plover's particular products and services, the film's technique might be a hazard.

But to older salesmen the technique might serve as a beguiling restatement of information he already knows. Considered as a single ice-breaking introductory unit in an extensive training program, the technique could serve its purpose even with new salesmen.

A Field of Commercial Corn

The technique of *Freeble's Fable* is a long field of commercial corn. The fantasy formula, played out in every sales direction by a small cast of conventional office clowns, is: "aren't we a bunch of-jokers-but-seriously-fellas-this-is-the-way-you-sell."

The hokey starts right off with a

Film poster gives time and place of showing.

COMING SOON!

**the
Freeble
fable**

SPECTACULAR MOTION-SOUND-COLOR FILM
ABOUT THE WORLD'S GREATEST PAPER SALESMAN



You'll laugh...

You'll learn...

**You'll have a chance
to win valuable prizes!**

... the Freeble fable or...

presented by Whiting-PLOVER Paper Company
BOND

and an excellent focus on the promotional aspects which help make a film presentation *stay presented* to a prepared, receptive audience are noteworthy in this Whiting-Plover promotional package. 

Whiting-Plover have laid down a number of interesting printed pieces to assure attendance and sales audience interest. A colorful poster, imprinted by the sponsor, gives time, place of the showing and is posted on company bulletin boards 10 days in advance. Three weekly "teaser"

it had to be told!



One of the latest in Mr. Hilton's empire is the new Beverly-Hilton.

A Symbol of Hilton Hospitality

The New Beverly-Hilton Is the Glorious Setting for This Picture

Sponsor: Hilton Hotels, Inc.

Title: *A Hotel Is Born*. 25 min., color, produced by Parthenon Pictures.

★ Reluctantly, Conrad Hilton drew a line through the memo date, August, 1942. It was not quite the time for a new hotel. After a while, the big war stopped and the Korean war stopped. And Conrad Hilton resumed his memos and brought his 15-year-old dream about a Beverly Hills location into action. So goes the story in *A Hotel Is Born*, a new 25-minute motion picture which tells of the begetting of the Beverly Hilton, 17-million dollar capitol-palace of the world-dotted Hilton empire.

A Hilton Dream Comes to Life

The well-founded legend which equates Hilton with Hotel is conspicuously preserved in this public relations documentary. Hilton portrays himself as the benevolent super-boniface who dreams and bides his time and builds. Performing like an agreeable Daddy-Longlegs-Warbucks, Hilton drives a mortar truck during the hotel's construction, joins fellow executives as they symbolically toss coins into the moist foundation, gives a honeymooning couple personal attention, addresses his mighty hotel staff amid laughter, provides plane transport to the hotel's opening for his many celebrated friends, beams grandly with Ann Miller.

The story skips along, flashback and fro, with Hilton appearing here and there as the hotel begins abuilding in 1953, prepares for the dazzling premiere and opens.

Outside and in, the Beverly Hil-

ton is a place to see: a high, wide and handsome doll-house making a maze of pastels as it opens its rooms into sunny verandas rising over a tropical California garden. In color-filled glimpses, the viewer sees the hotel come into opulent being—the big swimming pool, the latest in air-conditioning, sound-proof plaster, marble from Italy, "every window a picture window," transplanted palm trees, exquisite china, fabrics from Asia, elegant silver, luxurious bath towels—14 colors of linen, expensive clothing—exotic costumes and stately uniforms—for the complex staff; kitchen, dining rooms, bistro, a mansion of many preferences, a castle of 27 colors.

As the Hiltonian touches are completed, the hotel headquarters department moves in to pull the "threads of decor and service that would weave into the tapestry of a great hotel." Much of the decor is original art by Hollywood talent. Before the hotel opens, Hilton speaks to his vast Beverly corps: "I didn't know we had a convention here already. . . This is the finest hotel that I have ever built." According to Guy Prescott's narration, the room staff is trained to make each guest feel that "You are the first person to live here."

The Stars Shine Brightly

How does the hub of the Hilton chain make its debut? With mediaeval trumpeters, a lavish pageant of hospitality and charity events, bagpipes and royal band, military color guard, a five-page menu, celebrities from Hollywood and afar—Shelly Winters, Esther Williams, Dorothy Kirsten, Betty Furness, Jinx Falkenburg, Red Skelton (to help open

the pub), and a speech by Vice-President Nixon.

An aquacade makes the first splash in the pool. Banquet entertainment is mirrored to individual tables and rooms by closed-circuit television. The regal evening is flecked with flashbulbs, the rejoicing smiles into a fireworks finale. The tactful front desk staff is not too busy for the war vet and his wife. With Hilton's personal assistance, the honeymooners are welcomed to their suite—even as Hilton had promised in a letter to the groom when the groom was a hopeful swain overseas. The shining celebrities depart, the hotel is tidied and open for business.

Built to Sell the Services

In its predictable, overcrowded yet visually appealing recital, *A Hotel Is Born* contains elements of straight promotion for the Beverly Hilton, such as the inevitable honeymoon bit and the closed-circuit tv



Above: Conrad Hilton (left) confers with Beverly-Hilton manager Elmiger during final phase of construction.

hint to convention planners and the rich inventory of prettiness and pleasure which may capture its share of glamour hotel travelers.

As public relations for "Connie" Hilton and his hotel chain, the film adds what may be an effective, if optimistic postscript: when the Beverly Hilton opened, flags were raised over all the Hilton hotels across the world. The narrator spoke rapidly of the Hilton chain moving through barriers, forming an empire of hospitality. "More hotels are on the drawing boards," the narration promised. "Where a hotel is born, there friendship may be born also."

Creative Credits on the Film

A Hotel Is Born was written and produced by Charles Palmer and John R. McDougall at Parthenon Pictures, Hollywood. The music score was by Jack Meakin.

Background for Nutrition—

Vitamins and Bananas for Teen-Age Cookery

Sponsor: United Fruit Company.

Title: *What We Eat We Are*. 15 min., color, produced by William J. Ganz Company.

★ The story of the banana has become practically part of the curriculum in the home economics and health classes of most American high schools. The reason for this is the extraordinary educational program the United Fruit Company has been carrying on in schools since 1927.

Last year, some 53,000 teachers in 17,500 schools used 705,000 lessons on the banana, and all of them were spearheaded by films, such as the redoubtable *Journey to Bananaland* and *Inside Middle America*. The cost of this is about a dime out of every United Fruit ad dollar.

Now joining other films in the program is *What We Eat We Are*. It is designed to show that bananas are an excellent source of vitamins, minerals and natural fruit sugars for energy, and concerns itself principally with methods of preparing the fruit in many ways.

* * *

♦ Before *What We Eat We Are* was produced, it was pre-tested in script and story board form by a panel of eminent educators. After production and before release, it was tested before a sample of its final audience—high school girls. One showing, at Glen Rock High School in New Jersey resulted in several uninhibited responses, which were tape recorded by the film's distributor. The Institute of Visual Training:

"I liked it, but how are we supposed to remember all those recipes without recipe books?"

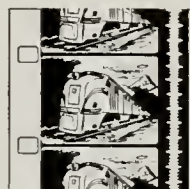
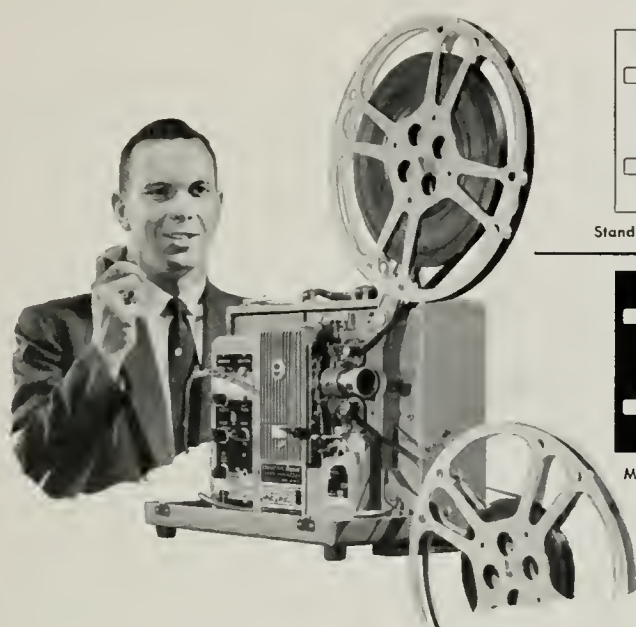
"School films should be different from 'movies.' They ought to tell you something. I think school films with stories are mostly corny."

"The bananas are swell, but in the film they put too much whipped cream and stuff on them."

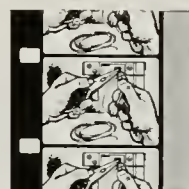
"I'm glad the picture didn't have all those charts and graphs. They just make me sleepy. If I have to know all about that graph stuff, I'd rather read it, so I can study it longer."

"I wanted to go home and try out some of those dishes they showed, but I couldn't remember the recipes."

Looks like United Fruit better hustle up some recipe books for the girls.



Standard Optical Sound Track



Kodak Sonotrack Coating, full width



Magnetic and Optical Tracks together



"Silent" Film, with quarter width Magnetic Track added

For about 2½¢ per foot you can have a lab put a magnetic sound track on any silent or sound 16mm movie film. Then you record voice, music, and other sounds at will, using the new magnetic-optical Kodascope Pageant 16mm Sound Projector. And you have a projector for all 16mm films—silent and optical, or magnetic sound.

Look what you can do . . . with this NEW magnetic sound projector

If you've ever worked a good tape recorder, you know what magnetic recording is. With the new Kodascope Pageant Sound Projector, Magnetic Optical, you can put sound right on your movie film, old or new, sound or silent.

The uses are endless

You can make inexpensive training films, explaining each job in detail. You can document engineering projects, without the expense of special titles. You can record a foreign language translation on the same print that has your permanent English optical sound track.

Your executives can speak personally to branch office people. Technical experts can describe processes, materials, and new products as part of valuable visual presentations. You can make special films for fund-raising drives and other limited showings—without the expense of optical sound!

Convert "silent" movies to sound

You can have a magnetic track applied to old "silent" films, and turn them into inter-

esting "talkies." You can mix music and voice in controlled combination. You can erase, alter, and re-use your magnetic track, just as you would a tape recording.

Pageant gives you these features

Recording is a pleasure with this magnetic projector. Your magnetic sound is applied and picked up with great precision and fidelity. Optical sound is equally fine.

Built-in mixer. You mix music and voice smoothly, with the unique built-in mixer. Record music and sound together—or record music first, then record your voice over it.

Combine optical and magnetic sound on the same film. Half width magnetic track can share sound track space with an optical track. Use the optical track as a permanent narrative. Change the magnetic track at will, for showings to special or foreign language groups.

You have a key to lock the magnetic erasing and recording mechanism so there's no chance of accidental erasure.

You get a microphone as part of your projector kit. You can record wherever you set

up the projector. An all-purpose cord with clip leads lets you connect any phonograph or other amplifier sound source to the phono input.

These are just a few of the Kodascope magnetic-optical audio features. Mechanically, this projector is of the same design as the Kodascope Pageant, already accepted as among the finest in the audio-visual field. Easy to set up, simple to operate, a built-in base plate check list makes it largely self-instructional.

For your present and future film programming

Magnetic sound is being accepted so widely that it's smart to protect yourself by investing *once* in a good projector that handles *both* kinds of sound, plus silent, films. That's why your Pageant magnetic-optical projector is such a wise investment.

See the Kodascope Pageant Sound Projector, Magnetic Optical, at your Kodak Audio-Visual dealer's. Or write for our new Bulletin V-3-44 which describes the many advantages of this magnificent machine.



CINE-KODAK K-100 TURRET CAMERA

As shooting partner for your Pageant Projector, you can do no better than the K-100. With full complement of Kodak Cine-Ektar Lenses to give you professional pictorial control, you're ready for any subject. Shoot training films, sales movies, product lectures, then add your sound optically or magnetically, or both.

You'll like the simplified 16mm roll-film loading, ultra-long-running motor, full speed range, interchangeable telescopic finders, and other K-100 features.

The Cine-Kodak K-100 Turret Camera is unexcelled in its price range.

Kodak
TRADEMARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Taking Stock of A-V Equipment? Here's a Useful Form for a Projection and Recorder Inventory at Year-End

★ A year-to-year inventory check of audio-visual equipment available throughout the organization facilitates the a-v communications program of Socony Mobil Oil Company, Inc.

Each year, an "Inventory of Audio-Visual Aid Equipment" form is sent out to Socony marketing divisions, manufacturing operations and other units from the home office by D. G. Treichler, training advisor. When the form is returned to Treichler, a careful analysis is made of the data and all new audio-visual aid equipment purchased during the past year is underlined in red.

The form gives the home office information as to the type of equipment being purchased on a local basis and the amount and kind of

equipment on hand. Socony's management and others at the home office make use of this information when planning field trips requiring certain types of a-v equipment. The inventory form shows whether or not the field units to be visited have the necessary a-v equipment. A unit discovered not to have the projector, recorder, screen or presentation board vital to a planned presentation is requested to rent the equipment.

The form, designed by Treichler, makes a valuable record in Socony's audio-visual aid set-up, giving a ready review of each field unit's a-v capacity and preferences. A reproduction of the inventory form shows how pertinent a-v equipment information in several categories can be compactly registered. □

Slidefilms for Sales Training: New Syndicated Titles Cover Buying Motives, How to Overcome Objections

How to appeal to customer buying motives?

How to overcome objections?

★ These two vital sales problems are dealt with in two new sound slidefilms recently produced by Henning and Cheadle, Inc., of Detroit and Chicago. The new films are part of a series on professional selling techniques called *Speaking-of-Selling*.

What Makes People Buy? reviews customer buying motives—profit or economy, comfort or convenience, performance, protection or safety, pride and style or appearance. It shows the salesman how to detect a customer's main buying motives, then how to appeal to these motives effectively in making his sales presentation.

Don't Let Objections Block the

Sale covers three main types of objections every salesman encounters—general, specific and unexpressed objections. The film shows the salesman how to deal with these objections and turn them to his advantage in closing sales.

In both slidefilms, the selling principles are illustrated in business selling situations. These situations were supplied by over 20 sales executives from many areas throughout the country.

The new films, as well as the titles *Let's Be Professional* and *Get More Selling Seconds from Your Working Day*, are handled by a number of dealers across the nation. For information on obtaining the films write to: Henning and Cheadle, Inc., 1060 W. Fort St., Detroit 26, Michigan. □

INVENTORY OF AUDIO-VISUAL AID EQUIPMENT

Z 392 (6-55)

REPORTING UNIT		REPORTED BY		DATE		
(DIVISION, DEPARTMENT OR REFINERY)		(INDIVIDUAL)				
ITEM NO.	AVAILABLE EQUIPMENT	NO. OF UNITS	NAME OF MANUFACTURER	TRADE NAME OR OTHER SPECIFICATION	MODEL AND/OR SERIAL NUMBER	OFFICE OR PLANT LOCATION
1	16 MM MOTION PICTURE PROJECTORS					
2	STANDARD OPTICAL SOUND					
3	COMBINATION OPTICAL AND MAGNETIC SOUND					
4	2" X 2" SLIDE ONLY					
5	35MM STRIP FILM ONLY					
6	SLIDE PROJECTORS					
7	COMBINATION 2" X 2" & 35MM STRIP FILM					
8	3 1/4" X 4" SLIDE					
9						
10	OTHER PROJECTORS					
11	OPAQUE					
12	7" X 7" OVERHEAD					
13	10" X 10" OVERHEAD					
14						
15	RECORD PLAYERS					
16	SPEEDS					
17	MAX. RECORD SIZE					
18	GROOVE (STO. OR MICRO.)					
19	RECORDERS					
20	TAPE					
21	TAPE SPEED					
22	REEL SIZE					
23	WIPE					
24	SIZE					
25	TYPE OF SURFACE					
26	MOUNTING					
27	PRESENTATION BOARDS					
28	FLANNEL					
29	MAGNETIC					
30	EASEL - WRITING PAD					

NOW SHOWING (All over America!*)



*Firestone's "National 4-H Club Congress", produced by Vogue Wright.

Every 24 hours more than 290,000 persons
see a **Firestone** film!

In clubrooms and classrooms, in grange halls and church halls, in industrial plants and TV-homes, millions of Americans are learning interesting things about Firestone—fram seeing such informational films as "A Changing Liberia", "The Building of a Tire" (naw in its 10th year of distribution!), "Pacemakers and Champions" and "Liberia—Africa's Only Republic" (an all-time, long-run Firestone favorite).

Far more than a quarter of a century the Firestone Tire and Rubber Campany has entrusted its public-relations and educational film program to Association Films, confident that its films will be seen by the right audiences, at the right time, in the right places.

To date, the 10 Firestone films currently in distribution have been shawn more than 220,000 times in community meeting places and 4,470 times on TV—to a cambind national audience exceeding 300,000,000 viewers.

Firestone is just one of the mare than 130 industry leaders using Association Films to reach the viewing millions. Careful, creative, experienced distribution, attuned to a sponsor's needs, assures our clients that their film investment will pay-off—in viewership.



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Some facts about Association Films are contained in a brochure entitled "The Viewing Millions", available at no charge. Send for your personal copy today.





Bostrom's film goal is better safety along these superhighways.

Truck Safety in Driver Comfort

Sponsor: Bostrom Mfg. Co.

Title: *Gentlemen, Be Seated*, color.

Produced by Fenton McHugh Productions.

★Although the truck manufacturing industry has designed trucks to carry just about every commodity efficiently and safely, until recently, little attention was paid to the comfort and ease of the truck driver. This is the sales premise of *Gentlemen—Be Seated*, a new 16mm color motion picture sponsored by the Bostrom Manufacturing Co., Milwaukee, Wisconsin, in cooperation with the National Truck Drivers Association.

The film contains a safety message for America's trucking industry. The National Safety Council estimates that fatigue plays an important part in at least 10 per cent of the fatal accidents suffered by truck drivers. Much of that fatigue is due to the pounding and jolting a driver receives when seated on conventional equipment, the film says.

The Bostrom "Model 30" seat was designed specifically to give

Below: locating a little feminine appeal for an audience of truck drivers.



the truck driver passenger car riding comfort. The seat employs the suspension principle, acting independently of any jolting motion of the cab. This brings the frequency of the truck seat cyclic rate well within the cyclic rate of passenger automobiles.

In a series of shots of the manufacturing and engineering process involved, the viewer is shown the basic operation of the seat as well as its construction. Produced by Fenton McHugh Productions, Chicago, the picture moves rapidly through its theme and technical explanation. It is being distributed by Modern Talking Picture Service.

* * *

Facts About Rayon for Retail Rug Sales

Sponsor: American Viscose Corp.

Title: *Tagged for Quality*, 10 min., color, produced by Crest Productions.

★This is a new film which will be released to retail stores at the time of the January Home Furnishings Market. It provides retail salesmen with carpet product information and describes tests that rayon carpets must meet to qualify for the Avisco Integrity Tag.

The film explains the major selling points of rayon carpets, and gives general carpet selling hints. It is accompanied by a user's guide and salesmen's reminder cards. Distribution is by free loan to stores selling carpets, through Avisco, 350 Fifth Ave., N. Y.

PRODUCTION REVIEW ISSUE NEXT

When the Average American Needs Help—

A Financial Hand for Mr. Smith

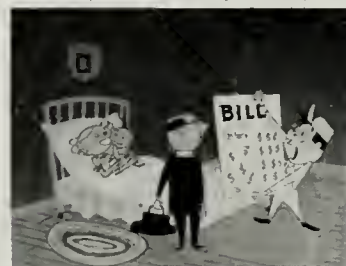
A Lesson in Credit from the Notional Consumer Finance Assn.

Sponsor: National Consumer Finance Association.

Title: *The Littlest Giant*, 13½ min., color, produced by John Sutherland Productions, Inc.

★This film joins two other motion pictures in the NCFCA film program. *Every Seventh Family* and *Who Gets the Credit*. Like its forerunners, *The Littlest Giant* seeks to show the important role of the state-regulated small loan company in our economy.

Little, animated Edgar Q. Smith is shown in the title role as the average consumer, whose mass makes up the most important giant



Consumer finance supplies cash to people for many important financial requirements.

in the land, Smith, like most of us, lives on his fellow man's confidence—credit. His bills come monthly, his house is mortgaged and he buys his car on time. And, when he needs cash, down he goes to one of the 9,000 small loan offices and takes out one of the ten million small loans processed each year.

Does he pay a pretty sizeable interest? You bet he does. The NCFCA explains this by illustrating the cost of making small "retail" loans, as



Before consumer finance companies organized, many borrowers were victims of loan sharks.

against the cost of making a whopping big "wholesale" loan to the Big Deal Corp.

And don't forget, the film says, that if it weren't for the friendly small loan office on the corner, the usurious small loan shark would have easy pickings.

The Littlest Giant tells a complex story, but with animation and an easy continuity it simplifies the basically complicated story of finance, rate structures and the historical background of the consumer finance company.

Modern Talking Picture Service will distribute the film, as it does other NCFCA pictures.



Consumer finance companies give many kinds of service to the whole community.

Durable New Liquid Chemical Carriers Serve Industry

★*Steel-X*, a new one-reel 16mm color film, dramatizes the durability of a new steel carrier for liquid chemicals which has been developed by the Carrier-Stephens Company, Lansing, Michigan—a chemical distribution firm and sponsor of the film. *Steel-X* had its premiere at the Salon de la Chimie Exposition, Paris, November 22-December 3.

The product film demonstrates a steel carrier in which is carried a Polyethylene bottle that will not chip or shatter. The opening sequence shows the carrier and its "Poly" bottle passenger being dropped from an airplane 300 feet in the air to a runway below. The results are that the *Steel-X* con-

tainer is bent but none of the steel rods are broken.

Remaining scenes include various tests to prove the ruggedness of *Steel-X* and Polyethylene—revolver shooting into "Poly" bottle; truck running over bottle, frozen bottle. The portability and variety of sizes of the carriers are depicted.

Carrier-Stephens plans to circulate the film in France and other countries, with appropriate sound track. The American version is available for chemical companies throughout the nation. *Steel-X* was produced by Capital Film Productions, East Lansing, Michigan. William Neale Kirschner wrote and directed the film. James Robert Hunter was the producer.



Fleetybelle and Mervin Midland drive along happily in Dow's film "A Car Is a Woman." (see below)

Dow Chemical Film Stresses Auto Cooling System Core

★ *A Car Is a Woman*, a new cartoon film about automotive cooling system care, sponsored by Dow Chemical Company, will be released in January.

Animated in Eastman color, the 13½-minute picture tells its cooling system story through Mervin Midland and his car, Fleetybelle. The film includes a description of what makes a car run.

Mervin and Fleetybelle get along fine until, enroute to North Corrosion, they drive under a hot sun. Fleetybelle gets sick and Mervin takes her to a car hospital—known as Doc Greasepit's Kar Klinik. Here Fleetybelle goes under the scalpel—er, hacksaw, while Mervin watches.

Designed for general use by adult groups, schools, driver training classes, and television, the film will be distributed by Modern Talking Picture Service, Inc. As with previous Dow films, there will be no cost to users other than return mailing costs after the showing.

A Car Is a Woman was produced by Film Associates of Michigan, Inc., with script and design by William Murray and Stuart Knickerbocker. A pamphlet describing the film and containing an order blank for its procurement may be obtained from any Modern library or: Public Relations Department, The Dow Chemical Company, Midland, Michigan.

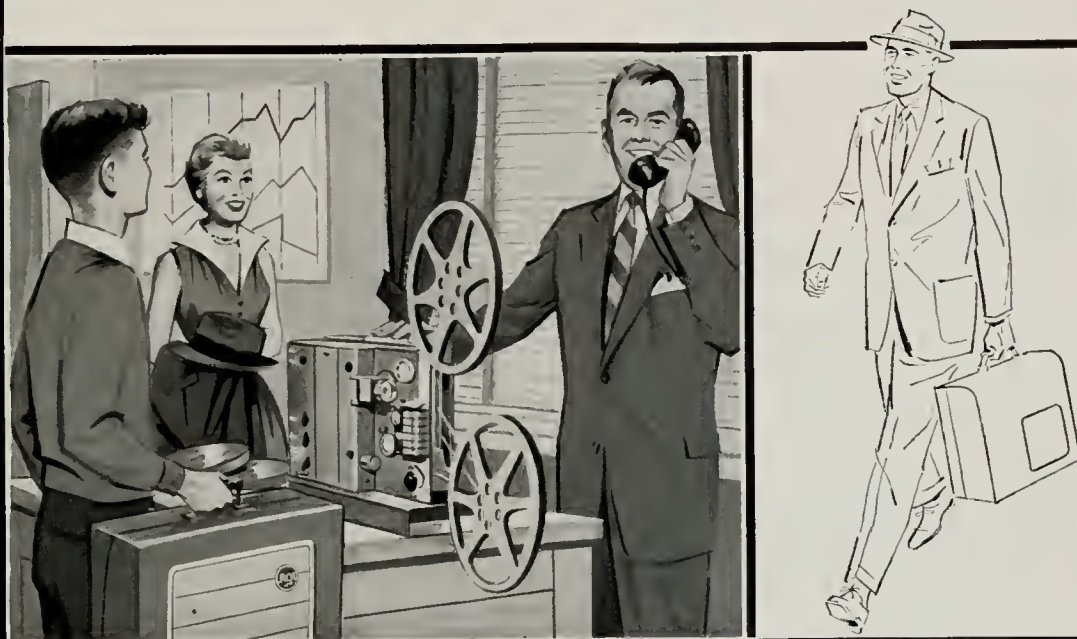
Film on Overweight Sponsored by Smith, Kline, French Labs

♦ *The Ordeal of Thomas Moon*, a public service motion picture on the problem of overweight, is being sponsored for television showings by Smith, Kline and French Laboratories, Philadelphia. Producer of the new film is Gerald Productions, Inc., New York City.

Film-Art Adds Slidefilm Dept.

♦ Film-Art Service, Inc., 41 West 47th St., New York City, has announced the formation of a slidefilm department as an adjunct to their television animation service. Frank Irwin will head the new department.

"To train 'em or sell 'em... We Go and Show 'Em with Our RCA 16mm Projector"



There's a man headed for a successful meeting... with an RCA Projector right on the job. Projectors engineered by RCA do the most for your story every time. Clear persuasive pictures roll with sound that has all the life of the original. And despite its professional performance, the RCA Projector is simplified enough for an amateur to operate. From fast set-up through exclusive Quick-Easy threading to flipping the switch... the show's on the screen in minutes.

RCA Projectors go right on performing quietly with dependable RCA quality

year after year. You can choose from these lightweight portables: single-case Junior, the dual-case Senior or the Magnetic Recorder-Projector... all backed by nation-wide service facilities. RCA Audio-Visual Dealers have the expert knowledge to aid your selection of the right projector. Look in your Classified Directory under "Motion Picture Equipment and Supplies" for the name of your nearest dealer. Or, we'll supply his name along with a helpful brochure as soon as we receive the coupon below from you. Get in touch... today!



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WHY

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● Because there's a job to be done by *specialists* like ourselves, independent of any producer or sponsor relationships but having the manpower and brain-power to meet your needs. We *Design, Build and Deliver* sales meeting equipment that is unique, portable and economical.

WHO serves you at

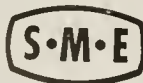
Sales Meeting Equipment Inc?

● A dedicated group of meeting equipment specialists at SME is headed by Melvin Sackter and Kay Kallman, who have a total of 40 years of experience in this meeting equipment field. Back of them is a staff of experienced workmen who are thoroughly indoctrinated with the need for dependability and punctuality. We're *Old Hands* in doing this kind of job . . . *New in Ideas and Ahead* in knowing what you'll *Need!*

Remember the Name

● and you'll be ahead in the game of staging and holding more effective presentations in 1957. For better quality and economical cost on items like these . . .

- **Stagettes**
- **Folding Screens**
- **Stages**
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- **Backgrounds**
- **Projection**



Sales Meeting Equipment Inc.

1210 N. Hoyne Ave., Chicago 22, Ill.
Phone: BElmont 5-4920

RIGHT Off the REEL:

(CONTINUED FROM PAGE TWENTY-FOUR)

pared to 30,000 in 1952. In the same period, the number of engineers graduated from American schools fell off from 30,000 to 23,000. This basic fact is one of the most critical problems facing the free world in this complex age. It has No. 1 priority in the field of professional education. 

Acknowledgment to Artist Bill Schneider

★ In our last, we brought you a clever cartoon (page 6) titled "Television Suckling Its Young" which appeared in Notes from Owen Murphy, an intelligent and highly-interesting new informal newsletter. The inevitable dropped paragraph would have given credit to William Schneider, Vice-President and Creative Director of Donahue and Coe. We especially liked his postscript on the meaning of the art: "there is nothing wrong with television that a little more respect for its audience wouldn't cure." 

Ray Wolff Observes a 25th Anniversary

★ With our own 7th Annual Production Review issue coming up and the 18th year of this publication, we bow to the quarter-century of quality and originality which have characterized the photographic efforts of Raphael G. Wolff. In our next, we'll tell you more about Ray Wolff's contributions, but here's a salute to a 25th Anniversary now being celebrated by this Hollywood filmmaker and frequent award winner. 

What's Ahead in Communication Tools?

★ We've been intrigued by the potential of the new direct-display storage tube, which the Hughes Aircraft Company calls the Tonotron. Presently limited to conveying visual information of a very simple type (50-60 lines/inch resolution), the Tonotron permits still pictures or moving pictures at slow frame rates to be transmitted over ordinary telephone lines. This material can be televised by reducing sweep speeds sufficiently for video information to be transmitted over narrow frequency bands.

Presently being used to send maps or graphs from ship-to-shore and to flash traffic patterns and landing instructions to airline pilots, Tonotron's present 5-inch screen diameter will be increased soon and picture resolution and persistence are to be improved.

It is presently practical for internal plant transmission of essential data. Will it some day be practical for closed-circuit screenings of motion pictures and slidefilms through community film distribution services, utilizing telephone lines from a central library? 

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CAMERA: \$5,000 FIRM PRICE.

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and 35mm slide and film
strip service — radio transcriptions



224 ABBOTT ROAD
EAST LANSING, MICH.

PICTURE PARADE:

Film Story of Notre Dame U. Being Lensed by Owen Murphy

★ Notre Dame University is preparing to release a new film early in 1957 that promises to be one of the most popular public service TV films of the year. For the past five months, Owen Murphy Productions has been on location in South Bend shooting the film in 35mm Eastman color and live sound.

Tentatively titled *The Story of Notre Dame*, the film will show that football is but a small part of the great University, and that the school's special quality of scholarship, tolerance and the universality of the student body are something unique among American colleges.

Canadian Golf Champ Open Shown in Seagram's "Upset"

★ How an amateur golfer won the 1956 Canadian Open and carried off the Seagram Gold Cup is shown in a new Seagram-sponsored motion picture being made available to Canadian golf addicts.

Twenty-three-year-old Doug Sanders from Miami, Florida, is the first amateur to win in the 47-year history of the Open. He beat professional Dow Finsterwald on the first extra hole of a tie-breaking playoff. Sander's victory is depicted in the color film, *Upset*, produced by Crawley Films Limited, Ottawa.

Upset, a 27-minute picture, also contains highlights of performances by such well-known golfers as Ted Kroll, Doug Ford, George Bayer, Dick Mayer and Art Wall; included, too, is a lively sequence of instruction by Paul Hahn, trick-shot artist. The film is distributed by the House of Seagram.

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16MM BELL & HOWELL

Model 2709 Special with unit I shuttle. Includes one 400' and one 1000' 16mm BI-PACK magazines, ACME Stop Motion motor and VEEDER Footage Counter.

\$3500.00

Guaranteed like new!

CAMERA EQUIPMENT COMPANY, INC.

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$$\frac{16\text{mm}}{35\text{mm}} = \frac{\$25,000}{\$1,750,000}$$

KARAMOJA

a very low budget experimental 16mm film, became amazingly successful when blown up to 35mm color for theatre release by FILMEFFECTS OF HOLLYWOOD. KARAMOJA has grossed to date over \$1,750,000. The opportunity is yours to gain additional revenue from your 16mm picture via a 35mm theatre color release.

SPECIALIZED LABORATORY SERVICES

Shrunk Film Reproduction • Precision 35mm separation positives and Eastman color internegatives with effects, made on our unique and exclusive triple-head printer • Blow-ups • Anamorphic Conversions • Reductions • Dissolves • Wipes • Montages • Zooms • Superimposures • Special Effects

FILMEFFECTS OF HOLLYWOOD

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Hollywood 38, California
Hollywood 9-5808



design NALDICH

Visualized News Display Shows Vapor Heat Product "Exclusive"

★ Knowing that they had a product "exclusive" in the "New York City Special" steam generator, the sales management of the Vapor Heating Corporation made use of an audio-visual news display to tell a promotional story at the Power Show in New York's Coliseum, November 26-30.

Vapor's scoop was that the "New York City Special" is the largest-size packaged steam generator that can be operated in the New York area without a licensed engineer. First, Vapor front-paged this beat in a tabloid newspaper format brimming with news under a six-column headline: "Vapor Designs 99 sq. ft. Heating Surface, 'N. Y. City Special' 60 h. p. Steam Generator."

Headlines Tell Generator Sale

The bold headlines, factory and product pictures and story columns told benefits and advantages, told about an initial order for two new generators, how many Vapor units have been built, how long the company has been in business. Copies of this front page, backed with a piping schematic and specifications, accompanied invitations to visit the Vapor booth sent to a special New York area mailing list. Free tickets to the show were sent to those requesting them.

At the Power Show, Vapor played its story BIG and used a-v techniques as the latest in lively journalism. The tabloid page was enlarged six times (18"x5"x9") and built into a booth. One of the newspaper's halftones was cut out and a Cine-salesman continuous motion picture projector with large screen was installed behind the newspaper wall. Thus, the front page was animated with a 17"x23" moving halftone—viewing time 6 minutes.

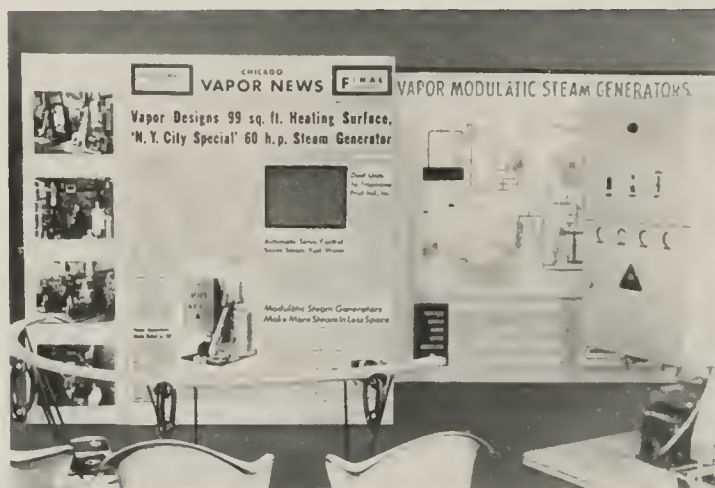
Sound Via Telephone Headsets

Chairs placed before the front page display permitted comfortable viewing and listening. Telephones hung on a railing made it possible for visitors to hear the message without distraction. Bulletins were displayed on a lower shelf of the telephone stand. Copies of the front page were given away at the booth.

Additional motion was supplied in another corner of the booth by a continuous Admatic colored slide projector placed at the edge of the booth as a "stopper" to draw in visitors coming down the other aisle. A card drop was available for visitors who wanted to request information and bulletins.

BUYERS READ BUSINESS SCREEN

What's New in Business Pictures



Continuous motion picture and slide showings enliven this Vapor Heating Corp. "news" display at the Power Show held in New York Coliseum. Cine-salesman and Admatic equipment carried the visual story of new generator installations made by the exhibitor, attracted steady flow of visitors.

If your prints

Dry Out

what happens?

Brittleness...

shrinkage...curl...

buckle...a picture in and

out of focus...damaged

sprocket holes... film breaks.

Peerless "RH" treatment

will correct these conditions.

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF

California's Water Resource Depicted in Utility's Film

★ *Water*, a new color motion picture produced by the Pacific Gas and Electric Company's Advertising and Publicity Department, had its premiere at the annual state convention of the California Irrigation Districts Association, held in San Jose, December 14.

The 27-minute film depicts one of California's great natural resources with scenes taken in the high Sierra and the rich farming areas of California valleys.

The annual cycle of the state's "water crop" is shown with snow scenes, spring thaws and rushing summer streams. The picture covers all aspects of water, including recreation, irrigation, electric power generation, flood control and domestic water consumption. Scenes of Pacific Gas and Electric Company's hydro-electric construction on the Kings and Feather Rivers are shown.

Water is available for showings before organizations in the sponsor's service territory in Northern and Central California. Jon F. Stanton, PG & E's cameraman, covered the company's 47-county territory during the past year in shooting the film. Sound recording and film editing were done by W. A. Palmer Films, Inc., San Francisco.

Combined Insurance Co. Depicts "Selling in Banks" for Agents

★ *Selling in Banks*, a 28-minute motion picture, has been put to work at the Combined Insurance Company of America as an incentive film for agents. Initial showings have proved so successful that three more training films are under consideration.

Selling in Banks is a black and white exposition of procedures in approaching bank presidents and senior officers, in consequence of which the entire corps of bank employees may be sold insurance.

The film goes into immediate action as a training tool. To dramatize sales points, ace salesman Al Allen's professional sureness demonstrates the impact of enthusiastic selling to a volunteer task force of Combined employees. As the picture proceeds, it becomes apparent that selling in banks is a pushover, provided Combined Insurance Company's Success System principles are employed.

Selling in Banks also doubles as an internal relations effort, giving other employees an insight into the problems of field men. In producing the film, Tressel Studios moved an entire company of actors and technicians into the Uptown Na-

tional Bank in Chicago, where they worked after regular banking hours.

The film was distributed to managers nation-wide as kickoff material for a six-weeks' incentive contest which emphasized selling in banks. The campaign was designed to stimulate good selling habits and tap the reservoir of abilities among Combined's six-hundred agents.

Comments president W. Clement Stone, "We consider this an important functional and inspirational film and we are sure we should now offer such services to our salesmen and managers. It was one year in the making, and the results have been worth it. We will use it for years to come."



Filming one of a tv series of 13 "chalk talks" on insect control by Purdue Professor Glen Lehker; Hercules Powder Co. is the sponsor.

Insect Control Films Play to Farmers Over 150 TV Stations

Rural audiences reached by 150 television stations are learning about control of crop-destroying insects via short factual films tailored for telecasting.

The series of 13 four and five-minute filmed "chalk-talks" on *Man Against Insect* feature Professor Glen Lehker of Purdue University, entomologist and cartoonist. The series was produced for Hercules Powder Company by Farrell and Gage Films, Inc., New York

City. Hercules manufactures toxaphene insecticide and other chemicals for agriculture.

Hercules' project of educational films started when the company discovered a dearth of visual material on insect control which met tv's technical specifications. Over 100 stations surveyed by Hercules said they would use educational films on specific insects and insect control problems.

After distributing 292 prints of six films to 123 tv stations during the 1955 insecticide season, the company had the Farrell and Gage studios produce the 13 shorts and mailed tv stations a booklet, "Man Against Insect," listing all 23 Hercules films on the subject. About 1,300 prints were sent to 150 stations in 1956—upon written request from station management.

How the sponsor was guided by tv station requirements for public service time films is told in an article printed in the Hercules magazine, *Mixer*. The article stresses that any mention of a product must be in good taste and a logical part of the natural action of the film. Copies of the article describing this program of public service films for tv are available from Farrell and Gage Films, Inc., 213 East 38th St., New York 17, N. Y.

Associated Screen News Ltd. Covers Canada's Good-will Tour

A good-will tour around the world by Paul Martin, Canada's Health and Welfare Minister, will be filmed by Roy Tash, news-reel photographer for Associated Screen News Limited, Montreal. The globe-circling tour will include Canada's representation at the Colombo Plan conference and many discussions with Asiatic leaders on subjects of international importance.

Associated Screen News has been filming newsreel coverage for Canadian theatre audiences for more than three decades. Tash is a veteran of many top news coverage assignments.

Ohio State Film Calls for Engineers

Calling for more engineers is *Engineering for Eddie*, a new 20-minute color motion picture produced for the College of Engineering, Ohio State University by the University Department of Photography. For free loan or purchase, contact the University's Department of Photography, Motion Picture Division, Room 4, Brown Hall, Columbus 10, Ohio.

Roger Wade can make a film to help you sell it* better!

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TEL-Animastand...ANIMATION AND SPECIAL EFFECTS CAMERA STAND

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Embodies features of the photo enlarger, micrometer and railroad roundhouse. Optical effects such as pons, angles, zooms and quick closeups are accomplished by simply raising or lowering the camera—every variation for trick photography may now be produced with the S.O.S. TEL-Animastand.

A camera fitted to a movable, counterbalanced vertical carriage photographs the art work. Will accept even the heaviest 16mm or 35mm camera (Acme with stop motion motor illustrated).

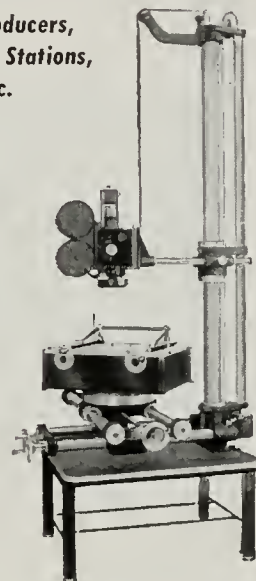
All basic movements associated with high-priced stands are incorporated. Accuracy is assured through precise registration of art work. Rugged construction maintains stability. Includes four Veeder Root counters which calibrate 18" north/south movement, 24" east/west travel, and zoom movements to the Art Table or Cel Board respectively.

BASIC UNIT ONLY \$2995

Among the recent purchasers are:

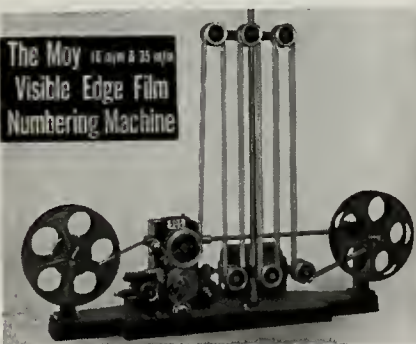
TV Spot Service, Cedar Rapids, Iowa
Veterans Administration Hospital, Topeka, Kansas
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Write for TEL-Anima literature covering every need for animation



TEL-Animastand with TEL-Animo sliding cell board, shadow box and platen, rotated at 45°.

Identify Films Instantly



Unnumbered films cause confusion & loss of time.

The MOY edge numbers every foot of 16, 17½, 35mm film and simplifies the task of checking titles and footage.

MOY replaces cue marks, perforations, messy crayons, punches, embossing—does not mutilate film. Work prints showing special effects, fades and dissolves require edge numbering to keep count of frames cut or added. Multiple magnetic tracks in CinemaScope stereophonic recordings make edge numbering a MUST. Write for brochure.

AMONG RECENT PURCHASERS ARE:

Eastman Kodak Co., Rochester, N.Y.
General Film Labs., Hollywood, Calif.
Reeves Soundcraft, Springdale, Conn.
American Optical (Todd-AO), Buffalo
Telefilm, Inc., Hollywood, Calif.
Consolidated Film Labs., Ft. Lee, N.J.
Eagle Labs., Chicago, Ill.
Cinerama Productions, New York
Columbia Broadcasting System, N.Y.
Louis de Rochemont, N.Y.C.

With the NEW Improved Non-Clog Inking System, Only \$2475

Present May owners can easily install the new and improved inking system!

TAKE ADVANTAGE OF S. O. S. TIME PAYMENT PLAN

Convenient terms arranged. You may apply your idle or surplus equipment as a trade-in.

NOW HEAR THIS!

MODERNIZE YOUR 35MM DUBBERS & INTERLOCK PROJECTORS

with SOSOUND Magnetic Head Attachments to fit Simplex and RCA Rotary Stabilizer Soundheads. Complete with Magnetic Equalization Preamplifier, DC filament supply and voltage regulated power supply. Easily installed! No drilling! No expensive wiring. ALL for \$575

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Dept. H, 602 West 52nd St., New York 19—PLaza: 7-0440—Cable: SOSound
Western Branch: 6331 Hollywood Boulevard, Hollywood 28, California—Phone: HO 7-9202

George R. Haase Elected President of DuKane Corp.

★ In an off-season election at DuKane Corporation, St. Charles, Illinois, George R. Haase has been elected president of the company. He has been DuKane's vice-president and general manager for 14 years. J. McWilliams Stone, presi-



George R. Haase

dent since the production of the first portable radios in 1922—under the brand "Operadio"—now is chief administrative officer and chairman of the board, a newly-created post.

J. McWilliams Stone, Jr., previously assistant to Haase, has been elected vice-president.

The new management set-up, providing three instead of two administrators in top authority, is an initial step by DuKane in a long-range plan to expand its policy-making executive personnel. An expanding market of growing diversity, sharp increases in annual sales of branded products and several new products nearing completion will require more managerial resources, a company spokesman said. Products on the way include a radically new high fidelity speaker and new audio-visual devices.

Haase started his affiliation with DuKane as a manufacturer of compressed wood horns used with early Operadio portable radios. He joined DuKane as production manager and in 1942 became vice-president and general manager.

Two Key PR Appointments Announced by Bell & Howell

♦ Two top appointments in the public relations department of Bell & Howell Company, Chicago, have been announced by Charles H. Percy, president.

Elizabeth Lyman has been appointed director of public relations. Mrs. Lyman has been assistant director of the pr department for the past three years.

Whit Hillyer has been named manager of product information, a

BUSINESS SCREEN EXECUTIVE

Staff Appointments Among the Producers & Manufacturers



Elizabeth Lyman

newly-created position. Hillyer has been manager of instruction and other consumer literature in the



Whit Hillyer

company's advertising department since 1952.

As director of public relations,

Mrs. Lyman succeeds Charles K. Preston, Jr., who has served in the dual capacity of director of public relations and corporate secretary since his election to the latter office in 1955. A member of Bell & Howell's pr staff for six years, Mrs. Lyman came to the company from the advertising agency field. She is a member of the Public Relations Society of America and program chairman of the Skokie Valley Business & Professional Women's club.

Hillyer first joined Bell & Howell in 1942, working in the optical division and later in advertising. From 1947 to 1952, he did editorial work in the photographic publishing field and public relations for Kemper Insurance. He rejoined Bell & Howell in 1952.

Don H. Parson Joins S.V.E. as West Coast Manager

♦ Don H. Parson has joined the Society For Visual Education, Inc., Chicago, as west coast manager, according to an announcement by W. H. Garvey, Jr., president of



Don H. Parson

S.V.E., a General Precision Equipment Corporation subsidiary.

Garvey said that Parson's appointment was "another step in our current expansion program via new products and increased distribution." Parson will devote his full time to assisting dealers in the sale and promotion of S.V.E. products, he said.

Parson comes to S.V.E. from Moody Institute of Science, Santa Monica, California, where he was director of distribution. Earlier, he was assistant to the president of Club Aluminum Products.

Kodak Elects R. L. Galloway as Assistant Comptroller

★ Eastman Kodak Company has announced the election of R. Lynn Galloway as assistant comptroller by the Kodak board of directors. Galloway has served as general credit manager of the company and

Unusual!



Magic, practiced in Egypt in 1000 B.C., is one of the oldest forms of entertainment. Centron Corporation, by a skillful blending of entertainment and information, creates motion pictures with a magic appeal to your audiences.

CENTRON CORPORATION

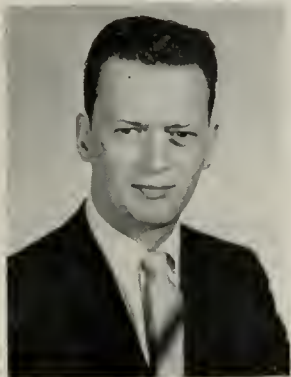
West 9th at Avalon Road
Lawrence, Kansas

for the present, he will retain this responsibility.

Galloway joined the Kodak organization in 1931 and entered the credit department the following year. In 1943, he was appointed assistant credit manager; in 1946, he was appointed credit manager. In 1955, general credit manager. He is vice-president and a member of the board of trustees of the Credit Research Foundation of the National Association of Credit men.

Bell & Howell Names Musson Manager of Industrial Sales

♦ Charles A. Musson has been appointed as manager of Industrial Sales of Bell & Howell Company.



Charles A. Musson

according to an announcement by Carl G. Schreyer, vice-president.

As manager, Musson is responsible for sales of Bell & Howell products to the industrial field through industrial audio-visual dealers and film producer dealers.

Musson has been district sales manager in Ohio and Kentucky since 1953. He started at Bell & Howell as an inspector in 1943. After two years in the U.S. Marine Corps, he returned to the company as a member of the Service Depart-

ment. In 1951, Musson transferred to the Merchandising Division and in 1952 he was appointed a sales representative in Texas.

Da-Lite Screen Company Builds Plant in Indiana

♦ Da-Lite Screen Company, Chicago, will move early in 1957 to a new plant now under construction in Warsaw, Indiana. After the company moves to Warsaw, the two Da-Lite plants in Chicago will be put up for sale.

Containing over 100,000 square feet of floor space, the new plant will be devoted to the designing, engineering and manufacture of Da-Lite products. All manufacturing, assembling, warehousing and shipping will be handled in this one location, and the firm's general offices will be located in a special wing in front of the manufacturing building.

Kodak Offers Internal Film as Simple Production Sample

♦ *You're on the Team*, a 15-minute motion picture originally produced as an internal training film for Eastman Kodak Company, is being made available to other companies and organizations.

A graphic, time-and-motion study of particular jobs in mail circulation, the film aims to train employees in good work habits and encourage team work among them. It demonstrates the latest procedures to be followed in a bulk-mailing operation and tells employees of the important contribution they make to the sales and advertising of their company.

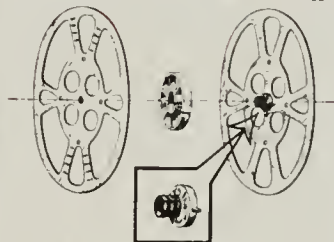
The film is loaned free through Kodak's Non-Theatrical Films Division, Rochester 4, New York. With the film, borrowers receive literature describing the office equipment of several manufacturers as shown in the film.

Remington Rand's New Typing Picture

★ *The Typewriter in Business*, a 20-minute black/white motion picture on uses of the Remington typewriter has been announced by Remington Rand. The film shows how typing developments can increase office efficiency. Free loan: from Remington Rand sales offices or by contacting Remington Rand, 315 Fourth Ave., New York 10, N.Y.

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F&B SPLIT REELS



SIMPLE SPLIT REEL METHOD SAVES TIME . . . SPACE . . . MONEY

You can project, edit, synchronize, clean and inspect film on cores, without rewinding by simply slipping them in F&B SPLIT REELS.

REGULAR PRICE	16MM REELS	SALE PRICE
\$4.50	400'	\$2.25
6.00	800'	3.00
7.50	1200'	3.75
9.00	1600'	4.50

CINE-COMPACTO JR.

16mm Sound Continuous REPEATER PROJECTOR

Featuring:

Built-in screen
800 ft. capacity
Movie-Mite projector

Excellent condition—
Complete with cases & covers
Value \$498.00

SALE PRICE \$179.50

QUANTITIES AVAILABLE

CAMERA SLATE



11" x 14" CAMERA SLATE

with clasp

Regular Price \$8.75

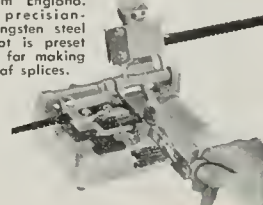
SALE PRICE \$3.95

AUTO-MATIC SPLICER

For 8mm-16mm Combination and 35mm with the Exclusive PRESET SCRAPER A PERFECT SPLICE EVERY TIME!

The major cause of film failures is poor splicing . . . and the major cause of poor splicing is improper scraping (either too much or too little). Solve both of these problems with this automatic scraper that takes off exactly the right depth of emulsion every time . . . regardless of applied pressure.

Automatic splicer is a precision tool . . . imported from England. It has a precision-ground, tungsten steel scraper that is preset and ready for making thousands of splices.



REGULAR PRICE		SALE PRICE
\$104.50	16mm	\$ 79.50
195.00	35mm	104.50

F&B CHANGING BAGS

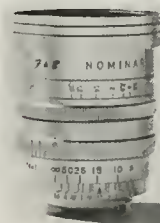
Rubberized film changing bag
36 x 44 inches

With double zipper—rubberized cover with zipper

Regular Price \$23.50

SALE PRICE \$13.95

F&B NOMINAR



1" f/0.95 LENS

"The Fastest Lens in the World" FOR ALL 16MM CAMERAS

Hundreds being used successfully by . . .

- Industrial film producers
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- Newsreels and TV features
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- Engineering, research & development

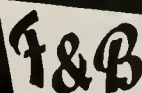
Regular Price \$174.90

SALE PRICE \$129.50

USED EQUIPMENT SALE

AURICON PRO 200—Density sound, complete, perfect condition . . .	\$1150.00
MOVIOLA—UDS—35mm pix, 35mm snd—black model . . .	895.00
HFC SYNCHRONIZER—4 way 35mm—like new . . .	159.50
HFC SYNCHRONIZER—6 way 16mm—like new . . .	195.00
NEUMAQUE SYNCHRONIZER—3 way 35mm—frame & ftg ctr . . .	135.00
MITCHELL FRICTION HEAD—perfect . . .	295.00
COLORTRAN JUNIOR KIT—complete . . .	110.00
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RCA PG 201—16mm snd proj. . .	\$169.50
MAURER—16mm 1200 ft. mag. . .	845.00
CINE SPECIAL—Black—2 lenses . . .	395.08
CINEVOICE—400 ft.—complete . . .	995.00
MOVIOLA—16mm pix—Takeups—black . . .	245.00
B-M 750 W. Kegs—Head, stand, barndoor . . .	55.00
PAN-CINOR—16mm ZOOM "60" Lens . . .	175.00
EYEMO—12 volt motors—as is . . .	22.50
ILEX 3" f2.9 lenses—Eyemo "C" mount . . .	37.50
TELEKINIC 6" f4.5—Eyemo "C" mount . . .	32.50
BALTAR 2" f2.3—Mitchell mt. new . . .	187.50
LENSES—36" f6.3 . . .	129.50



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For Details Write:

AUDIO-MASTER Corp.
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Rocket Pictures, Inc. Adds Better Selling Bureau Div.

♦ Rocket Pictures, Inc., of Hollywood has announced formation of a new division—the Better Selling Bureau. Augmenting Rocket's present producing and distributing facilities, the Better Selling Bureau will be staffed as a "single step service" for sales managers and sales promotion managers of business and industry. It will specialize in all types of sales problems.

Analyze, Advise on Sales Problems

The Better Selling Bureau is prepared to analyze and advise on sales problems—boiling down each problem to the sales tool (or tools) required to solve the problem. While audio-visual tools, both ready-made and tailor-made films, play a major part in the services offered by the division, Better Selling Bureau is equipped to provide the adjunctive services of complete sales meetings, sales training, direct mail, manuals, easel presentations, sales merchandising, brochures and flip charts.

Guided by Robert L. Niemann, who recently joined Rocket Pictures from the editorial staff of The Jam Handy Organization, Inc., the Better Selling Bureau goes into full swing the first of the year, functioning as a central clearing house in the solution of sales problems.

Offer These Slidefilm Programs

At the present time, the Better Selling Bureau has available ready-made film programs to fit both general and specific sales training needs, numbering among filmed properties the *Selling Is Mental* (all color) Program; *Aggressive Selling*; *New Car Selling*; *Retail Drug Selling*; *Business Insurance* programs (in black/white).

Van Praag Productions Opens Branch in Coral Gables, Fla.

♦ Van Praag Productions, New York City, has announced the opening of its Florida office at 3143 Ponce de Leon Blvd., Coral Gables, Miami. Van Praag Productions also has offices in Detroit and Hollywood.

Plans are being completed to build an ultra-modern studio, adapting the best features of Hollywood studios, equipped to handle all phases of commercial, television and theatrical work.

Harry Walsh has been appointed vice-president in charge of the Florida branch. Walsh brings 20 years of film experience to his new post. He has worked as a producer, director of photography and cinematographer on commercial productions, news films and other types of motion picture productions.

ALONG THE PRODUCTION LINES



Members of the Los Angeles Film Council gathered on this "stable" set at Academy Films' new sound stage in Hollywood last month. The set was used in the film "The Man From Abilene" a 35mm CinemaScope film for release by 20th Century Fox. Present at the luncheon were leaders in educational and film production activities of the area.



**in slide film recording —
ESI* means slide rule accuracy!**

Universal's exclusive *Electronic Signal Inserter means exact placing and exact timing of the picture. Does away with the human element of button pushing. With ESI, slide film pictures change where and when you want them to! Designed by Universal's own staff of engineers, ESI guarantees perfection in slide film production.

Universal's quality pressings on pure vinylite come in five different colors (red, black, green, blue and gold) at no extra cost.

Universal Recorders—home of the finest sound facilities for transcriptions, slide films and motion pictures.



Academy Films Plays Host to Los Angeles Film Council

♦ Producers of educational and technical motion pictures exchanged ideas with audio-visual-minded educators during the recent monthly meeting of the Los Angeles Chapter of the Film Council of America, held at Academy Films, Hollywood.

Attending the meeting were 45 members of the local chapter, representing people in the educational, technical and creative aspects of the production or utilization of motion pictures. Among film makers present were Paul Hoeffler, president of Paul Hoeffler Productions, Sy Wexler of Churchill-Wexler Film Productions, host James Larsen, president of Academy Films, and producers Albert Bailey and Si Johnson.

Miss Elizabeth Dawson and Dale Eymann represented the audio-visual group of the Los Angeles City Schools. The Los Angeles County Public School system was represented by Mrs. Helen Rachford and Dr. Robert Gerletti. Presiding over the meeting was Donald Hare, audio-visual director of the Glendale Public School system and president of the Los Angeles Film Council.

After a luncheon, participants viewed a new Academy Film Production. *Maps—Coastal Symbols and Terms*, the third in a series for elementary and junior high school students. Film Council members toured Academy's studio and the Churchill-Wexler studio.

Tournament of Roses Film Contract to Westminster Films

♦ Westminster Films of Pasadena, California, has been awarded the contract to produce the official motion picture of the Tournament of Roses Parade to be held New Year's Day. The film will be previewed at Pasadena Civic Auditorium "about the first of February."

The announcement was made by E. Felton Taylor, chairman of the Tournament's photographic committee, who disclosed that Westminster Films had been selected from among some 20 bidding film companies.

William E. Brusseau, head of Westminster Films, will direct the production. He said the Rose Parade would be covered by six cameramen and two sound engineers. "We will also use scored music," Brusseau added, "and original theme music is being written for the film."

Each year the Tournament of Roses Association distributes 40 prints of its official parade film. A sound and color picture of the past

parade has been shown to more than one million people at hundreds of showings throughout America.

"The Rose Parade film has proven so popular that we are still distributing the film made of our pageant three years ago," Taylor said. Requests come in from all parts of the world, he said. The film is distributed to groups without charge and a long waiting list exists for the film yet to be made. ■



Kling director Phil Patton proclaims Slapsie Maxie Rosenbloom the winner . . . bout was staged for Paper Mote tv commercials.

Slapsie Maxie Shadow Boxes for the Sponsored Screen

♦ Slapsie Maxie Rosenbloom faced ASC cameraman Dave Savitt of the Kling Film Productions "fight club" in a most unusual boxing exhibition recently. The popular decision event was held in Kling's Chicago studio arena and was called by Jack Brickhouse, Chicago sports commentator.

Sponsoring the bout was Paper-Mate Pen Company, through Foote, Cone and Belding. To the company it was a television commercial. In the annals of pugilism, it was a boxer's dream come true:

"He never laid a glove on me," said Rosenbloom, following the script accurately.

Cameraman Savitt could have said as much—though, as the film

shows, Maxie came close. That was the idea. The script called for an opponent's-eye-view of Slapsie Maxie fighting his greatest battle.

Kling claims championship honors for the speed with which the commercial was set up and shot. The order was placed at 2 in the afternoon and cameras were rolling at 8:30 the next morning. A regulation ring was moved into Kling's stage one, special broadcasting equipment was set up for use by Brickhouse, and 25 extras were cast. The commercial was produced for the Archie Moore-Floyd Patterson heavyweight fight telecast from the Chicago Stadium, November 30. ■

TV Song Film Series to Recruit Guardsmen

♦ *The Jill Corey Show*, a package of eight 15-minute filmed musical shows featuring Jill Corey, recording and television star, and sponsored by the National Guard for recruitment purposes, will be released to television stations starting January 1, 1957. Each show carries two animated one-minute recruiting spots.

Appearing with Jill Corey in the entertainment format will be the Dick Hyman Trio and guitarist Mundell Lowe. Each film in the series is devoted to top song hits of famous American song-writers.

The series was produced under the supervision of the Chief, Information Office, National Guard Bureau, and the Bureau's advertising agency, Robert W. Orr & Associates, by Gold Medal Productions of New York. Filmed in the Fox Studios, New York, the series was directed by Marc Daniels.

The *Jill Corey Show* series will be available free to all tv stations through each state's Adjutant General office or from local National Guard units. ■

UCLA Completes Two Ag Films

♦ Two new agricultural films are available from the Educational Film Sales Department, University Extension, University of California, Los Angeles: *The 4-H Trail*, 28 minutes, on the 4-H youth program; *Natural Enemies of Insect Pests*, a 27 minute picture, depicting insect battles beneficial to farmers and treating of various insects which attack crops. Prints are available on rental basis from UCLA Extension Division. ■

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MC CUSTOM PROJECTOR 300 and 500 WATT MODELS

**For 2" x 2" Slides,
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The famous MC Custom Projector, now available in 300 and 500 watt models, is unexcelled in screen performance and convenience of operation. Designed for classroom and small auditorium use, the MC Custom is ideally suited for all 2" x 2" slides and filmstrip projection. Compare the many outstanding features.

FEATURES

- Choice of 3½", 5" and 7" projection lenses — American Optical top-quality with the exclusive Americote coating.
- Pressurized cooling — reliable protection to film and slides. Keeps projector cool for comfortable handling at all times.
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- Elevating lever — fingertip control with positive action.
- Lift-off carrying case made of durable wood — leatherette covered, scuff-proof, waterproof, standard with all MC models.

American  Optical
COMPANY
CHELSEA, MASSACHUSETTS



(Left)

William Quivey is Wilding's N.Y. staff addition . . .

William Quivey Joins Wilding as Account Executive in N. Y.

♦ William Quivey has joined Wilding Picture Productions as an account executive in the company's Eastern Sales Division with headquarters in New York.

Quivey's motion picture experience includes selling, writing, editing and camera work. He has produced special feature films on the 500-mile Memorial Day races at Indianapolis, the Mexican Road race and many other speedboat and stock car races.

Prior to his entry into the industrial film field, Quivey spent 12 years in the advertising agency business during which he worked as account executive in the radio and television film fields.

Edward J. Moloney Forms Prize Productions, Inc.

♦ Formation of Prize Productions, Inc., New York City, has been announced by Edward J. Moloney, president. Prize Productions, an outgrowth of The Edward J. Mol-



Edward J. Moloney

oney Company, will specialize in the production of commercial, educational and entertainment motion pictures, slidefilms and meeting presentations.

The Edward J. Moloney Company, previously engaged in the film activities now transferred to the new company, will continue as a public relations organization. Both enterprises are located at 420 Lexington Ave., New York 17, N. Y.

Gold Acquires Telson Studio

♦ Mel Gold Productions, Inc. has acquired the studio, equipment and facilities of Telson Studios, 41-01 Broadway, Long Island City, N. Y.

People who make Pictures

James E. Holmes Appointed Dallas Jones' Sales Manager

♦ James E. Holmes became sales manager of Dallas Jones Productions, Inc., Chicago, on November 19. Holmes formerly was manager of the Film Division of Vogue-Wright Studios, Chicago, which is suspending film operations January 1.

Three other former Vogue-Wright staffers will join Dallas Jones after the first of the year: Mary Abraham, who will serve as secretary of sales and creative services; Dean Bablitt, writer, and Gordon Weisenhorn, director.

Joseph Cole Joins On Film Executive Production Dept.

♦ Joseph H. Cole has joined the executive production department of On Film, Inc., Princeton, New Jersey. He will function in creative

capacities in the sales, writing and production of motion pictures for business, industry, and education.



Joseph Cole

An author of prize-winning scripts for films and television, Cole formerly was senior writer on the New York creative staff of Wilding Picture Productions, Inc.

Science Pictures Names Bagley as Vice-President for Sales

♦ Carroll Bagley has been appointed vice-president in charge of sales for Science Pictures, Inc., and its subsidiary, Information Produc-



Carroll Bagley

tions. He was formerly associated with Music Corporation of America.

According to Francis C. Thayer, president of the firm, "Our concentrated film sales program is being greatly expanded. We have regional offices in Boston, Albany, Washington and Houston as an enlargement of our domestic sales area. On the international side, we are currently negotiating for foreign markets, principally in South America. Mr. Bagley will be in charge of both our domestic and foreign film sales programs."

Directs Text-Film Promotion

♦ Joseph Slevin has been appointed head of advertising and promotion for the Text-Film and Language Master department of The McGraw-Hill Book Company. He comes to



Joseph Slevin

the company after six years with British Information Services in New York, where he served as advertising, publicity and display manager.

Mr. Slevin, 35, entered the film business as assistant director with Madeleine Carroll Films after serving three years as assistant to the Curator of the Guggenheim Museum. Other film firms with which he has been associated are Nu-Art Films and Telecast Films.

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Kling Shifts Executives on Chicago and Hollywood Staffs
 ★Two key executive appointments have been announced by Kling Film Enterprises, Inc.

Jack Fenimore has been appointed as vice-president of the Kling studios in Hollywood, California. H. Richard Hertel has been named production manager of Kling Film Enterprises in Chicago.

Fenimore, who has been executive producer of the Chicago staff, will head up expanded activities in sales and production on the west coast and serve as liaison officer between the two studios. With Kling for eight years, Fenimore is familiar with every phase of Kling's film production in television commercials and industrials.

Formerly editorial supervisor at Kling, Hertel is a veteran of 25 years of industrial, newsreel and theatrical production in Hollywood, New York and Chicago. Before coming to Kling, five years ago, he was with the editing department of Wilding Picture Productions, Inc. His earlier affiliations include Paramount Studios, Technicolor, and 20th Century Fox.

Carl Nelson, assistant to Hertel in the Kling editing department, will take over Hertel's position as editorial supervisor.

Kling also has announced that Art Ellis, formerly of Vogue-Wright Studios, Chicago, has joined the Kling editing department. Ellis, who started his film career in 1919, includes in his commercial film experience work at Wilding Picture Productions, Inc., The Jam Handy Organization, Inc., and Sarra, Inc. Ellis pioneered in the development of editing techniques at Paramount Pictures when sound recording arrived.

FISHING SAFARI FILMED:
 (CONTINUED FROM PAGE 38)
 widely in the plants and towns where the company does business.

This film is far more than the "hook 'em and reel 'em in" type of picture that has become overly familiar in the lists of sports subjects. It looks beyond the purely rod and reel aspects of fishing into questions of marine biology, and why the fish are there to start with.

Scientists from the University of Miami and MIT, who were part of the expedition, are shown carrying out their research which will prove valuable in many fields of science.

Scientific Background Shown

Some of their projects include tests of water temperature, salinity and plankton content; measurements of fish species; and collections of giant squid nervous systems for medical research.

Before the billfish move into the picture, other wildlife residents of the area are shown, such as sea otters, llamas, pelicans, cormorants and blackfish. But the billfish are the main excitement. Two striped marlin and two swordfish are caught, all of near record size. And, luckily, these swordfish chose to make their fight in jumps and leaps near the surface, which is not typical of them. The sight of a leaping 300 pound swordfish is not something to be soon forgotten. ☐

CHAMPION SHOOTERS STAR:

(CONTINUED FROM PAGE 38)
 birds, ducks, as well as egrets, bitterns, redwings, are shown close-up as they court, nest, and, in the case of ducks, prepare themselves to wing down the gantlet of the flyways.

Sound Masters, Inc., which produced the previous prize-winning *Showman Shooter* as well as this film, had a crew out for months, traveling the nesting and shooting grounds. Many exceptional shots were taken from an electrically powered "sneak box" boat which could creep up on the birds unnoticed. ☐

Educational • Travel • Sport

MARTIN BOVEY *films* INC.
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"Quality Is Our Master"

Start "Respiratory Mechanics" Film

★The fourth in a series of films on the *Principles of Respiratory Mechanics* is being filmed for the National Foundation of Infantile Paralysis by Science Pictures, Inc., New York. Dr. James Wilson, head of Pediatrics at U. of Mich. School of Medicine is supervising the film. ☐

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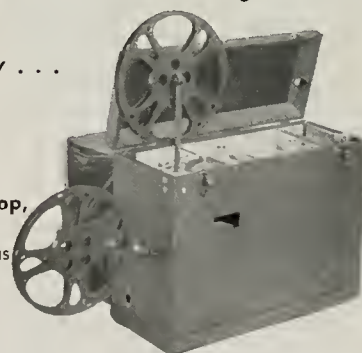


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 experience in film
 production

The Most Advanced Continuous 16mm Daylite Motion Picture Projector!

The 1957 Triangle
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Show brilliant images on a large 21" TV-size, rear-screen or use as a conventional projector! New mechanism forms its own continuous loop, stops automatically. Easy to thread and easy to carry. Runs film lengths from 200 to 800-feet with no sign of film wear or tear.



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2. Humidifier—replaces moisture as fast as heat from projection lamp expels it—keeps film pliable and lessens danger of scratching.
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The new DuKane "Micromatic" Sound Slidefilm Projector is the *last word* in audio-visual training for offices, shops, factories, schools and churches. It delivers up to 22 minutes of a *fully automatic* presentation!

For details write

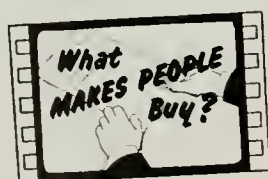


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Lists the buying motives. Shows how to detect the right one. Shows how to use them in selling.

DEALS with—

- General Objections
- Specific Objections
- Unexpressed Objections

—and shows how to handle these objections and to use them to close a sale.



Other films in the Speaking of Selling Series of Sales Training films are:
LET'S BE PROFESSIONAL ABOUT IT
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These 10-minute sound slidefilms contain the ideas of over 20 leading sales managers familiar with today's selling problems. Films, complete with meeting guides for stimulating group discussion, \$40 each. Both for \$75.

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EXECUTIVE NOTES

Sheldon D. Kaplan Appointed Radiant Sales Promotion Mgr.

♦ Appointment of Sheldon D. Kaplan as sales promotion manager has been announced by Radiant Manufacturing Corporation, Chicago. His appointment was described by Harry E. Eller, president, as being part of Radiant's expansion pro-



Sheldon Kaplan

gram. Radiant recently broke ground for a new \$1,800,000 office and factory building to be completed next July.

Kaplan joins Wallace Bucher, formerly advertising-sales promotion manager who will continue as advertising manager, in planning and carrying out Radiant's enlarged schedule of advertising and promotional activities for their line of home and theatre projection screens.

Kaplan comes to Radiant from Richard J. Hirsch Advertising Agency, Chicago.

James Graven to A-V Sales at Bell & Howell Company

♦ James J. Graven has joined the audio-visual sales staff of Bell & Howell Company, Chicago, according to an announcement by Carl



James J. Graven

Schreyer, merchandising vice-president. Graven's appointment was described as another step in the ex-

pansion of the audio-visual department—and the Bell & Howell a-v line.

Graven formerly was sales manager of audio-visual products for Ampro Corporation, Chicago. He is a member of the National Audio-Visual Association, the Directors of Audio-Visual Instruction of the National Education Association, the Catholic National Education Association and the National School Service Institute.

Ruble Named Sales Supervisor for Du Pont Dallas District

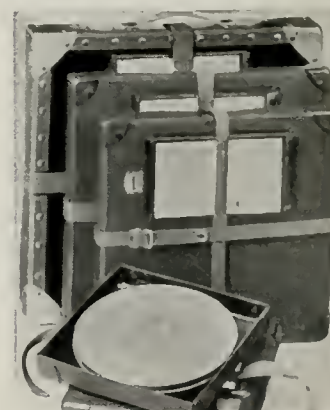
♦ Harry B. Ruble has been named sales supervisor for all Du Pont photographic products in the Dallas district. He succeeds W. F. Lockwood, now x-ray sales supervisor for the Los Angeles district.

With the Du Pont Photo Products Department since 1947, Ruble has been serving as Du Pont x-ray technical representative in Seattle. He is a member of the Society for Nondestructive Testing and the American Society of X-Ray Technicians.

15 Orchestral Recordings Announced by Audio-Master

♦ Producers searching for mood music may hear what they're listening for among the 15 full-orchestral openings recently released by Audio Master Corp., 17 East 45th St., New York 17, N.Y.

Latest supplement to Audio-Master's BG-Library of Mood and Bridge Music, these openings cover a wide range of moods and are designed to sonically heighten a great variety of production themes.



For 16mm. Film — 400' to 2000' Reels
Protect your films
Ship in FIBERBILT CASES
Sold at leading dealers

Only original
Fiberbilt
Cases



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this
TRADE
MARK

Experience Does the Job at Sales Meeting Equipment, Inc.

★ Sales meeting showmanship today is the work of specialization. In the preparation and presentation of sales session materials, management is enlisting professional skills to secure a dependable meeting performance. A new organization, Sales Meeting Equipment, Inc., Chicago, has been set up to specialize in the presentation requirements of sales meetings.

SME furnishes custom-made stages and ready-made stagettes; backgrounds for meeting, convention or exhibit use, special controls, lighting units, custom projectors, and portable projection screens in a variety of types and sizes. Adapting to the particular requirements of management clients, the firm designs, builds and delivers sales meeting equipment.

40 Years of Field Experience

Heading an experienced audio-visual construction staff are Melvin Sackter, president, and K. Phillips Kallman, secretary, who, between them, have upwards of 40 years of experience in the meeting equipment field.

Sackter has 15 years of experience in the engineering and manufacture of projection, tape recording and other audio equipment. At Teletype Corporation, Sackter worked on the mechanical and electrical design of component parts of Signal Corps coding equipment; for Ampco Corporation, he worked on design of projection and tape recording equipment; working for Motion Picture Equipment Co., he was concerned with the design of production tooling and produc-

tion control on three-dimension projectors.

At Commercial Picture Equipment, Inc., Sackter was general manager and chief engineer in the design and fabrication of special screens, projectors and portable staging equipment.

Designed Exhibits in Manhattan

Kallman has 18 years in industrial show business. He designed visitor-operated science exhibits and instituted and directed operation of the Theatre of Science & Industry at the New York Museum of Science & Industry. At Ivel Corporation, he worked on the design and construction of many electrical control units for exhibits at the New York World's Fair.

For The Jam Handy Organization, Kallman engaged in design and construction work.

As exhibit manager at Brookhaven National Laboratories, he designed two atomic energy exhibits.

While plant manager of Commercial Picture Equipment, Inc., Kallman constructed meeting equipment, supervised road shows, designed wide-angle screens. □

The BIG 7th Is Coming!

★ The 7th Annual Production Review issue of BUSINESS SCREEN appears in February. This complete listing and index of qualified, specializing business and television film producers in the U. S., Canada and worldwide is your authoritative guide to their services, facilities and experience. *Reserve extra copies now of this complete Buyer's Guide.* Only \$2.00 each, sent postpaid if check accompanies your order. Do it now. □

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This 3-Wheel Collapsible Tripod Dolly Is . . .

especially designed to meet the demand for convenient mobility of cameras on location or in the studio.

Dolly can be used with any professional or semi-pro tripod. The tripod is fastened firmly to the dolly by a clamp at each leg tip. The special individual caster locking system makes it possible to lock either two or three wheels in a parallel position, enabling dolly to track in a straight line for rolling shots.

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Turbine-cooled projector with fixed magazine for 16 slides. Has built-in 500 watt projector, 5-inch projection lens. 7-second automatic and push button controls. Slides change automatically but anyone may be referred back to by a quick turn of the magazine drum. Can also be had with interchangeable magazines.

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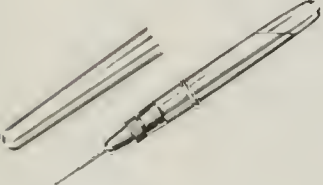
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WHEN you need it . . .

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- Motion Picture Projection
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Other services of NAVA dealers include rental and sale of audio-visual materials and equipment, and repair of equipment. For a list of NAVA dealers coded to show their services, write to



NATIONAL AUDIO-VISUAL ASSOCIATION, Inc.

2540 Eastwood Avenue • Evanston, Illinois

OUR MR. SUN'' (CONTINUED FROM PAGE 18)

with the glow from an electric light.

Hale Nelson, vice-president of Illinois Bell Telephone Company, finished setting the stage for the premiere by giving background information on the film and calling attention to evaluation cards to be filled out after the showing. The Bell Telephone local manager is the man to contact for 16mm prints of the film. Nelson told the educators. (Good-sized display ads in the tv sections of the daily press announced the telecast of *Our Mr. Sun.*)

Produced by Frank Capra

Despite the fact that *Our Mr. Sun* went into eclipse for some minutes at the start, due to malfunction of 35mm projection equipment, the film appeared to be worthy of its billing. Directed and produced by Frank Capra, *Our Mr. Sun* tells its imperative science story with personality, humor and authority and packs its provocative data and theory into several kinds of dramatic color images.

Dynamo of the solar system, the sun offered The Bell System a universally interesting "star" to begin its series. The sponsor was able to



A scene in "Our Mr. Sun"

make use of research from all over the world and the advice of leading American astronomers. In Capra, the sponsor had a science-aware film maker who had graduated as a chemical engineer and won fame as a master of light comedy, imaginative drama and war-time documentary.

The film plays to the mass and teen-age audiences in a combination of live-action and cartoons. Using the familiar format of "how-shall-we-tell-the-story." Capra involves two sunny humans in discussion with an animated "Mr. Sun" and "Father Time." The two humans are actor Eddie Albert and Dr. Frank Baxter, University of Southern California professor and tv personality. Albert is a "fiction writer" trying to popularize science and Dr.



Eddie Albert, as the writer and Dr. Frank Baxter (standing) are the commentators in "Our Mr. Sun."

Baxter is "Dr. Research." In animation. "Mr. Sun" is a red-faced, egotistical gas bag and "Father Time" is a wise old coot, vocalized by the late Lionel Barrymore.

As the sun-science discourse requires, the film switches to other human and animation figures, explanatory drawings, exciting telescopic photography and down-to-earth camera beauty. Image and data authoritatively suggest the magnitude, heat and power of the sun, which weighs the equivalent of 330 worlds. This gaseous star whirling and exploding in celestial fury is the prime light and energy motor of our earth. Yet our use of its energy is tiny compared to the sun's incomprehensible production of power. Science is seen as the method by which man extends his dominion over the physical universe, science is seen turning its eyes to the sun.

Animation Explains Science Facts

The ease with which the "writer" and "Dr. Research" resort to animation characters on convenient wall screens to illustrate science fact results in a fancy exhibition of audio-visual technique: A rosy "Thermo the Magician" performs tricks to explain how the sun burns and explore the secret of the sun's

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energy — thermonuclear action: a hyper-active little chef nourishes earth-life with his sunshine cake — “Chloro Phyll” — in an explanation of how the sun supplies us with food.

Conceited “Mr. Sun” loves to hear about himself and his powers, how long he’s been lighting up the sky, how the Egyptians worshiped him as Ra, a god. Though he is surprised at how much scientists have learned about him, he is delighted that they still are mystified about him. He keeps asking for more photos of himself, more estimates of his might and glory.

The Sun In All Its Glory

Live pictures of the actual sun, spectroheliograms, red light photos of sun spots, coronagraphs, pictures of the 1946 sun erupting in awesome grace—terrifying, dancing streaks leaping from the ball of fire—are the high excitement images of the film. They show the power which dwarfs any fuel on earth, energy to burn. These photos dramatize a science moving closer to the sun and to man’s fuller use of the sun’s energy.

This idea is strengthened by examples of recent attempts to utilize the sun’s energy—notably Bell’s own baby, the solar battery; machines that listen to the sun, radio astronomy; by references to research aimed at using the sun’s energy to power transportation and the engines of industry and to provide home heat and day-and-night illumination, and for greater food production.

With known facts and educated guesses about the sun, the film asserts the positive. It makes use of the negative by admitting what is not yet known, warning what can happen if we fail to discover new sources of energy. By asking questions yet to be answered, the film sounds its challenge for the smart

kids who may find the answers. Balancing brainy talk about carbon cycles, proton-proton process, ultraviolet rays, photosynthesis and cosmic photos, “Dr. Research” and the “writer” concede “We don’t quite know. . . .”

In predicting a benevolent “Sun Age” and answering distrust of science, “Father Time” passes the torch to the younger generation by declaiming that man’s greatest power source is the mind God gave him; that the sun-favored earth is proof that “Somebody must love you very much:” that man should ask, inquire, seek the truth, that it’s right that “you should know.”

Where to get this film: 16mm color prints of *Our Mr. Sun* are now available from your local Bell System company.

* * *

United World Offers Editor Service to Film Sponsors

♦ Industrial firms that have had motion pictures produced for purposes other than public showings are being provided with a free consultation and editorial service on the conversion of such films to vehicles for promotion or public relations.

United World Films, Inc., is offering the service with the idea that many internal-use films can be revised so that presentations of company operations, policies, etc., can be adapted to broad messages of interest to the general public.

As a film distributor, United World Films is concerned with adding to the number of industrial films available to consumer audiences. United World Films maintains that many internal films, representing a “written-off” investment, could be re-made into profitable publicity films.

Sponsors interested in the consultation service can contact: Free Films Department, United World Films, Inc., 1445 Park Ave., New York 29, N.Y.

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NATIONAL AUDIO-VISUAL ASSOCIATION, Inc.

2540 Eastwood Avenue • Evanston, Illinois



Pacific Mutual Visualizes Group Insurance Plans

(CONTINUED FROM PAGE 41)
 they could complete the entire group insurance sale in one or two calls.

The problem of obtaining that all-important first interview faces every salesman. Pacific Mutual hoped the film presentation would make this job easier. It did. Mere mention of the film helped the agents obtain interviews. Out of the total personal interviews, 39% of the prospects willingly provided the agents with the basic data needed for a group proposal—the first step towards a group sale, and the primary purpose of the filmed presentation.

Carry-Over Into Presentations

Agents learned from the new films. Pacific Mutual had been convinced of the value of a-v training by the success of their sound slide-film series on business insurance. Thus, the new films were designed to *train* as well as *sell*. The agents acquired a greater appreciation of their sales offering, a new enthusiasm for their role as Pacific Mutual agents. They found new sales techniques in the films which they could use in their own direct selling presentations.

Field reports from Pacific Mutual agents testified to the impact of a-v selling:

"Excellent reaction to films. Data now being considered by the Board. Expect to close within a few days."

* * *

"Interviewed owner and manager, who were both enthusiastic about the film. Awaiting preparation of the employee data. Have appointment next week; should close."

* * *

"Showed film to secretary of the organization who was so impressed he wants the president of the firm to see it. Have appointment for a second interview."

* * *

One participating agent told how dollar-results converted him to a-v selling: "I was never convinced that a salesman could use audio-visual to sell insurance. But to satisfy my own curiosity, I tried it. In a matter of a few months, I can directly or indirectly attribute commissions of \$2,376.52 in group, and \$1,300.00 in individual (plan sales) to the use of the film, *It's Up to You*."

Clients Concur on Impact

Pacific Mutual's prospective clients were similarly responsive. After viewing the film, *It's Up to You*, executives registered a new sense of responsibility towards their employees. Men who had been unaware of group insurance programs or who never had considered group cover-

age for their own firms, now were able to visualize the benefits of an employee security program.

Remarked one executive: "I never realized before seeing the film, *It's Up to You*, the real impact group insurance has on the lives of my employees. Now I am pleased to say my employees are covered by group insurance and understand its true value."

Prospects Favor the Technique

Prospects liked the way the film told a complicated story in simple, understandable terms. The presentation was quick and to-the-point; there were no digressions, no interruptions. The film presented a problem and offered a solution. At the end of the showing, the prospect realized he had only to answer "yes" or "no;" yes, he wanted to solve the problem; no, he didn't. As one prospect put it: "The film put me squarely on the seat of decision. I had to act and I did. I bought group insurance for my employees."

Prospects were pleased with the fresh approach. The film held their interest. They were impressed with the time-saving factor in the film showing. Previously, the group presentation had taken hours and the agent made several calls to complete a sale. Now, Pacific Mutual had a way of making this same presentation in minutes—showing consideration for the client's time and speeding his decision.

Interview 150 on Results

Pacific Mutual was delighted with the results obtained from their own agents' field-test. But to get a complete picture of the effectiveness and acceptability of the film, outstanding insurance men representing a cross-section of the industry were consulted. Over 150 private previews were held with prominent insurance brokers, consultants and agents of other companies to obtain their comments and suggestions. These men were as enthusiastic as

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Pacific Mutual agents stressed a filmed presentation in securing appointments

Pacific Mutual's own agents. Over 97% of the comments expressed a desire to use the film in their future group sales interviews.

A conclusion reached by Pacific Mutual was that the film would be as effective if shown to employers with 100 to 150 employees as it would be for those employers with 10 to 24 employees. This added to the market potential of the film.

These results convinced Pacific Mutual of audio-visual aid's place in group insurance selling. Released for general distribution, the films justified the sales experiment. The films are seen as one reason for Pacific Mutual's increasing success: Having actively entered the group insurance field eight years ago, Pacific Mutual today ranks 12th in group premium volume among U.S. life insurance companies.

Plastic Leader for Magnetic Tape Announced by 3-M Co.

♦ A special anti-static coating is featured on a new plastic leader and timing tape announced by Minnesota Mining and Manufacturing Co., St. Paul, Minnesota.

"Scotch" brand plastic leader and timing tape No. 43-P is designed for use with magnetic recording tape. The anti-static coating is said to reduce noise as the tape passes

over the playback head and makes the tape easier to handle. Increased strength of the tape — half again as strong as the previous paper leader tape — reduces the possibility of breakage.

Spliced to the beginning and end of a reel of magnetic tape, the new non-magnetic tape provides a tough protective leader that aids tape thread-up and prevents damage to the recorded material. As a timing tape, No. 43-P can be inserted between recorded selections to provide "dead air" or to facilitate cueing. It can be labeled or identified with a pencil or ball point pen.

For use at tape speeds of 15 inches per second are indicator arrows every 15 inches; the tape also has "Scotch" plaid sections printed every 7½ inches. The white plastic leader and timing tape is ¼-inch wide by 150 feet long and comes in a self-dispensing box.

Weinrott Shows Film Clips in Talk on TV Technique

★ Lester A. Weinrott, vice-president in charge of Sales and Programming of Kling Film Enterprises, Inc., addressed the annual meeting of the National Association of Television and Radio Film Directors at the Conrad Hilton hotel in Chicago, November 24. He illustrated his talk on "How to Visually Improve Your Television Program" with film clips.

1957 B&J Catalog Available

♦ The 59th Annual Burke and James (1957) Photo Equipment Catalog is now available. Over 2,000 photo tools for professional and amateur needs are described and illustrated in the B&J Catalog (No. 956M). The 104-page booklet covers lenses ranging from ½-inch to 72 inches. The B&J Catalog is available free from: Burke and James, Inc., 321 S. Wabash Ave., Chicago 4, Ill. Department BS-C.

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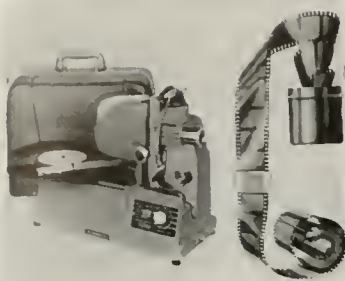
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Unique "inside-out" film winding is featured on latest DuKane projectors.

New DuKane Sound Slidefilm Projectors Feature Redi-Wind

♦ An improved automatic sound slidefilm projector just introduced by the DuKane Corporation, St. Charles, Illinois, is newly engineered in four of its mechanical elements to make film handling more efficient.

The projector is an improved model of the "Micromatic" projector marketed during the past six years as an educational training and selling tool. It can deliver a 22-minute, fully automatic lecture or show, complete with voice, sound and illustrations.

In the new model, the need for rewinding filmstrips is eliminated by a "Redi-wind" system which feeds film into the projector from the inside of a roll of film. A mechanical take-up winds the projected film for easy insertion into the storage container.

The new styling also includes a new type of forced air cooling said to reduce heat of the film approximately 30%. According to DuKane engineers, this heat dissipation virtually eliminates the tendency of film under intense light exposure to discharge moisture on the aperture plates, a condition which often causes film to jam.

The fourth "Micromatic" improvement is a mechanism which prevents scratching and other wear as the film passes through the aperture plates. These glass surfaces on all professional projectors firmly clamp film to attain accurate focus. The DuKane improvement separates the plates to allow the film to run free of any contact almost the entire distance between frames. This measure is expected to more than double the life of the film. ☐

Laminated Magnetic Track Use for Film Covered in Bulletin

♦ The use of laminated magnetic sound tracks for motion picture film is discussed in "Sound Talk" bulletin No. 33 now available on request from Minnesota Mining and Manufacturing Co., St. Paul, Minnesota.

The four-page bulletin illustrates standard track widths and positions

NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Production and Projection

which can be applied to 16mm and 8mm motion picture film using the "Scotch" brand magnetic laminate system. Also shown are 10 standard magnetic recording films made by the firm in 16, 17½ and 35mm widths.

Details of the laminating process are described and physical and magnetic characteristics of "Scotch" brand No. 121 laminate tape are outlined. The bulletin lists seven film processors over the country equipped to laminate film.

The bulletin may be obtained by writing: Minnesota Mining and Manufacturing Co., 900 Fauquier Street, St. Paul 6, Minnesota.

* * *

Remote Control Slide Projector Announced by GoldE Mfg. Co.

♦ Auto-Mark, a new 500-watt projector with a remote control, fully automatic slide changer for all 2x2 color slides, has been announced by GoldE Mfg. Co., Chicago.

The unit's newly designed changer handles all types of mounts without jamming and can be operated with simple push-button touch on the end of a 15-foot remote control cord furnished with the unit, the manufacturer points out. The Auto-Mark



"Auto Mark" 2 x 2 slide projector

also operates as a manual automatic projector, without using gears or clutches, for easy selection of slides. Individual slides can be projected without using magazine or accessories.

Built into its own carrying case, the Auto-Mark incorporates a swing-away servicing feature which permits the entire unit to be opened completely for cleaning condensers or relamping. Also featured is an open-channel construction permitting the operator to identify and select, by title and number, any of the slides in the 40-slide magazine.

To assure full protection of the critical f 2.9 anastigmat lens, it is retracted into the case and automatically shielded by a reinforced metal plate when the case is closed

for carrying. The entire optical system is coated and the lens is fully color-corrected. An improved Whirl-Cool system keeps the operating mechanism cool. The unit is stabilized by a wide-base tilt leg. The unit weighs 17 pounds. ☐

* * *

"E-Z Viewer" for Filmstrips Announced by S.V.E., Chicago

♦ "E-Z Viewer"—a new self-contained filmstrip viewer—has been announced by the Society For Visual Education, Inc., Chicago. The viewer is exceptionally small and compact and can be used on a desk.



SVE's desk-size filmstrip viewer

table or held in the hand. It occupies less desk area than a telephone.

A two-polished-lens optical system is said to provide brilliant, sharp pictures. Through this system, single-frame filmstrips are enlarged three times for better viewing. A sturdy metal stand assures the recommended 45° viewing angle. The "E-Z Viewer" is easily loaded and utilizes a positive sprocket advance without danger of damage to the filmstrip.

When the metal stand is folded, the "E-Z Viewer" measures 4½" wide, 2¾" high, and 5¾" long and weighs 1½ lbs. The unit operates on 110-120 volts, AC, and uses a 7.5-watt "night light" which can be quickly replaced. A conveniently located switch permits the viewer to be turned on or off without disconnecting it at the power source.

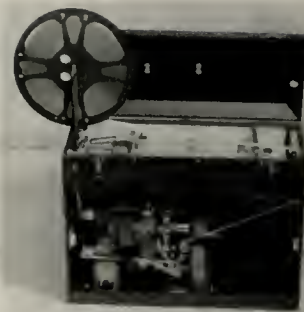
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'57 Triangle Continuous 16mm Projector Easier on Films

♦ An entirely new film tracking principle is featured in the 1957 models of the Triangle 16mm continuous motion picture projectors now being offered by Triangle Projectors, Inc., Skokie, Ill.

Film forms a continuous coil that is said to be very easy on film, with a minimum of "pull" and friction. Automatic film "inspector" stops machine and helps locate film imperfections. The '57 models feature large rear-view screen of the 21" TV size (234 sq. inches of viewing surface), are equipped with Bell & Howell Filmosound #385 projector.

Optional equipment includes a 24"



Here's the latest Triangle 16mm continuous projector with new film carrier.

rear-screen; phone jacks for extension speakers, sapphire protected film surfaces and remote control switches.

The equipment can be used for conventional projection, utilizing standard feed and take-up arms or is ready to go as an exhibit or counter display unit with rear-screen. For details, prices write Triangle Projectors, Inc., 3706 Oakton St., Skokie, Ill. ☐

* * *

General Electric Shows New, Short 500-W. Projection Lamp

♦ Lower silhouettes in motion picture and slide projectors are made possible by a new, shorter 500-watt projection lamp introduced by General Electric Company's Photo Lamp Department.

Designated the EDK, the lamp is designed for use with a bayonet socket. This feature results in additional savings in the combined lamp-socket height. Its overall or lamp-socket height of four and one-half inches is two inches less than that of the usual 500-watt projection lamp in its medium pre-focus socket, the manufacturer points out.

Described as a "major step toward miniaturization of light sources for projection," the black ceramic-topped lamp has been selected for original installation in two projectors being introduced on the market. Design of the shorter EDK lamp was made possible by the development of a new mount structure and new assembly techniques.

The lamp is said to provide excellent screen illumination, efficiency and ease of maintenance. Though similar in size to present 300-watt lamps, the 500-watt EDK is not interchangeable with those lamps.

Like other G-E projection lamps, EDK lamps have a built-in fuse, a fine wire which burns out at abnormally high current, protects the projector and the lighting circuit when the lamp burns out. The EDK has an all-welded construction with no soldered or moving parts, and a 25-hour design life. ☐

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PRESENTATION PHOTOGRAPHY BY SANDAK

MAN BEHIND THE SCREEN

(CONTINUED FROM PAGE THIRTY)

studio orchestras that play motion picture background music for recording on sound track.

Apart from family interests, Sid Solow maintains a remarkably varied interest in "spare time" activities. An avid reader, he regularly devours some three dozen general-interest magazines, technical journals and scientific reports each month in addition to countless daily "trade" and metropolitan newspapers, special articles and best-selling novels. He also maintains copious correspondence with hundreds of friends and associates throughout the United States, Europe and South America.

In addition to reading, Solow's favorite spare time activities are probably hi-fi and bi-aural sound experimenting and classical record collecting. His Beverly Hills home includes a special workshop for tinkering with electronic equipment and storing all sorts of complex hi-fi apparatus. It is small wonder, then, that the Solow home boasts one of the finest custom-built sound installations in Southern California. This is a happy circumstance, for the same premises house a truly superb collection of classical recordings from all over the world. The two hobbies, quality sound reproduction and classical record collecting, are wonderfully compatible. And the Solows, often with a few invited friends, enjoy many musical evenings in the comfort of their lovely home.

An Active Spokesman of the Industry

As one of the film industry's acknowledged leaders, Sid Solow receives many requests to join associations, head committees, work for charities, deliver lectures, etc. He tries his best to accommodate all requests. He is a member of the Academy of Motion Picture Arts and Sciences and Chairman of the Academy's Documentary Committee and former Chairman of the Scientific and Technical Awards Committee; a member of the Academy of Television Arts and Sciences and former member of that group's Board of Directors; member of the American Society of Cinematographers; member and former Pacific Coast Chairman of the Society of Motion Picture and Television Engineers and active member in various other professional clubs and societies. Sid has served for many years as Chairman of the Allied Industries Division of the Motion Picture Permanent Charities Committee and the United Jewish Welfare Fund. For the past nine years, he has been a regular member of the Cinema Arts Faculty at the University of Southern California, lecturing on Photographic Theory and Technology. Additionally, last year he was guest lecturer at a special laboratory course given at the University of California at Los Angeles.

Recent Lab Addition Follows Pattern . . .

CFI's new two-story and basement addition, completed this fall, is almost an entire new laboratory in itself and greatly increases the lab's total capacity.

Insiders believe this present expansion may prove as important to Hollywood as the completion of CFI's 16mm laboratory just three years ago. If they are correct, the film industry's gratitude must once again be extended to one of its most esteemed and respected leaders—a remarkable man named Sidney Paul Solow.



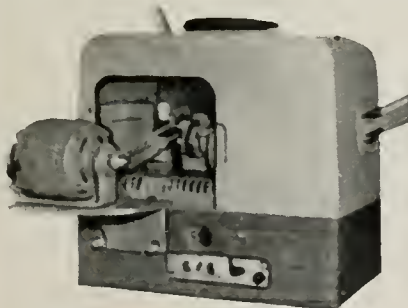
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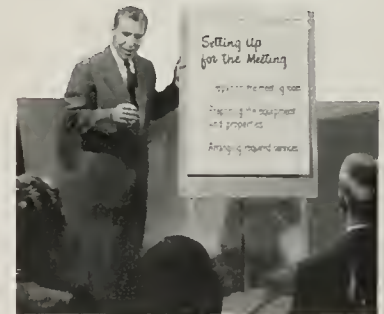
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Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chipewewa St., Buffalo.

Comprehensive Service Corp., 245 W. 55th St., New York 19.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Co. Sd. & Vis. Pdts. 17 New York Ave., Westbury, N.Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

• GEORGIA •

Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

• LOUISIANA •

Delta Visual Service, Inc., 815 Povdras St., New Orleans 13.
Phones: CA 8945 - RA 9143.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8. Phone Ma 5-1371.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

• KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 326 E. Fourth, Cincinnati 2.

Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.

• OHIO •

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

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Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

S.O.S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OKLAHOMA •

Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.

• OREGON •

Moore's Motion Picture Service, 1201 S.W. Morrison St., Portland, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

TRIBUTE TO A VETERAN:

(CONTINUED FROM PAGE 20)
thirties, when the depression was at its height, and industry was cutting all costs to the bone, some companies felt forced to withdraw their films from distribution. Al Fredrick went to them, saying that these films were just too worthwhile to stay on a shelf. People wanted to see them, and the YMCA wanted to keep them in distribution at no charge, either to sponsor, or audience.

Sell Eggs to Pay Postage

Times were often tough on borrowers, too, and funds for visual education were practically nonexistent. Mr. Fredrick recalls one school in North Carolina where the children wanted the films so much that each one brought one egg to school so they could be sold to pay postage for the free films.

In 1949, the Motion Picture Bureau had grown so big it was becoming too much of a business for the YMCA. Association Films, Inc. was founded at that time, composed of the same executives and personnel who had been in charge of the Bureau.

Al Fredrick likes to think that although the name has been changed, the same philosophy and dedication to service prevails in AF as it did in the Y Motion Picture Bureau.

Just as the Y handled many government films during the war at no profit, so it continues to do today for some United Nations and religious films. And, as the Y rigorously insisted on high quality and integrity in the product it distributed, so today does Association Films.

Sponsors Contribute to Field

Mr. Fredrick thinks that the sponsors of the thousands of films he has helped to bring to the American people are public spirited citizens who have done a wonderful job. Perhaps it is not realized enough, he says, that without free films audio-visual education would never have grown to the extent it has today.

Al Fredrick's long tenure and effective leadership implies many attributes — real ability, integrity, industry, good judgment, and unexcelled human relations. The film industry salutes these qualities as a significant contribution to its progress. He has been instrumental in developing a channel of communications for films from their sources in industry, entertainment, the church and education to people — tens of millions of them in forty years.

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A special "camera dolly" on tracks was set up to photograph matte flotation for the Inco picture.

VISUAL DRAMA OF NICKEL:

(CONTINUED FROM PAGE 43) rewound, the lower half of the camera lens was uncovered and the upper half masked, and the scene was re-shot.

These and other scenes went so fast that care had to be taken to keep human figures in them—despite the virtually automatic nature of the operations—so they would not look like miniature sets.

Another big shot in which an assortment of difficulties was successfully overcome was that of one of the huge roasters in which the ground ore is roasted to remove some of its sulphur content. These roasters, nearly 40 feet in height, reach to the top of a four-story building. To make a shot of a roaster that would help to depict its operation, it was necessary to light the roaster at all four levels, put the camera on an elevator, and shoot a vertical traveling shot as the elevator descended.

Power for the seven brute arcs used to help light up the big scenes was one of the thorniest problems. They required about 1600 amperes, and there was not that much power available from the regular sources to supply the arcs as well as "juice"

for the other lights. This dilemma was overcome by an ingenious hook-up in which the arc lamps were operated off the many generators for electric arc welding equipment which were available in the different plants.

The welding generators operated off 440-volt AC outlets and put out 40 to 60 volts DC. But the brute arc lamps normally operate on 110-volt DC. The possibility of finding a way to operate them off the welding generators occurred to "Roby" Robinson, Inco's Assistant Electrical Superintendent. He noted that the only reason the brute arcs called for 110 volts was to run the motors which operated the arcs, the arcs themselves operating on a lesser voltage. He also noted that on the other hand, the motors were equipped with resistance rheostats which actually cut down their operating power. By removing these rheostats, and running the generators at over-voltage, it became possible to provide power to the arc lamps at the proper level. This is believed to be the first time welding generators have been put to this use.

For the big moves between individual buildings—sometimes invol-

(CONTINUED ON THE NEXT PAGE)



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A NUMBER OF REFERENCES on various phases of film production and use are available to the sponsor and producer of audio-visual media. These references include primers, analytical and critical studies, handbooks and manuals.

Volumes listed below are available by mail order from the BUSINESS SCREEN BOOKSHELF service at our Chicago editorial headquarters.

Recommended as particularly helpful among the works on production are:

American Cinematographer ♦ Hand Book and Reference Guide, by Jackson J. Rose, American Cinematographer. (Ninth Edition), 331 pages: Basic facts on photographic methods, materials and equipment. (\$5.00).

USE ORDER NUMBER 101

16mm Sound Motion Pictures, ♦ by W. H. Offenhauser, Jr., Inter-science Publishers, Inc., 565 pages: a manual treatment of 16mm production, useful to the professional or amateur. (\$11.50).

USE ORDER NUMBER 103

Handbook of Basic Motion Picture Techniques, by Emil E. Brodbeck, McGraw-Hill Book Company, Inc., 307 pages: A statement of film production fundamentals. (\$6.50).

USE ORDER NUMBER 105

The Recording and Reproduction of Sound, by Oliver Read, Howard W. Sams & Co., Inc., 800 pages: A competent and thorough examination of sound recording in its several phases. (\$7.95).

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The Technique of Film Editing, ♦ compiled by Karel Reisz, Farrar, Straus and Cudahy, 232 pages: An analysis of film editing problems by 10 experienced film makers as compiled by Karel Reisz for the British Film Academy; guidance for film editors and television directors. (\$7.50).

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Preparation and Use of Audio- ♦ Visual Aids, by Haas and Pack- er, Prentice-Hall, Inc., 381 pages: Instructions and suggestions on the effective preparation and use of visual-aids. (\$6.65).

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The Dollars and Sense of Busi- ♦ ness Films, by the Films Steering Committee of the Association of National Advertisers, 128 pages: Analysis of the cost and circulation records of 157 sponsored films. (\$5.00).

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♦ Here are four useful new books on creative and technical aspects of television now available from the Bookshelf at costs noted:

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USE ORDER NUMBER 207

Capturing the Drama of Nickel Operations:

(CONTINUED FROM PRECEDING PAGE)

ing distances of a mile or more the lights, cable, and other equipment were loaded on a railroad flat car and transported on the tracks of the Inco yard railway. When this was done, the bulbs were left in the 10,000-watt spots. These bulbs cost about \$100 each. The Diesel locomotive engineer responsible for hauling the flat car had to avoid any violent movement which might break bulbs, or the fragile Fresnel lenses, also expensive, with which motion picture lights are equipped.

Set Stage for Next Sequence

Each day, as the shooting proceeded according to schedule, others were preparing for the next day's shooting. Heading up the advance parties were LaMarca and Donald Fraser, liaison man for Inco and personal representative of James C. Parlee, Manager of Reduction Plants, who was Technical Director of the film. With them were some of the Inco electricians assigned to the motion picture project under Bob McIntyre and Jack Fortier. These electricians made provision for power at the various locations and provided and manned a dozen transformers and the necessary cable, used in addition to the camera crew's electrical equipment. The advance party electricians would be at work along with an Inco inspection crew, so that a crew as large as or larger than the production crew was always making ready for the next day's production.

Among the camera problems with which cameraman Quaid had to cope were those of getting good shots of what was going on inside the several different types of furnaces used in the smelting operations. It was necessary to put the camera lens far enough through an opening in a furnace so that the sides of the opening would not block off part of the picture. Using a protective transparent water brick failed due to condensation.

How Furnace Interiors Were Shot

The spectacular furnace interior shots featured in the film were finally made possible by two devices. One was placing a clear protective filter over the camera lens. The other was putting down special dolly tracks, so that the camera could be gotten in and out fast, before too much heat built up in the lens.

Another striking sequence in the film which has elicited much favorable comment is that of the slag dumping at night. In these shots, a

series of which were made at half hour intervals following sundown, the cameras have caught striking views of a whole trainload of slag cars simultaneously dumping their glowing molten loads down the hill-side formed by previously dumped slag. Two cameras were used. For the long shots, made with telephoto lenses, they were stationed about two-fifths of a mile from the train, and two-way radio communication had to be maintained between them and the train engineer in order to frame the shots effectively and time the dumping. Quaid also took his camera in for a spectacular close action shot of a single carload being dumped.

In order to explain the milling processes as clearly as possible, the film makes considerable use of animation. The animation sequences account for approximately 20% of the film and were developed under the direction of David Salter of Film Graphics in consultation with Inco engineers. Here a neat balance had to be maintained between explaining the processes adequately to make them informative for a technical audience and showing them in a way that would be clear to much less advanced students. Some of the animation sequences visualize for the first time what happens in milling and smelting processes.

Animation Shows Smelter Operation

The animation of the oxygen flash smelter, for example, depicts the operation of one of the most radical new developments in metallurgical processing. Designed and built by Inco, this smelter is a furnace into which a crude copper concentrate is injected in combination with industrial oxygen. The concentrate is smelted by burning its sulphur content in union with oxygen. No other fuel is used—the concentrate is made to smelt itself. Animation was the only possible way to properly illustrate the actions taking place in this furnace.

Milling and Smelting the Sudbury Nickel Ores is the second in a series of films in Eastman Color sponsored by International Nickel to depict the ramifications of the vast nickel industry. The first, *Mining for Nickel*, which shows the various methods by which the ore is mined, won a 1956 Silver Reel Award. The third, *Refining Metals from the Sudbury Nickel Ores*, will depict how the crude materials which come from the smelter, are refined into pure nickel and how 13 other metals recovered from the same ores are also refined and produced in marketable form.

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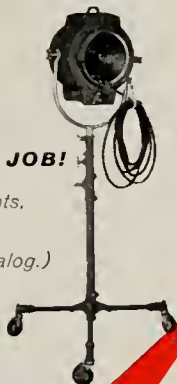
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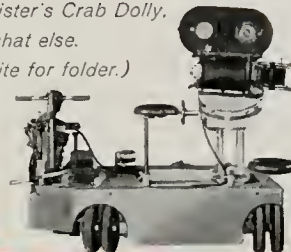
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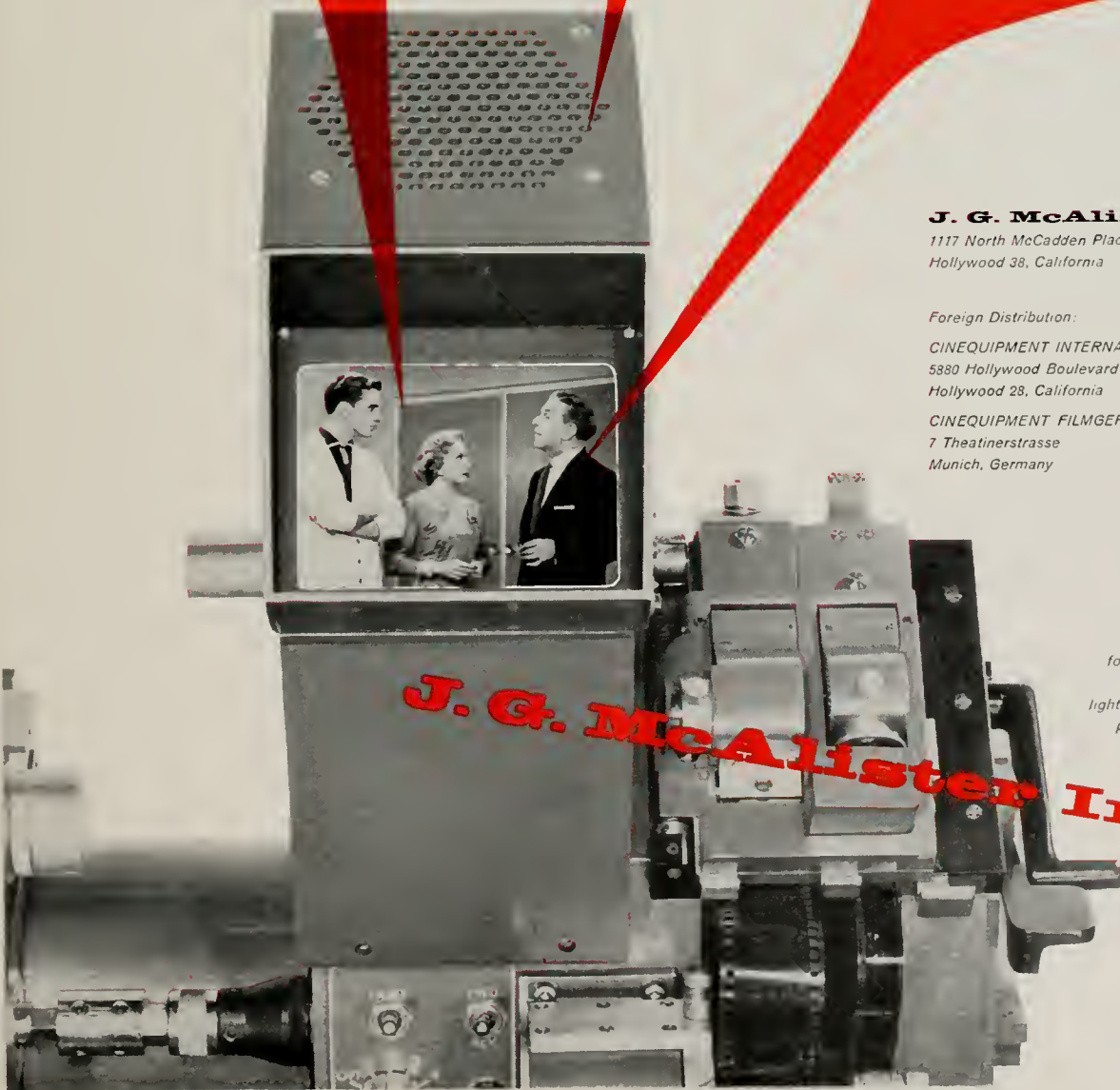
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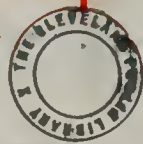




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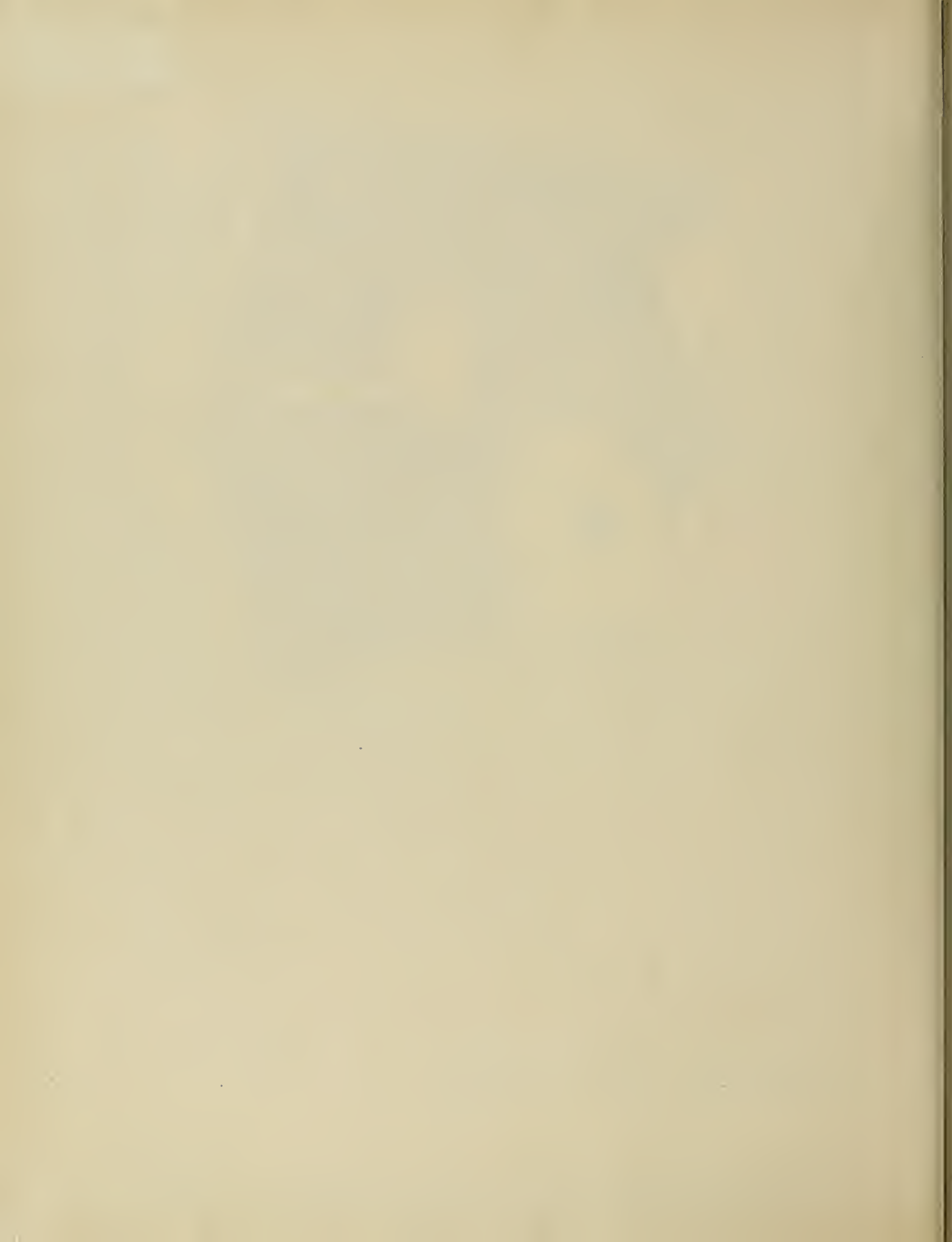
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